

SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 22,
NUMBER 2

August 1999

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ATLANTA 1999

Welcome to Atlanta

The Twenty-second Annual Meeting of the Society for Music Theory will be held in Atlanta from Wednesday through Sunday, November 10-14. The meeting will be held at the Renaissance Atlanta Hotel Downtown near Midtown, a quick MARTA ride from just about anywhere. This is the first time that the society has met in Atlanta.

Program

Paper sessions, committee meetings, and exhibits will be held in the Renaissance Atlanta Hotel Downtown. Sixty papers and a session of seven posters have been scheduled by the Program Committee, comprised of Lori Burns, David Cohen, David Huron, Jay Rahn, and Janet Schmalfeldt (*ex officio*), with Brian Alegant and Richard Cohn, co-chairs. A preliminary conference program is included in this mailing.

Saturday afternoon's session will commence with the Business Meeting, followed by the Awards Ceremony. The plenary session, an International Keynote Symposium, will feature presentations by Nicholas Meeus (Université de Paris-Sorbonne), Willie Anku (University of Ghana), José Luis Martinez (Catholic University of São Paulo), and Danuta Mirka (Szymanowski Academy, Katowice,

Poland), with Kofi Agawu (Princeton University), respondent. The session will be chaired by Thomas Christensen (University of Chicago; President-elect of SMT).

Registration

The registration fee for this year's meeting is \$60 (\$30 for student/emeritus) if paid before October 20. After October 20, registration will be \$70 (\$35, student/emeritus), which is also the fee for on-site registration. Two additional fee options are available for conference registrants. A four-day visitor's pass for MARTA, Atlanta's rapid transit, is available at a cost of \$9.00. This pass allows unlimited rides on any train or bus in the system for the period from Thursday through Sunday. Take the advice of an experienced rider: to get from the hotel to a variety of places to eat, shop, and generally enjoy life, a MARTA pass is a blessing. Moreover, it is absolutely the cheapest way to get to the airport; the hotel is just a half block from the nearest MARTA station.

The second option is tickets to the Atlanta Symphony. During the conference weekend the Symphony is featuring a complete performance of Béla Bartók's *Bluebeard's Castle*, featuring Florence Quivar as principal soloist, with Joel Levi conducting. The ticket option is for balcony



The Lobby of the Renaissance Atlanta Downtown

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

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seating, which probably is the best way to hear the orchestra in the indifferent acoustics of Symphony Hall.

A registration form and return envelope are included in this Newsletter mailing. Please make your checks payable to Society for Music Theory, John Nelson, LA, and return them as soon as possible. If you wish further information about any aspect of registration, call Dr. Nelson at (404) 651-1726 (voice mail if needed) or fax to the School of Music, Georgia State University at (404) 651-1583.

Hotel

The Renaissance Atlanta Downtown is located about a mile north of the heart of Atlanta's business district. All of the conference rooms have been newly renovated, and the majority of the guest rooms will have been refurbished by the time of the conference. The hotel offers a special conference rate of \$118 single, \$138 double, which by Atlanta standards are good rates. Various taxes will, of course, be added to the bill. To reserve a room, please mail the enclosed hotel reservation card. Reservations must be received by the October 20 deadline. Reservations received after October 20 are subject to rate and room availability. For further information you may call the hotel directly at (404) 881-6000.

Travel

Atlanta's Hartsfield International Airport is served by all major and many minor airlines. There is no official conference airline; members are encouraged to make their own travel arrangements. There are various ground transportation options to the hotel. Taxis are a possibility, but expensive. An Airport Shuttle that stops at the Renaissance Downtown runs only once an hour. Round-trip fare is \$17, and the one-way fare is \$10. MARTA has a train that runs from the Airport to downtown every 8-10 minutes. The cost is only \$1.50 and the trip takes about 30 minutes. To use the train, board on the platform and exit at the North Avenue Station (N3). As you exit the train, turn right and go up two levels to the street level. When you leave the station, you will be facing south. The hotel is across the street (West Peachtree) and a short block

south. Unless you are weighed down with baggage, this is by far the best way to go.

Atlanta

Atlanta, "The Big Peach," remains one of the chief cities of the South. In addition to being home to many financial and technology firms, it is also home to a wide variety of colleges and universities. Notable among the latter are the Georgia Institute of Technology, Emory University, and Georgia State University. Numbered among its many colleges are Kennesaw and Clayton State Universities, Agnes Scott College (a premier women's college), Spelman, and the colleges of the Atlanta University Complex: Clark, Morris Brown, and Morehouse, pioneering institutions of black education.

The city has much to offer the person with even a little time to spend. Theaters, concerts, and sports activities are only some of its attractions. Atlanta is a major convention city, so there is always something going on. Weather can be unpredictable. Atlanta is south, but also high. At 1,026 feet, Atlanta's Hartsfield International Airport is the second highest commercial airport in the continental United States (Denver is higher). So come prepared for just about anything.

Restaurants, cafes, and food courts abound close to the hotel. Full information will be found in the registration packets. Just make a point of stopping by The Varsity while you're here. It has been an Atlanta landmark for decades.

Local Arrangements Contacts

Chairing the 1999 Local Arrangements committee is John Nelson, School of Music, Georgia State University, Box 4097, Atlanta, GA 30302-4097; <musjcn@langate.gsu.edu>. Assisting are Ronald Squibbs, Susan Tepping, and Kristin Wendland. Y'all come now, y'hear. We're looking forward to a really fine session.

SMT members are strongly encouraged to book rooms in the conference hotel. This will help SMT guarantee the best possible rates and keep the costs of subsequent meetings reasonable.

Grants to Minority Theorists for SMT Conference Attendance

(Application deadline: September 15)

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

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

Applicants shall submit a letter providing name, address, telephone, e-mail, academic affiliation, and a brief summary of the following: a) financial need (please outline additional support or lack of support from your institution); b) anticipated expenses for travel to Atlanta and lodging during the conference (see this issue of the SMT Newsletter or the smt-website <http://smt.ucsb.edu/smt_list/smithome.html> for details about the conference); and c) special

theoretical interests to be explored at the conference. Please include your curriculum vitae. Graduate students should also include a letter of support from one of their major professors. Send application materials no later than September 15 to Kristin Wendland, SMT Committee on Diversity, 643 Delmar Ave. SE, Atlanta, GA 30312; (404) 622-4891; <kwendla@emory.edu>.

NEWS FROM THE SOCIETY

From the President

By the time we members of the 1999 SMT Program Committee convened in Cambridge, MA this March for our two-day meeting, we had received and read a record-high grand total of 162 proposals. The authors of a few of these had tried the old, transparent trick of the absurdly small point-type, thus testing our eyesight, not to mention violating both the spirit and the letter of the SMT specification on proposal length. In reaction, the committee voted upon new, more precisely defined limitations, and I beg SMT members both to read and to heed these, as announced in the 2000 Call for Papers. Thanks, however, to the remarkably high quality of so many submissions, the challenge of creating a program for our solo conference in Atlanta this November was met with real enthusiasm, lots of good will, and much healthy debate. We can only hope that the membership at large will be as pleased with the results as we are. On behalf of the Society, I extend profound gratitude to the 1999 Program Committee and especially to its co-chairs, Brian Alegant and Richard Cohn.

In Atlanta, 1999 Local Arrangements chair John Nelson has taken to his many responsibilities with the apparent ease of a vastly experienced entrepreneur. We can count on him to welcome us and to book plenty of space for sessions on such diverse topics as Pedagogy, Music Cognition, Music Since 1950, Discourse and Narrative, Rhythm, Metatheory, Tonal Music, History of Theory, 19th-Century Harmonic Theory, Performance Traditions, Pop/Rock, and *Fin-de-siècle* Vienna. SMT's Committees on Diversity and on Professional Development as well as its Jazz Theory & Analysis Group have once again created fascinating sessions; and two of our *new* discussion groups—the Gay & Lesbian Group and the Popular Music Group—will make their debuts with special sessions that shouldn't be missed. To those who, like me, note with regret that there will be no session specifically concerned with Schenkerian theory, don't forget that the superb Schenker Symposium at the Mannes College of Music in New York last March may well have exhausted the supply of Schenker sessions for this year.

While Brian Alegant has handled the myriad tasks involved in preparing Atlanta's Preliminary Program, Rick Cohn has provided the inspiration and the months of negotiation needed for organizing the centerpiece of our 1999 conference—an international keynote symposium in which distinguished scholars Willie Anku (University of Ghana), José Luis Martinez (Catholic University of São Paulo), Nicholas Meeus (Université de Paris-Sorbonne), and Danuta Mirka (Szymanowski Academy, Katowice, Poland) will present papers to which Kofi Agawu (Princeton University) will respond. The initial stages of Rick's project included the soliciting of suggestions about participants from the Executive Board as well as from a wide range of scholars both here and abroad. We are indebted to Rick for his diplomacy and his outstanding organizational work; and we shall want to join him in hoping that this first international SMT symposium will lead to many new opportunities for the exchange of ideas amongst music theorists from diverse national, linguistic, and intellectual traditions.

With such a fine solo conference to anticipate this November, the prospect of the millennial mega-meeting a year from November in Toronto might still seem remote. However, as one of the fifteen members of the Toronto 2000 Steering Committee (representing one of fifteen different music societies), I had already begun, while writing this present report, to read some thirty-seven proposals for Toronto 2000 "joint sessions" (legal ones, that is!), the deadline for submission having been this June 1. Although the Steering Committee aims to make its final selections only by the end of this summer, it is already clear that the conference entitled Toronto 2000: Musical Intersections has generated a fantastic outpouring of new interdisciplinary work, with numerous SMT members as participants. If the theme of Atlanta 1999 is already international, the outlook of Toronto 2000 will undoubtedly inspire our Society to reach outward even further; global concerns about the ever-changing technological and cultural aspects of musical activities will, I predict, be among the most compelling points of intersection.

Amidst the probably overwhelming array of joint sessions—perhaps as many as twelve—each participating society will be holding its own regular conference within the Conference, so to speak. Thus the deadline for specifically-SMT proposals will be January 28; and if, as I can imagine, the special nature of the Toronto meeting elicits an unusually large number of diverse and impressive SMT proposals, then the tasks that our 2000 Program Committee chair Jay Rahn will face just might be more challenging than ever. With this in mind, and with my thanks to both Jay and to our President-elect Thomas Christensen for their help, I proudly report that an awesome 2000 Program Committee has now been formed: Ian Bent, Christopher Hasty, Steve Larson, Catherine Nolan, and Peter Westergaard have graciously agreed to join Jay and Thomas on the committee, and Chris Hasty will become the Program Committee chair for our solo flight to Philadelphia in 2001.

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SOCIETY FOR MUSIC THEORY 1999 Committees

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Joel Galand
Robert Hatten
Lewis Rowell
Janna Saslaw
Peter Schubert

Publications Committee

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Committee on Professional Development

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Jack Boss
Jane Clendinning
Michael Klein
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SOCIETY FOR MUSIC THEORY
1999 Committees,
continued

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1999 Program Committee

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Lori Burns
David Cohen
David Huron
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Janet Schmalfeldt, *ex officio*

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In short, perhaps I might in all modesty hope that, at the moment in Atlanta this November when I hand the SMT presidential torch to Thomas Christensen, I'll be handing him the opportunity to lead our already robust and exuberant Society into the dawn of a boundlessly productive new era. Some of the aspirations of my presidency will call for continued concern: for example, our new Theory Pedagogy group still seeks to establish topics and goals that can be shared by members with sometimes wildly divergent values; and even though our Society is larger and richer than ever, even though our work has indeed become more inclusive and diverse, Past-President Patrick McCreless's observation in these pages four years ago—that "our membership is still about three-fourths male" and largely white—remains unfortunately valid. But what also remains is the extraordinary generosity, intelligence, and indefatigability of SMT members that Pat acknowledged, that Joseph Straus and I have since cherished, and that Thomas Christensen will surely appreciate. My deepest thanks for the privilege of serving as your President.

SMT Publication Subvention Grants

Publication subventions are available from the Society and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of articles or books in the field of music theory that have been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of unusually complex graphic and illustrative material, and the development of any relevant computer software, audio material, or other multimedia components essential to the text's production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the Treasurer of the Society documenting all covered expenses within twelve months of the date of the award. Grants awarded may be up to \$1000.

Interested applicants should prepare:

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

Applicants may request funding up to \$1000, although given the limited funds available and the desire to support as many deserving requests as possible, some grants may be offered at lesser amounts. Applicants are particularly encouraged to seek out matching funding from their home institutions.

Grants will be evaluated on a biannual basis beginning on March 15 and October 15 of each year. The evaluating subcommittee will be co-chaired by the SMT Vice President and the chair of the Publications Committee. Additional members will be made up of the two At-Large Members of the Publications Committee and one additional member from the Executive Board of the Society to be appointed by the President. Decisions will be announced within three weeks of the submission deadline. Applications (five copies) for the next review, to begin October 15, 1999, should be sent to Professor Thomas Christensen, Department of Music, University of Chicago, 5845 S. Ellis Ave., Chicago IL 60637-1404. Any questions may be directed to the Vice President at this address, or by e-mail <Tchriste@midway.uchicago.edu>.

Help Welcome a New Person to the Atlanta Conference!

Do you remember attending the SMT conference for your first or second time? The Committee on the Status of Women, the Committee on Diversity, and the Committee on Professional Development are inaugurating a program to welcome newcomers and first-time attendees to the 1999 Atlanta meeting by pairing them with long-term members of the society. We are looking for members who are willing to join a newcomer in any of the following types of activities: reviewing the program, recommending sessions of special interest, attending a session of mutual interest, visiting the exhibits, or meeting for a concert or a meal. Although the time commitment is minimal, the impact on the newcomer's decision to become an active member of the larger theory community can be great. We are also looking for those new to the society who would appreciate having a guide!

Here's a fun way to help out and meet some new people in our field. To participate (either as a guide or a newcomer), please contact either Gretchen Horlacher (ghorlach@indiana.edu) or David Loberg Code (<code@wmich.edu> by September 1, 1999. Please provide your full name, mailing and e-mail addresses, affiliation, research interests, and any other pertinent or helpful information.

See you in Atlanta!

Actions of the Executive Board

Since the publication of the February 1999 Newsletter, the Executive Board has approved the following motions:

1. that an extra meeting of the Executive Board be scheduled during the 1999 Atlanta conference, beginning at 2 p.m. on Wednesday, November 10, and running no later than 6 p.m. that day;
2. that in future years, Board meetings on Wednesdays before conferences be scheduled by request of the President and with the consent of all Board members;
3. (a) that, to replace the deteriorating Boethius computer, the Society purchase a Sun 333MHz Ultra 5 workstation along with accessories; (b) that the Society purchase a tape drive for backups; (c) that the amount of \$834, remaining from unspent MTO UCSB funds, be applied to this purchase, thus bringing the total expenditure to ca. \$3000; (d) in addition, that insurance be purchased for the machine (at a cost of approximately \$80 per year).

—Benito Rivera, Secretary

From the Vice President

As our Society continues to expand and mature, the work of the officers increases commensurately. In the past, the Vice President of the Society for Music Theory was charged with serving as liaison to the Regional Societies. This was actually not a very onerous task given that there were historically not many of these societies, and all of them were largely independent of any national supervision or regulation. In the past few years, though, we have witnessed a proliferation of our small sister-societies (presently 15, but still counting), and I have found my job increasingly directed towards helping and advising some of our fledglings in their efforts to organize often quite ambitious conferences, and in a few cases, develop their own publications. This has been a real pleasure for me. The growth of our regional societies bodes well for the health of our national Society, and we look forward to many future years of fruitful symbiosis.

As in past years, at this year's conference in Atlanta we will offer an exhibit table for the regional societies upon which they can display relevant propaganda related to past or upcoming conferences. In addition, the Society will host the usual breakfast meeting for representatives of the Regional Societies to take place on Saturday morning. (Each Regional Society should designate its own representative for this meeting.) Please contact me with any issues that you would like to see raised at this meeting.

I mentioned above that the responsibilities of the Vice President of our Society have expanded in the last few years. And one of those new responsibilities about which I am particularly excited is to organize and oversee the awarding of publication subvention grants. With the second round of applications and awards now completed (and described elsewhere in this newsletter), I think I can say that our program has now hit full stride. We received numerous excellent proposals to consider to date, and the publications we have decided to fund are truly excellent, indeed. While it is frustrating that we cannot offer more grants, we are delighted that the Society is able to make some contribution to scholarly publications in our field. Members of the Society who might need some financial assistance in their upcoming scholarly publications are encouraged to consult the guidelines for application appearing on p. 4 of this newsletter.

Finally, this will be my last letter as Vice President in this newsletter, but hardly my last letter, as I will shortly be exchanging hats with our current President, Janet Schmalfeldt. Janet has been an extraordinarily capable leader the past two years, guiding our Society with unparalleled dedication, energy, and passion. We should be particularly grateful for her hard work and steady hand in regard to the complicated transition of publishing and membership responsibilities to the University of California Press. Few members of our Society outside of the Executive Board may appreciate how tirelessly Janet has worked on our behalf. She will be a tough act to follow. But I am consoled by the fact that she will still be an involved and active member of our Society, one to whom I will be able to turn in the upcoming months for advice and encouragement!

Report from the Committee on Professional Development

The Professional Development Committee (PDC) is at work on several initiatives, including a panel on tenure and promotion for SMT Atlanta, our soon-to-appear website, and a co-sponsored "Conference Buddies" program to assist first-time attendees feel welcome at SMT meetings. Read more about the latter program in the report from the Committee on the Status of Women, and in the sidebar on p. 4.

The PDC is pleased to announce a special session, to be held at SMT Atlanta, on "Preparing an Effective Tenure Case." The session will begin with a panel of administrators and faculty members who will speak about policies and procedures for submitting tenure cases at their current or past institutions, as well as tips for preparing the most effective case possible. Panelists will include Gary Karpinski (University of Massachusetts, Amherst), Joel Lester (Mannes College of Music), Justin London (Carleton College), Marie Rolf (Eastman School of Music), and John Schaffer (University of Wisconsin, Madison). Wayne Alpern, Esq. will serve as respondent to address legal issues surrounding tenure and tenure denial. The formal presentations will be followed by questions from the audience to the full panel, as well as open discussion of issues relating to tenure and promotion.

SMT Membership Information

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

Special reminder: you must be a member of SMT to attend the annual meeting in Atlanta. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to Journals Division, University of California Press, 2120 Berkeley Way, #5812, Berkeley, CA 94720-5812; fax for VISA/MC only (510) 642-9917; <journals@ucop.edu>. To register by phone, call (510) 643-7154.

You may also renew your membership electronically through SMT networking operations. Generate an e-mail message to <join-smt@smt.ucsb.edu>; a membership form will be automatically returned to you for forwarding. You can also renew your membership through the "membership" section of the SMT homepage directly at <<http://smt.ucsb.edu/smt-list/join-smt.html>>.

Membership categories are: regular (\$45, \$55 dual), student (\$20, \$30 dual), emeritus (\$30), and library subscription to *Music Theory Spectrum* (\$62). Add \$15 for mailing outside the U.S. Dual members receive only one copy of mailings.

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

Special clarification: Now that the University of California Press handles SMT's membership list, the Society itself no longer mails out reminders to renew your SMT membership. Instead you will receive reminders from the Press to renew your subscription to *Music Theory Spectrum*. When you renew your subscription, you are automatically renewing your membership in SMT.

The PDC has several web initiatives. Our Summary of Grants is currently available as a link on the SMT homepage. Our thanks to Jack Boss for its design and maintenance. David Carson Berry is at work on a web page for the PDC, which will contain selected papers from previous SMT Special Sessions on the job search and interview process, publishing, and presenting research at conferences, as well as links to various music theory journals and information about other activities of the committee. Look for this site soon, as a link from the committees page of the SMT website.

The Professional Development Committee consists of Elizabeth W. Marvin (Eastman School), chair; David Carson Berry (Yale University), Claire Boge (Miami University, Ohio), Jack Boss (University of Oregon), Jane Clendinning (Florida State University), Michael Klein (Temple University), and Pat McCreless (Yale University). For additional information about any of our programs, feel free to contact any member of the committee or e-mail the chair: <betsy@theory.esm.rochester.edu>.

Grants and Fellowship Information Online

The Committee on Professional Development is maintaining the grants and fellowships listing, thanks to Jack Boss and Jim Caldwell of the University of Oregon. The address is: <<http://music1.oregon.edu/grants/grantsindex.html>>; the listing can also be accessed through a link called "Summary of Grants" on the SMT homepage. We will be checking this year to see how much this listing is used, to determine if we should continue to maintain this information. Comments and suggestions should be sent to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; (541) 346-5654; <jfboss@oregon.uoregon.edu>.

SMT Publication Subvention Grants: 1999 Award

The second round of applications for the biannual Publication Subvention Grants have been reviewed. The results of the competition were reported by the chair of the grants subcommittee, Thomas Christensen, who announced that a single grant of \$1000 has been offered to Cristle Collins Judd for her book manuscript, *Music and the Printed Book: Music Examples and Citations in Sixteenth-Century Theory*, to be published by Cambridge University Press. The author is presently an Assistant Professor of Music Theory at the University of Pennsylvania. The money will be given to Professor Judd to help

in the copying, setting, and formatting of musical illustrations and graphs for her book.

Members of SMT are reminded that these grants are offered by the Society to help individual authors defray out-of-pocket expenses associated with the publication of any article or book dealing with music theory. The deadline for the next round of applications is October 15, 1999. Guidelines can be found elsewhere in this newsletter.

SMT Committee on Diversity

The SMT Diversity Committee for 1998–1999 is chaired by Yayoi Uno (University of Illinois) and includes the following members: David Lewin (Harvard University), Martin Scherzinger (Columbia University), Steven Nuss (Colby College), Kristin Taavola (Sarah Lawrence College), Joel Smith (Tufts University), Joanne Koh (DePauw University), and Kristin Wendland (Emory University). For the upcoming meeting in Atlanta, we will be hosting a special session entitled, "Gamelan Theories, Western Theories: Developing Analytic Approaches to the Melodic Strata of Java and Bali," with special guests Marc Perlman (Brown University), Sumarsam (Wesleyan University), and Michael Tenzer (University of British Columbia). We are currently working on updating our online bibliography list for the special sessions we have hosted since the Phoenix meeting in 1996. Our website is located at <www.emory.edu/MUSIC/diverscomm.html> and is linked to the SMT homepage.

Committee on the Status of Women

Once again, the SMT annual meeting will provide the opportunity for CSW to present a special session for the membership. This year's session will focus on interpretive strategies in feminist and music theory, and it will feature an invited guest speaker as well as small and large group discussions. We plan to make extensive use of the web to make materials available before the session in order to generate a dialogue that begins before, and will hopefully continue after, the Atlanta conference. Further details will be available on our website <<http://www.wmich.edu/mus-theo/csw.html>>, and will be sent over the SMT-list as conference time approaches. As always, all SMT members are invited to attend CSW's fourth annual no-host Affiliates' Luncheon (Saturday, November 13; place TBA). The Affiliates' Luncheon provides SMT members with the opportunity to discuss questions, raise issues, and convey suggestions to the members of the Committee.

A new program is being launched at the Atlanta meeting in cooperation with the Committee on Diversity and the Committee on Professional Development: the program will pair newcomers to SMT conferences with more experienced conference-goers. Although the time commitment is minimal—perhaps sharing a meal, or attending a session—the impact on the newcomer's decision to become an active member of the larger theory community can be great. Please contact Gretchen Horlacher <ghorlach@indiana.edu> or David Loberg Code <code@wmich.edu> to participate, and see the announcement elsewhere in the newsletter for more information. Please join us in welcoming new members to our society!

The CSW will participate in a joint session at the Toronto 2000 meeting with the Committees on the Status of Women (or similar committees) from the AMS, SEM, CMS, and SAM (formerly the Sonneck Society). Judy Tsou of AMS is leading the planning of this session along with the chairs of all of the included committees.

The committee is working on several new and ongoing projects. By the time this newsletter is published, the most recent update to the on-line bibliography of sources related to women, gender and music will be completed. A new guide to non-sexist interview questions, as well as possible responses to sexist questions, is being prepared for distribution during the fall "job season." We continue to build our repository of syllabi; those who teach courses such as feminist studies, music by women, etc., and/or "traditional" theory courses that involve music or scholarship by women are urged to send your contributions to Liz Paley <espaley@ukans.edu> or to Fred Maus <fem2x@virginia.edu>. The Mentoring Program continues as a society-wide program. Any SMT member who would like to participate in SMT's Mentoring Program as mentor, mentee (or both), may contact past CSW chair

SMT ONLINE ADDRESSES

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

To subscribe to any SMT list services, send a message to <list-proc@smt.ucsb.edu>.

–For the smt general discussion list, put "subscribe smt-list YourFirstName YourLastName" in the body of the message.

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

Helen Brown <helen@purdue.edu>. Finally, the newest project for CSW reflects concerns raised at the 1998 session in Chapel Hill. This project will examine the extent to which women (who are currently only 18% of SMT membership) participate in all aspects of our field, including publication and employment. The first phase of the project will focus on gathering relevant statistics. Anyone who has particular concerns or suggestions about this project should contact Elizabeth Sayrs <esayrs68@gte.net>.

The Committee on the Status of Women promotes gender equity and feminist scholarship in areas related to music theory and serves as a repository of information about women, feminist theory, and music. We appreciate the support of the SMT Board, officers, and other committees, and we welcome comments and suggestions from all SMT members. Please contact chair Elizabeth Sayrs <esayrs68@gte.net> with your comments and suggestions. The CSW website, located at <<http://www.wmich.edu/mus-theo/csw.html>>, includes the Bibliography of Sources Related to Women, Gender and Music, Archive of Syllabi from Women & Music Courses, Guidelines for Non-Sexist Language, information on the SMT Mentoring Associates Program, and CSW activities from the 1995–1998 SMT conferences. David Loberg Code continues to maintain and update the website. Questions or comments about the CSW website may be sent to him at <code@wmich.edu>.

The Music Cognition Group

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

NEWS ITEMS

Mannes Schenker Symposium

On the weekend of March 12–14, 1999, Mannes College of Music in New York hosted the Third International Schenker Symposium. Joel Lester, Mannes's Dean, was pleased to welcome about 200 members of the Schenkerian community. Mannes and Tishman Auditorium of the New School University provided congenial settings for the conference, which brought together musicians from many areas of the United States and from various parts of the world: speakers and registrants included scholars from Canada, England, Ireland, Italy, Finland, Estonia, Israel, and Hong Kong. While there were no parallel sessions, an exceptionally full program was presented. Analytic studies served as the core of the three-day conference; sessions were devoted to the music of the Baroque, Classical, and Romantic periods. The Schenkerian repertory was extended toward the twentieth century and to areas outside Schenker's purview (the music of East Asia and the works of George Gershwin and Bill Evans). The conference opened with a group of papers concerned with Schenker's concept of the auxiliary cadence. This and other sessions focused on theoretical topics, with papers on harmonic, linear, and motivic issues. A session in which speakers presented and discussed newly discovered documents revealed connections with other domains, such as jurisprudence and the visual arts. At the close of the conference, aspects of philosophy and criticism were addressed in a well-attended panel discussion. The Symposium was dedicated to the memory of the leading Schenkerian scholar Saul Novack.

MUSIKEION

MUSIKEION, an e-mail based discussion list on musical meaning, invites new members. The list is hosted by the Graduate Department in Communication and Semiotics, Catholic University of São Paulo, which is headed by the semiotician Lucia Santaella. The name "musikeion" comes from a combination of two Greek words, "mousiké" (music) and "sêmeiōn" (sign). The field of interest in MUSIKEION is the discussion of all kinds of music and music-related topics from the vantage point of musical semiotics.

The list, directed and managed by José Luiz Martínez, began in June 1998 as "musignif." It is a multi-language list, and discussions have been held in Portuguese, Spanish, English, and French. People subscribing to MUSIKEION come from several areas related to music and musical studies. Subscriptions to MUSIKEION are submitted to the list processor and to the manager. Subscribers can post messages directly to the list, without the approval of the manager. To subscribe to the MUSIKEION list send a message to: <majordomo@pucsp.br> with an empty subject, and write the following in the body of the message: subscribe musikeion.

Election Reminder

This year the following SMT officers are up for election: Vice President and two members of the Executive Board. The ballots, together with the 2000 Call for Papers, were mailed to current SMT members during the first week of August. Please remember to vote! Results will be announced at the SMT business meeting in Atlanta.

SMT Business Meeting

The annual business meeting is scheduled for Saturday, November 13, 1:00–2:00 p.m. Come early and get prime seating for the Awards Ceremony and the Plenary Session, which immediately follow the business meeting.

SMT 2000: Call for Papers

The 23rd Annual Meeting of the Society for Music Theory will be held in Toronto, Canada, from Wednesday, November 1 to Sunday, November 5, 2000. Proposals for papers, poster sessions, and special sessions are invited.

SMT welcomes proposals in any area of music theory. Most papers will be placed in 45-minute time slots, with about 30 minutes for reading and 15 minutes for response or discussion. Send proposals to Jay Rahn, 603 Atkinson College, York University, Toronto, ON M3J 1P3, Canada. Postmark deadline is January 28, 2000.

The complete call was mailed to the membership along with the election ballot and will be available online on the SMT homepage. For more specific information about proposing special sessions and poster sessions, refer to the complete call or contact Jay Rahn at <jrahn@yorku.ca>.

N.B.: This meeting will be part of Toronto 2000: a gathering of 15 cognate music societies. The deadline for proposing joint sessions involving these societies was June 1, 1999, and the joint sessions will have been determined by December, 1999, that is, before the January 28, 2000 deadline for regular SMT proposals. Individuals chosen for joint sessions may also appear on any one other session at the Toronto meeting.

Additional information or assistance with technical problems can be obtained from the manager <martinez@originet.com.br>.

Post-doctoral Fellowship

(Application deadline: September 1, 1999)

The National Center for Scientific Research (LEAD-CNRS) of the University of Burgundy (Dijon, France) is seeking an applicant in music cognition for a one-year Post-doctoral Fellowship, beginning October 1999, with the possibility of renewal. Applicants should have a solid background in music theory and should be highly motivated to do research in music cognition. The successful candidate will collaborate with cognitive psychologists and one music theorist in the development of a research program investigating the perception of Western musical structures by musically expert and novice listeners. He/she will be directly involved in the elaboration of the experimental stimuli (writing and playing), the design and running of human experiments. Expertise in cognitive psychology and music software are welcome. The project is under the direction of Dr. E. Bigand in a cognitive psychology laboratory. For more details please contact Emmanuel Bigand <bigand@satie.u-bourgogne.fr>; website <<http://www.u-bourgogne.fr/LEAD>>. Send applications (curriculum vitae, letters of recommendation, and reprints) to E. Bigand, LEAD-CNRS, Faculté des Sciences, Bld Gabriel, 21000 Dijon, France; tel: 333 80 39 57 82; fax: 333 80 39 57 67. The deadline is September 1, but the application process will end as soon as an appropriate candidate has been chosen.

CALLS FOR PAPERS AND MANUSCRIPTS

The Music of Peter Maxwell Davies

(Proposal deadline: September 15)

On the first weekend of April 2000 (April 1–2), St Martin's College at Lancaster is hosting a Conference devoted to the music of Peter Maxwell Davies. It is hoped to have performances of a number of his works throughout the weekend, including music for chamber ensemble, orchestra, and the pieces for children. The composer will be present to talk about his music, and it is intended that a new book on aspects of his compositional technique will be available for purchase.

The Conference itself will run parallel to the performances, and it is intended that some events will be open to the general public while others will be for Conference delegates only. The organizers now invite papers or poster displays on aspects of the music of Peter Maxwell Davies or on topics which explore contextual matters which have a bearing on his work (for example: Aspects of Serial-related Pitch Manipulation; Birtwistle; The Late Twentieth-Century Symphony; Music Theatre). Interested participants are asked to send a brief synopsis of their proposal (250 words) to: Dr. Richard McGregor, St Martin's College, Bowerham Road, Lancaster LA1 3JD, UK <r.mcgregor@ucsm.ac.uk>. Snail mail must arrive not later than September 15, 1999; e-mail should arrive not later than September 30, 1999.

London International Jewish Music Conference 2000

(Proposal deadline: September 30, 1999)

The Committee for the London Jewish Music Conference 2000 is requesting papers on "Music in Jewish Communities: Dispersal, Displacement and Identity" for the conference on June 25–29, 2000 that is being sponsored by the Department of Music, School of Oriental and African Studies of the University of London, and the Jewish Music Heritage Trust. The keynote speakers for the conference will be Israel Adler, Chairman of the Academic Committee of the Jewish Music Research Center (Hebrew University of Jerusalem), and Alexander Ringer (University of Illinois at Urbana-Champaign).

Jewish diasporas are normally seen as emanating outward from ancient and modern Israel. But Jewish culture has taken root and developed within other environments from which new diasporas have spread elsewhere, including a return to Israel. Papers addressing issues of change, under the following broad categories, are invited for consideration: 1. Classical music traditions: is there a definable Jewish identity? 2. Folk music and dance traditions: the absorption of local influences into Jewish music and the promotion of regional styles to a wider or international audience. 3. Liturgical music traditions: contacts with other religions; the extent to which a separate Jewish identity has been maintained, and the extent to which such contacts have led to musical inter-influence. 4. Issues of gender: the place of men's and women's music in Jewish life; roles and modes of expression.

Submit an abstract of 200 words to arrive no later than September 30, 1999 (by e-mail if possible) to Alexander Knapp, Joe Loss Lecturer in Jewish Music, Music Department, SOAS, University of London, Thornhaugh Street, Russell Square, London WC1H 0XG, UK; e-mail <ak42@soas.ac.uk>; tel: +44-171 691 3410; fax: +44-171 637 6182. A book of selected papers from the conference will be published.

Society for Seventeenth-Century Music

(Proposal deadline: October 1, 1999)

The Society for Seventeenth-Century Music and Related Arts will hold its eighth annual conference April 27–30, 2000 at America's Shrine to Music Museum (an important museum of early instruments) at the University of South Dakota in Vermillion. Proposals on all aspects of seventeenth-century music and music culture, including papers dealing with other fields as they relate to music, are welcome. Because of the venue, proposals pertaining to musical instruments and such topics as tuning systems are especially encouraged. A prize will be awarded for the best student paper. Presentations are invited in a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will generally be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting can be considered for another presentation. Five copies (four anonymous and one identified with name, address, telephone, fax, and e-mail address) of an abstract of not more than two pages, postmarked by October 1, 1999, should be sent to Jeffrey Kurtzman, Dept. of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to: +1-314-727-1596. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

Music Theory SouthEast

(Proposal deadline: October 25, 1999)

Call for Papers for the Ninth Annual Meeting of Music Theory SouthEast. This meeting will be held March 10–11, 2000, at the University of North Carolina at Greensboro. It is a joint meeting with the Mid-Atlantic Chapter of the College Music Society and the Southern Regional Chapter of the American Musicological Society. Proposals are solicited on any topic related to music theory. Presentations may include papers, panel discussions, or special sessions. Papers should be approximately 30 minutes in length. Submissions for papers should include eight copies of an anonymous proposal three to four pages in length, an anonymous abstract of some 250–300 words, and a cover letter giving the title of the proposal, the author's name, the author's address and e-mail address (if available), the author's phone number, and a list of technical requirements for presenting the paper. Submissions for special sessions or panel discussions should not be anonymous, but should include proposal, abstract, and a list of participants. All submissions must be postmarked no later than October 25, 1999. They should be sent to Paul Wilson, MTSE Program Chair, School of Music, University of Miami, P.O. Box 248165, Coral Gables, FL 33124.

International Conference on Nineteenth-Century Music

(Proposal deadline: December 1, 1999)

The Music Department at Royal Holloway, University of London will host the eleventh International Conference on Nineteenth-Century Music from June 29 to July 2, 2000. The Conference will be held on the College's campus in Egham, Surrey, which is 35 minutes by train from London and a short journey from Heathrow and Gatwick airports. The Keynote Paper will be given by Hermann Danuser (Humboldt Universität, Berlin), and there will be a special round-table session chaired by John Daverio (Boston University) on "Romanticism and the Historical Consciousness." The Program Committee (David Charlton, Katharine Ellis, John Rink) invites proposals for papers on any aspect of music in the nineteenth century, but contributions on the following topics are particularly encouraged: popular musics; music and technology; performing traditions; music as commodity; memory and reminiscence; music in literature and art; music and the State; and temporality in music. Individual papers should last no more than twenty minutes. Proposals for round tables or study sessions up to two hours long are also welcome.

Abstracts (200 words) should be submitted to David Charlton at the address below by December 1, 1999, as should proposals for round-tables/study sessions (500 words). Further information can be obtained from David Charlton, Department of Music, Royal Holloway, University of London, Egham TW20 0EX, England; tel: +44 1784 443946; fax: +44 1784 439441; <d.charlton@rhbc.ac.uk>.

International Conference on Music Perception and Cognition

(Proposal deadline: December 1, 1999)

We invite you to join us at this biennial conference, which is the world conference of the music psychology community. It is jointly sponsored by the Society for Music Perception and Cognition (USA), the Japanese Society for Music Perception and Cognition (JSMPC), and the European Society for the Cognitive Sciences of Music (ESCOM). ESCOM is hosting ICMP6 at Keele University, which also functions as the 4th Triennial ESCOM conference.

The conference is organized from the Unit for the Study of Musical Skill and Development in the Department of Psychology at Keele University. We invite you to participate in this important event by submitting a paper, poster, demonstration or symposia. Submissions (spoken papers, poster paper, demonstration papers, symposia) relating to the following conference themes are encouraged, although other topics will be considered: music in popular culture and everyday life; music as an aid to learning and well-being; young people's participation in and achievement in music; the study of music performance; music and evolution; the human voice; meaning in music; and gesture in music. Spoken papers will be 30 minutes duration, comprising 20 minutes for presentation, and 10 minutes for questions and discussion. Poster and demonstration papers will have equal status to spoken papers, will appear in the conference program, abstract book and proceedings, and will have designated time-slots assigned to them. Demonstration papers are those requiring special equipment with which readers must interact. Symposia will consist of a set of integrated spoken papers related to a theme. The total time allowed for symposia will be either two or four hours, each 2-hour block usually consisting of four 25-minute papers and a discussion (although variations from this pattern will be considered on their merit). Symposia conveners should collect together abstracts for each paper, which must be in the required format outlined below, and should include an abstract for the entire symposium, stating the rationale for the topic, the aims of the symposia, and the set of speakers proposed. A discussant may be proposed, and/or a suggestion for an invited keynote speaker associated with the symposium.

All submissions must include a submission form (available on the conference website <<http://www.keele.ac.uk/depts/ps/icmp6.html>>) and a structured abstract. Abstracts must be in English and between 250 and 300 words in length. The abstract must be typed and should not include references. Abstracts should begin with a title in ALL CAPITAL LETTERS, followed by the names and affiliation of all authors. Abstracts should be structured with headings. Examples of structured abstracts

for empirical (study/experiment) and theoretical/review papers are provided on the conference website. Submissions that are not presented in the required format will be returned without being reviewed.

Authors with access to a windows web-browser are encouraged to submit papers electronically by following the instructions at the conference website. Abstracts can also be sent by electronic mail to <icmp6@keele.ac.uk>. If electronic submission is not possible, sending an abstract on a PC-formatted disc using any major word processing package, or rich-text-format, or ASCII is acceptable, provided a submission form accompanies it. Submission forms and disks should be sent to Antonia Ivaldi, Conference Secretariat, ICMP6, Department of Psychology, Keele University, Newcastle, Staffs, ST5

International Conference on Jean Sibelius

(Proposal deadline: December 31, 1999)

The 3rd International Jean Sibelius Conference will be held in Helsinki on December 7–10, 2000. The event belongs to the program celebrating Helsinki as one of the cultural capitals of Europe. It will be organized by the Sibelius Academy, the Department of Musicology at the University of Helsinki, and the Musicological Society of Finland. The main topics of the conference are the life and works of Jean Sibelius, manuscript studies, theater and vocal music, program music and intertextuality, gender and Sibelius, nationality and politics; and reception and performance studies.

The Honorary Committee of the conference consists of: Professor emeritus Fabian Dahlström (Abo Academy), Professor Glenda Dawn Goss (University of Georgia, Athens), Professor James Hepokoski (Yale University), Professor Timothy Jackson (North Texas University), Professor Edward Laufer (University of Toronto), Dr. Robert Layton (London), Professor Tomi Mäkelä (University of Magdeburg), Professor Erkki Salmenhaara (University of Helsinki), and Dr. Marc Vignal (Paris).

Any music scholar working on Sibelius studies is being encouraged to attend the conference either as an active participant delivering a paper (of 30 minutes, including time for questions) or as a passive one. The deadline for registering for the conference with a paper is December 31, 1999. The abstract (one page) and short CV (half a page) should be sent to the Secretariate of the conference.

The conference coincides with the 135th anniversary of the composer's birth on December 8. A visit to the home of Jean Sibelius at Ainola, Järvenää (25 kms from Helsinki) will be organized. The papers of the conference will be published (the proceedings from the earlier international Sibelius conferences in 1990 and 1995 can be ordered from the Secretariate). Inquiries should be addressed to Secretariate Anna Krohn, Sibelius Academy, P.O.Box 86, 00251 Helsinki, Finland; tel: +358-9-405 4645; fax: +358-9-405 4603; <anna.krohn@siba.fi>

The College Music Society

(Proposal deadline: January 8, 2000)

The College Music Society will hold its Forty-Third Annual Meeting November 2–5, 2000, in conjunction with the 2000 National Conference of the Association for Technology in Music Instruction (ATMI). The 2000 Program Committee of The College Music Society welcomes proposals for papers, panels, discussions, performances, lecture-recitals, clinics, demonstrations, workshops, poster sessions, and other types of presentations that relate to all fields of college music, including teaching, learning, research, outreach, communication, and other areas of concern to the college music professional. The Program Committee is especially interested in receiving proposals for poster sessions. While discouraging submissions of a commercial or self-promoting nature, the Program Committee solicits the broadest representation of our profession and its interests, and particularly invites proposals from adjunct faculty, community college faculty, graduate students, and retired faculty.

Proposals may deal with any aspect of college music teaching. The Program Committee specifically requests proposals for presentations concerning interdisciplinary approaches and teaching enhancement.

Proposals may also relate to specific disciplines and areas of interest—for music theory these include musical analysis, music theory pedagogy, history of music theory, music theory research, interdisciplinary topics with music theory, and the use of technology with music theory. Also, lecture-recitals in analysis and performance are encouraged. All presenters—including panelists—must be members of The College Music Society at the time of the annual meeting and must pay meeting registration fees.

The Program Committee will conduct a blind review of proposals. Please note that where technology is the central subject matter, proposals may be referred to the ATMI Program Committee. There are several specifics to follow, and incomplete proposals (including single copies of abstracts or cassette tapes), faxed proposals, proposals that do not adhere to the guidelines, and proposals postmarked after the deadline are unlikely to be reviewed. Please check the CMS website <<http://www.music.org>> for complete information.

Beatles 2000 Conference

(Proposal deadline: January 31, 2000)

The first interdisciplinary World Conference on the Beatles will be held at the University of Jyväskylä, Department of Music on June 15–18, 2000. Jyväskylä is the principal city in the central region of Finland. Together with its surroundings, the city is inhabited by some 100,000 people and is located on Lake Paijanne in the heart of one of the Finnish lake districts. The world-famous architect Alvar Aalto has greatly contributed to creating the modern appearance of Jyväskylä, and the conference building is designed by him. Travel connections to Jyväskylä are good by air, rail, and road from both Helsinki and Turku.

Since the aim of the conference is to provide a forum for all Beatles scholars, regardless of orientation and perspective, the Conference has no specific theme. However, we encourage proposals relating especially to the following broad topics: the roots and heritage of the Beatles; the Beatles as a cultural phenomenon, with respect to the 1960s in particular; the position of the Beatles within popular/rock music; the reception of the Beatles in the world; making music — songwriting, arranging, recording, mixing, releasing; individual songs and/or albums; musical style and its change. We also welcome proposals that broaden the scope of study beyond the prevailing research orientations with different branches of psychology (cognitive, social, psychoanalysis) and historical research (source-criticism, manuscript and sketch studies).

The format for the submission of proposals can be found on the website <<http://www.jyu.fi/musica/b2000/>>. Proposals should be sent to the Conference Secretariat Ms. Terhi Nurmesjarvi, BEATLES 2000 Conference, University of Jyväskylä, Department of Music, P.O. Box 35 (M), FIN-40351 Jyväskylä, FINLAND; <nuteka@cc.jyu.fi>. All proposals will be reviewed by the Scientific Committee: Yrjö Heinonen, University of Jyväskylä (Finland), Chair; Alf Björnberg, University of Gothenburg (Sweden); Markus Heuger, University of Cologne (Germany); Gary Kendall, Northwestern University (Evanston, Illinois, USA); Richard Middleton, University of Newcastle (England); Sheila Whiteley, University of Salford (England).

Canadian University Music Review

The *Canadian University Music Review*, a peer-reviewed, international journal about music, invites contributions in all areas of musical scholarship (musicology, music theory, ethnomusicology, etc.). We are particularly interested in publishing essays that address current issues within the respective disciplines, but will consider any first-rate scholarship. The most recent issue includes articles by Beverley Diamond, John Shepherd, David Gramit, and David Beach. The issue in press, guest-edited by Robert Witmer and Beverley Diamond, is a special issue devoted to essays by ethnomusicologists on cultural production, mediation, and performance.

The review publishes articles in both English and French. Contributors need not be Canadian, nor do articles have to deal with Canadian topics. Contributions should be sent to James Deaville or Susan Fast, School of Art, Drama & Music, McMaster University, Hamilton, Ontario, L8S 4M2, Canada. We also invite subscriptions, at the rate

of \$40 Canadian for one year (two issues). For subscriptions, contact Becker Associates, Box 507, Station Q, Toronto, Ontario, M4T 2M5, Canada.

Journal of the Royal Musical Association

In February 1999, Nicholas Cook succeeded Andrew Wathey as editor of *Journal of the Royal Musical Association*, and he is encouraging SMT members to think about submitting their work to *JRMA*.

One of the world's longest-established musicological journals (going back to 1875), *JRMA* is published by Oxford University Press. Its editorial policy is to publish outstanding articles in fields ranging from historical and critical musicology to theory and analysis, ethnomusicology, and popular music studies. *JRMA* plays an important role in the dissemination of knowledge across the discipline, and therefore it welcomes work that communicates specialist perspectives to a broad readership while at the same time maintaining the highest scholarly standards. *JRMA* appears twice a year, but submissions may be made at any time.

Send submissions to Nicholas Cook, Department of Music, University of Southampton, Highfield, Southampton SO17 1BJ, UK; submissions may be sent as e-mail attachments to Nicholas Cook <ncook@son.ac.uk>. Instructions for authors, together with other details, may be found on the *JRMA* homepage <<http://www.oup.co.uk/roymus>>. You do not need to be a member of the Royal Musical Association to publish in *JRMA*.

UPCOMING CONFERENCES AND SYMPOSIA

Music Theory and Analysis 1450–1650

(Conference, September 23–25, 1999)

A conference on "Music Theory and Analysis, 1450–1650" will take place September 23–25, 1999 at the Université catholique de Louvain at Louvain-la-Neuve (Belgium). Its purpose is to bring together musicologists interested in the theory and analysis of Western music between 1450 and 1650 and in the interrelationship of the two disciplines.

The colloquium "Music Theory and Analysis 1450–1650" coincides with the opening of the exhibition "The Treasures of Alamire: Music and Miniatures in the Time of Charles V (1500–1535)," organized by the Alamire Foundation at the Katholieke Universiteit at Leuven <<http://fuzzy.arts.kuleuven.ac.be/alamire/>>. A visit will be arranged on Sunday, September 26, 1999 for participants who wish to attend the exhibition. Contact and practical information: Anne-Emmanuelle Ceulemans, Unité de musicologie, Collège Erasme, 1, Place Blaise Pascal, B-1348 Louvain-la-Neuve (Belgium); tel: + 32 10 47 26 68; fax: + 32 10 47 48 70; <ceulemans@musi.ucl.ac.be> The conference website is: <<http://www.fltr.ucl.ac.be/FLTR/ARKE/MUSI/entermusi.html>>.

International Association for Semiotic Studies

(Conference, October 6–11, 1999)

The 7th International Congress of the International Association for Semiotic Studies meets at the Technical University of Dresden, Germany, October 6–11, 1999. The theme is "Sign Processes in Complex Systems," and there will be numerous music-semiotic papers, including a panel session on "Music and Media." Among the featured speakers are Umberto Eco and other well-known semioticians. For more information, contact Gloria Withalm, Institute of Socio-Semiotic Studies, WALTERGASSE 5/1/12, A-1040 VIENNA; <gloria.withalm@uni-ak.ac.at>; the IASS website is <<http://vhf.msh-paris.fr/escom/AIS/7IASS-99/7iass-intro.html>>.

CMS / ATMI

(Conference, October 14–17)

The annual joint meeting of CMS/ATMI will be held October 14–17 in Denver, CO, at the Hyatt Regency Hotel.

The CMS program brings its usual diversity of enticements. Bruno Nettl, Emeritus Professor of Music and Anthropology of the University of Illinois, will present the fifth annual Robert M. Trotter lecture. His address is entitled "Preserving Musical Cultures: Contemplations and Confessions." On Saturday, October 16, at 8:00 p.m. in Corkin Hall at the Houston Fine Arts Center of the University of Denver, CMS is presenting "A Festival of Balinese Music and Dance." In the plenary session, Susan Lewis, Senior Vice President for Communications for the Recording Industry Association of America, will give ATMI and CMS members updates on music and technology and how the music industry is using technology to enhance performers' ability to reach audiences and create exciting new ways to enjoy music. This year's ATMI conference features a Technology poster session: Developing New Software for the Music Theory Curriculum. Another highlight features the use of technology in creating animated music analyses with QuickTime, MoviePlayer, and Electrifier Pro; and placing sound and notation in web-based courses.

For details, consult the CMS website <<http://www.music.org>> or contact the National Office of The College Music Society at 202 West Spruce Street, Missoula, MT 59802, (800) 729-0235 or (406) 721-9616, fax (406) 721-9419; <cms@music.org>.

Analysis in Europe Today

(Conference, October 21–24, 1999)

The Fourth European Music Analysis Conference will be hosted by Rotterdams Conservatorium in conjunction with the Dutch Society for Music Theory, and will be held in Rotterdam on October 21–24, 1999. The Conference's theme — "Analysis in Europe Today" — will be explored in a number of analytical symposia, round-table discussions and other sessions. In addition, there will be an all-day plenary session "Analysis in Europe Today: The Different Traditions"; among other things, this will present the results of a European-wide survey on teaching practices and research activity in theory and analysis. Conference delegates will also be able to attend a number of concerts, including a performance by Irvine Arditti of Ligeti's Violin Concerto with the Rotterdam Philharmonic Orchestra conducted by Reinbert de Leeuw. During the conference the International Gaudeamus Competition for young composers and performers of contemporary music will take place.

Further information can be obtained from: Patrick van Deurzen, Analysis in Europe Today, Rotterdams Conservatorium, Pieter de Hoochweg 222, 3024 BJ Rotterdam, Holland; tel: +31 (0)10 213 3197; fax: +31 (0)10 413 1222; <pdeurzen@xs4all.nl>.

New Directions in Josquin Scholarship

(Conference, October 29–31, 1999)

The Music Department of Princeton University will host a three-day International Conference on Josquin des Prez (d.1521), on October 29–31, 1999. This conference is supported by a Collaborative Research Grant from the National Endowment for the Humanities. In addition to eight discussion sessions and round tables (to be held in Taplin Auditorium in Fine Hall), the event will feature a concert and a workshop on performance-related issues with The Binchois Consort, directed by Andrew Kirkman. The conference will take place six days before the 1999 National Meeting of the American Musicological Society (Kansas City, Missouri, November 4–7, 1999).

The aim of this International Conference is to provide a forum for new directions in Josquin scholarship. Twenty-six contributors will present studies on topics such as the following: reader- and listener-oriented interpretations of music by Josquin; Josquin's audience: horizons of expectation, interpretive strategies, repertoires; Josquin and contemporary musical aesthetics; Josquin and the concept of musical genius; Josquin and contemporary music-historical awareness; Josquin and the emergence of "the composer's anecdote"; "doubtful" and "spurious" compositions: what do they tell us about perceptions of Josquin?; Josquin and contemporary views on the musical work, authorship, canon, and attribution; Josquin and music historiography from the eighteenth century to the present; and Josquin and cultural politics — today and in the past.

Queries and communications regarding registration and local arrangements should be addressed to Linda J. Clos, Center for Visitors

Percy G. Adams Article Prize

(Competition deadline: December 1, 1999)

The Southeastern American Society for Eighteenth-Century Studies (SEASECS) invites submissions for its annual article competition, the Percy G. Adams Article Prize. The Society will give an award of \$500 for the best article on an eighteenth-century subject published in a scholarly journal, annual, or collection between September 1, 1998 and August 31, 1999. Authors must become members of SEASECS. Articles may be submitted by the author or by others acting in her/his behalf. Submissions written in a language other than English must be accompanied by an English translation. The interdisciplinary appeal of the article will be considered but will not be the sole determinant of the award. Please submit articles in triplicate, postmarked by 1 December 1999 to Calhoun Winton, Dept. of English, University of Maryland, College Park, MD 20742.

Journal editors and others submitting articles on behalf of authors are requested to inform the author of the requirement that the winner join, or be a member of, SEASECS.

and Conference Services, 71 University Place, Princeton, NJ 08544; tel: (609) 258 6116; fax: (609) 258-4656; <ljclos@princeton.edu>.

All queries regarding the conference program should be addressed to Rob C. Wegman, Department of Music, Woolworth Center of Musical Studies, Princeton University, Princeton, NJ 08544, USA; voice (609) 258-4248; dept: (609) 258-4241; fax: (609) 258 6793; <rwegman@phoenix.princeton.edu>.

American Musicological Society

(Conference, November 4–7)

The 1999 Annual Meeting of the American Musicological Society will be held in Kansas City, Missouri at the Hyatt Regency Crown Center, from Thursday November 4 through Sunday November 7, 1999. The meeting will be hosted by the University of Kansas at Lawrence and by a local arrangements committee representing the University of Kansas, University of Missouri-Kansas City, University of Missouri-Columbia, Rockhurst College, Kansas State University, and Wichita State University. Check <<http://www.sas.upenn.edu/music/ams/kcnl.html>> for details.

The Burgundian-Hapsburg Court Complex of Music Manuscripts (1500–1535) and the Workshop of Petrus Alamire

(Conference, November 25–28, 1999)

In connection with the exhibition "The Treasures of Alamire," the Alamire Foundation (Department of Musicology, K.U.Leuven, Belgium) is organizing an international conference that will focus specifically on the manuscripts from Petrus Alamire's workshop. During this conference scientists from different disciplines will bring together and exchange the results of their research on this court complex of music manuscripts. Herbert Kellman (University of Illinois) will give the opening lecture. Among the speakers: Willem Elders (Utrecht), David Fallows (Manchester, UK), Barbara Hagg (University of North Texas), Honey Meconi (Rice University), Richard Sherr (Smith College), Martin Staehelin (Göttingen), and Dagmar Thoss (Universität Wien). Complete information about the conference is posted on the Alamire website <<http://fuzzy.arts.kuleuven.ac.be/alamire>>.

Music of Amy Beach

(Conference, December 5, 1999)

A conference devoted to the music of Amy Beach will be held at Mannes College of Music on Sunday, December 5, 1999. The conference will coordinate efforts of musicologists, music theorists, and performers in exploring specific works by Beach. Each session will consist of papers devoted to analytic, stylistic, and contextual explorations of a single composition of Beach's, along with a performance of the composition discussed. For further information, please contact Adrienne Block and Poundie Burstein at <AMYBEACH@aol.com>.

Béla Bartók International Congress

(Conference, March 23–29, 2000)

The University of Texas at Austin is sponsoring the “Béla Bartók International Congress: End of Century Celebration of Bartók’s Life and Work,” March 23–29, 2000. The Congress will celebrate the turn of the century with performances and lectures on the life and work of the Hungarian composer Béla Bartók. Because of the broad scope of accomplishments of this creative genius—as composer, musicologist, musical folklorist, pianist, pedagogue, music critic, music editor, linguist, and humanitarian—the Congress has drawn the attention and participation of international scholars and performers such as Benjamin Suchoff (former Trustee of the Bartók Estate), László Somfai (Director of the Budapest Bartók Archives), György Sándor (Juilliard School of Music, former pupil of Bartók), Robert Mann (formerly Juilliard String Quartet), Elliott Antokoletz (Bartók scholar, University of Texas at Austin), and János Kárpáti (Ferenc Liszt Academy, Budapest). For information, see our web page at <<http://www.utexas.edu/cofa/music/bartok2000>> or send an e-mail to: <bartok2000@mail.music.utexas.edu>.

NEWS FROM REGIONAL THEORY SOCIETIES

Canadian University Music Society

The 1999 Annual Conference of the Canadian University Music Society was held jointly at Bishop’s University and Université de Sherbrooke, from Wednesday evening June 9 to Saturday June 12, 1999. The Program Committee presented a balanced program organized around the overall conference themes of “Space and Place,” “Heritage and Identities,” and “Education and Social Cohesion.” The conference program can be found on the CUMS website at <<http://www.upei.ca/~cums/index.html>>.

Current membership dues run from July 1, and are \$46 (Canadian) for regular members and \$25 for students, independent scholars, and retired persons. Membership applications should be sent to CUMS, Box 507, Station Q, Toronto, Ontario, M4T 2M5, Canada. Members receive *The Canadian University Music Review*, a journal with a Canadian emphasis, containing refereed articles on a wide range of musical topics, as well as reviews of current books and records; the biennial CUMS Directory, providing a complete listing of full- and part-time personnel teaching in departments, schools and faculties at some forty-one Canadian universities offering degree programs and courses in music; and the CUMS Newsletter, published in late fall and in the spring.

Florida State University Theory Forum

This year’s FSU Theory Forum was held Saturday, April 10, 1999. Included on the program were the following papers: “Three In One: The Hexachordal Trinity in Hildegard’s *Symphonia*” (Sheila Forrester), “Andreas Werckmeister’s Systems of Temperament: An Analysis and Comparison” (Ellen Archambault), “The Elided $\dot{2}$ and Hybrid Harmony in Rachmaninoff” (Rob Cunningham), “Structural and Dramatic Impacts of Cadential Interventions” (Gabe Fankhauser), “Musical Structure, Text Setting, and Pitch Emphasis in Arnold Schoenberg’s *Dreimal Tausend Jahre*, Op. 50a” (Thomas Couvillon), and “Repetition and Interval Pairing as Formal Process in Joan Tower’s *Island Prelude*” (Sarah Reichardt). In addition to these papers, Prof. Robert P. Morgan (Yale University) presented the keynote address, entitled “The Concept of Unity as an Analytical Category.”

Plans for next year’s forum are underway. A proposal deadline will be posted to the SMT-list later this fall. Contact Bryan Richards <blr8942@garnet.acns.fsu.edu>.

Georgia Association of Music Theorists

Georgia Association of Music Theorists (GAMUT) is a regional music theory society whose purpose is to advance music theory in Georgia, to create a forum for the exchange of ideas relative to the teaching of

music theory, and to provide opportunities for professional growth and development through seminars, presentations, workshops, and other means. GAMUT meets annually, and membership is open to anyone with an interest in music theory. Membership dues, which include the annual meeting registration fee and subscription to the *GAMUT Journal*, are \$25 for regular members, \$30 for dual members (same address, one mailing), and \$15 for students and retired faculty. Please visit our website <<http://www.emory.edu/MUSIC/gamut1.html>>, or link to it via the SMT Regional Societies Page.

GAMUT held its 1999 annual meeting at Georgia State University in Atlanta on April 23–24. The 2000 GAMUT meeting will be held February 18–19 at Agnes Scott College in Decatur, Georgia. The keynote speaker for the conference will be Cynthia Folio, who will speak on analysis and performance. Proposals on any topic related to music theory are welcome. Proposals on the topics of analysis/performance and music theory pedagogy are especially encouraged. Please mail proposals to Ted Mathews, GAMUT Program Chair, Music Dept., Agnes Scott College, 141 East College Ave., Decatur, GA 30030. Postmark deadline is November 1, 1999. Officers for 1999–2000 are: President, Ron Squibbs (Georgia State University); Secretary, David Marcus (Clark Atlanta University); Treasurer, Stefanie Crumbley (University of Georgia); Program Chair, Ted Mathews (Agnes Scott College); *GAMUT Journal* Editor, Kristin Wendland (Emory University/Morris Brown College); and Webmaster, Erick Emde.

The new issue of *GAMUT* (Volume 9) is now available. Contents include “Some Personal Observations on Aural Skills,” Robert Gauldin (The Eastman School of Music), which was the Keynote Address at the March 1998 annual meeting of GAMUT; and articles by Brandon Derfler (University of Washington), Ellen J. Archambault (Florida State University), Joelle Welling (McGill University), and Stephanie Crumbley (University of Georgia). Also included is a sampling of papers read as part of the SMT Committee on Diversity Special Session, “Expanding the Analytical Canon: A Practicum,” at the 1997 annual meeting in Phoenix.

GAMUT is published annually in the spring and welcomes articles dealing with all aspects of music theory, including pedagogy, analysis, history, and book reviews. Contributors should submit three copies anonymously with an identifying cover letter and a short abstract of the article. Manuscripts should be double-spaced with 1-inch margins. Documentation must be complete. Musical examples, tables, and diagrams must be camera-ready. Copyright privileges, if required for publication, should be secured in advance. The submission deadline for articles is July 1. The subscription price is \$10 for individuals (overseas and Canada \$15) and \$25 for libraries and institutions. Please address all inquiries for subscriptions, back issues, proposals for reviews, or any other responses and communications to: Kristin Wendland, GAMUT Editor, Department of Music, Emory University, 1804 North Decatur Road, Atlanta, GA 30322.

Indiana University Graduate Theory Association

During the spring 1999 semester, IU GTA members continued to work with faculty in planning the ongoing Music Theory Colloquium Series. Two of our sessions featured visitors to the IU Bloomington campus. In January, Dr. William Drabkin presented a lecture entitled “The Distribution of Roles Among the Voices: On Beethoven’s Writing for Cello and Piano,” and in March, Dr. Eero Tarasti gave a presentation on his work on musical semiotics. Two of our faculty members gave presentations on their own research: in January, Dr. Robert Hatten presented a paper, “Gesture as Premise: Interpreting Form and Meaning in Schubert’s Piano Sonata in A Minor, D.784,” and in April, Dr. Marianne Kielian-Gilbert gave a multimedia presentation entitled “Getting Under the Skin: Music, Gender, and Interpretive Reversal.” Two other colloquia, a question-and-answer session and a round-table discussion of selected articles, were organized by M.M. and Ph.D. students in the music theory department. During the 1999–2000 academic year, GTA members will continue to participate in organizing the Colloquium Series, as well as planning the eleventh biennial IUGTA theory symposium. Information about IUGTA can be found at our website <<http://www.music.indiana.edu/som/theory/gta/gta.htm>>.

McGill Symposium

The McGill MGS Symposium took place March 6–7. A total of seven papers were presented by students from Canadian universities. The keynote speaker was Dr. David Davies, Faculty of Philosophy, who spoke on "Performance, Art and Performance Art." The keynote address was followed by a round-table discussion of Jerrold Levinson's *Music in the Moment*. For information about next year's Symposium, send an e-mail to <mgs@music.mcgill.ca>. The website is located at <www.music.mcgill.ca/newHome/mgs/index.html>.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium held its Third Annual Meeting on the campus of the University of Chicago, April 23–24, 1999. Eleven papers and four compositions were presented by graduate students from the University of Wisconsin, the University of Chicago, Indiana University, Harvard University, and the Massachusetts Institute of Technology. Paper topics covered the full gamut of current musical scholarship, including sessions on Machaut's Motets, Popular Music, Nineteenth-Century Music, Rationality and Autonomy, and Interdisciplinary Influences. A lively keynote address on "The Dramaturgy of Excess" in Peter Sellars's production of *The Marriage of Figaro* was given by Prof. David Levin (Germanic Studies, University of Chicago). Adrian P. Childs (University of Chicago) served as program chair for the conference, while local arrangements were coordinated by Ryan Minor (University of Chicago).

The Midwest Graduate Music Consortium is a collaboration between graduate students at the University of Wisconsin–Madison and the University of Chicago. The Fourth Annual Meeting will be held in Madison in the spring of 2000. For additional information, please contact program chair Karen Bottge at <kmbottge@students.wisc.edu>.

Music Theory Midwest

The Tenth Annual Conference of Music Theory Midwest took place May 14–15 at Butler University in Indianapolis. Twenty-four papers and a six-item poster music pedagogy session were presented, as well as a keynote address by Bruno Nettl (University of Illinois—Urbana-Champaign) entitled "Theory as a National Emblem: The Persian Radif in World Music."

The 2000 meeting will be held May 19–21 at the Lawrence University Conservatory of Music in Appleton, Wisconsin. David Loberg Code (Western Michigan University, School of Music, Kalamazoo, MI 9008; <code@wmich.edu>) is chair of the program committee, which includes Marianne Kielian-Gilbert (Indiana University), Julian Hook (Indiana University), Elizabeth Sayers (Valporaiso University), and Michael Cherlin (University of Minnesota). Gene Biringer (Lawrence University Conservatory of Music, Appleton, WI 54912 <Gene.D.Biringer@lawrence.edu>) will head local arrangements. For announcements on deadlines for submission, or other society updates, please see the MTMW website for further information <www.w.mich.edu/mus-theo/mtmw.html>

MTMW officers for 1999–2000 include: Michael Cherlin (University of Minnesota), president; Daniel Jacobson (Western Michigan University <daniel.jacobson@wmich.edu>), secretary; Justin London (Carleton College), Treasurer. The area representatives are: Gregory Proctor (The Ohio State University), Robert Gjerdingen (Northwestern University), Nancy Rogers (University of Iowa), and Deron McGee (University of Kansas). Julian Hook (Indiana University) and Michael Jones (University of Iowa) are the student representatives.

MTMW welcomes members from all geographic areas. Annual dues are \$10 (regular), \$15 (joint), and \$5 (student/emeritus), and may be sent to the Treasurer, Justin London, Music Department, Carleton College, Northfield, MN 55057; <jlondon@carleton.edu>.

Music Theory SouthEast

The annual meeting of Music Theory SouthEast was held at Davidson College on March 12–13, 1999. Paper sessions included Pitch-Set Theory and Other Issues in Twentieth-Century Music (Daniel Bertram, Yale; Christoph Neidhofer, Harvard; Akane Mori, Hartt School of Music),

Future SMT Meetings

1999	November 10–14	Atlanta, Georgia (Renaissance Atlanta Hotel Downtown)
2000*	November 1–5	Toronto, Canada (Sheraton Center)
2001	November 7–11	Philadelphia, Pennsylvania
2002	Columbus, Ohio	(joint meeting)

*The 2000 conference is a joint meeting with the American Musicological Society, the American Musical Instrument Society, the Association for Technology in Music Instruction, the Canadian Association of Music Libraries, Archives, & Documentation Centers, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Lyrica Society, the Society for Ethnomusicology, the Historic Brass Society, the Society for Music Perception and Cognition, the Canadian and U.S. Chapters of the International Association for the Study of Popular Music, and the Sonneck Society for American Music.

Rational Approaches to the Analysis of Tonal Music (John Crotty, West Virginia University; Richard Williamson, Anderson College), Schenker's Method in the Analysis of Romantic-Era Music (D'Ette Bollinger, Ohio State University; Robert Cunningham, Florida State University), and Late Twentieth-Century Musical Forays (Scott Robbins, Converse College; Keith Kothman, University of Miami). The program committee members were Mark Parker, Chair (Bob Jones University), John Nelson (Georgia State University), Paul Wilson (University of Miami), Jairo Moreno (Duke), Amy Carr-Richardson (East Carolina University), and Ellen Archambault (Florida State University). The local arrangements chair was Mauro Botelho (Davidson College).

The 2000 meeting will be held jointly with the Mid-Atlantic Chapter of the College Music Society and the Southeastern Chapter of the American Musicological Society on March 10–11, 2000, at the University of North Carolina-Greensboro. The local arrangements chair will be J. Kent Williams (UNCG), and the program chair will be Paul Wilson. The call for papers (see p. 8 of this newsletter) will be posted on the MTSE website: <www.uncc.edu/~jkwillia/mtse>. The Southeastern Historical Keyboard Society will also be meeting at UNCG during the same weekend.

MTSE officers for 1999–2000 are Renee McCachren, president (Catawba College); Marianne Wheeldon, treasurer (Florida State University); Amy Carr-Richardson, secretary; Thomas Huener, member-at-large (East Carolina University), and Mark Parker, member-at-large. Membership is open to interested persons from any region. Annual dues are \$10 (\$5 for students).

Music Theory Society of New York State

The 27th annual meeting of the Music Theory Society of New York State was hosted by the School of Music at Ithaca College on April 10–11, 1999. The local arrangements coordinator was William Pelto. The program included sessions on Robert Schumann, Analysis of Twentieth-Century Music, Reappraising the #IV (♭V) Hypothesis, Pedagogical Approaches, Jazz and Popular Music, and a poster session demonstrating the applications of *Authorware* in the music theory classroom. In response to the generous offer of the outgoing Treasurer of SMT, Cynthia Folio, Matthew Santa was presented with a set of *Music Theory Spectrum* for the best student paper presented during the 1998 annual meeting. The 1999 program committee, chaired by Craig Cummings (Ithaca College), included Cynthia Folio (Temple University), Deborah Kessler (Hunter College of CUNY), Edward Murray (Cornell University), Jocelyn Neal (Eastman School of Music), and Timothy Nord (Ithaca College).

David Gagné (Queens College of CUNY) succeeds Mary I. Arlin as MTSNYS President. Wayne Alpern (CUNY Graduate Center) and Cynthia Folio (Temple University) were elected to the board. The continuing board members are Mark Anson-Cartwright (Hofstra University), vice president; Daniel Harrison (University of Rochester), secretary; George Fisher (NYU), treasurer; with Robert Gauldin (Eastman School of Music), and Marva Duerksen (CUNY Graduate Center).

continued on p. 14

The 2000 meeting of MTSNYS will be hosted by New York University on April 8–9. The committee invites proposals for papers and presentations on any topic. Areas of particular interest are 1) Music and cinema, 2) Analysis of the music of “downtown” NYC composers, from Cowell to Bang on a Can, 3) Music and metaphor, and 4) Analysis symposium on Haydn’s String Quartets, op. 76. Proposals must be postmarked by October 1, 1999 and should be sent to Poundie Burstein, MTSNYS Program Chair; Music Department, Hunter College of CUNY, 695 Park Avenue, New York, NY 10021. The guidelines for the submission of proposals are posted on the MTSNYS website <<http://www.ithaca.edu/music/music3/mtsnys>>.

Submissions for *Theory and Practice*, the MTSNYS journal, should be sent to Taylor Greer, *Theory and Practice* Editor, School of Music, Penn State University, State College, PA 16802. Since *Theory and Practice* uses blind review, please send three copies anonymously with an identifying cover letter. Back issues of the journal may be requested from the subscriptions manager, Joel Galand, 205 Todd Union, University of Rochester, Rochester, NY 14627. Membership in MTSNYS is open to all persons interested in any aspect of music theory. Applications for membership, which includes a subscription to *Theory and Practice*, should be addressed to the Secretary of the Society, Daniel Harrison, 205 Todd Union, University of Rochester, Rochester, NY 14627, or using the form contained on the MTSNYS website. The membership year for MTSNYS is the academic year July 1–June 30; dues are \$22 (individual), \$12 (student/retired), and \$28 (joint); members outside the US, please add \$5.

New England Conference of Music Theorists

The fourteenth annual meeting of the New England Conference of Music Theorists was held at Harvard University on March 27–28, 1999. David Cohen (Harvard University) was local arrangements coordinator in addition to his duties as NECMT Treasurer. The program committee was Michael Schiano (Hartt School of Music), chair; Deborah Burton (Harvard University), Hali Fieldman (University of Missouri at Kansas City), and Gerald Zaritzky (New England Conservatory), *ex officio*. The program featured a number of text-setting studies from Schubert Liedertotwentieth-century opera. Two superb keynote events contributed to this theme. Peter Westergaard explored “What Song Cycles Do” in an elegant address, and Janet Schmalfeldt (Tufts University), pianist, and Richard Lalli (Yale School of Music), baritone, presented a glorious recital, co-sponsored by NECMT and the Harvard University Department of Music. The duo performed seven Schubert Lieder and the entire Schumann *Dichterliebe*, and Janet Schmalfeldt played Schubert’s piano gems *Sechs Momente Musicaux*. Other topics covered such diverse

topics as Schoenberg’s “Vagrant Chords” in Webern, embodiment in Beethoven, a Marxian approach to Schubert, intelligibility in Feldman, improvisation in Cannonball Adderley, and the rhythmic theory of Harburger.

In response to the generous offer from SMT (through outgoing Treasurer Cynthia Folio) of two complete sets of *Music Theory Spectrum*, NECMT held a competition for “Best Presentation by a Student.” This year’s student presentations were especially fine, and this posed a real challenge to the program committee. They decided to give two awards this year, and the winners were Edward Gollin (Harvard University) for “Text, Context, and Conceptions of Distance in Schubert’s ‘In der Ferne’” and Mark Janello (University of Michigan) for “The Edge of Intelligibility: Time, Memory, and Analytical Strategies for the Clarinet and String Quartet (1983) by Morton Feldman.”

NECMT 2000 will be held at Brandeis University on March 24–25, 2000. The program committee consists of James Baker (Brown University), chair, Ramon Satyendra (Yale University), and Catherine Hirata (Columbia University). The program committee’s Call for Papers will be presented on the NECMT website in the near future <<http://mario.harvard.edu/necmt/index.html>>.

Deborah Stein (New England Conservatory) succeeds Gerald Zaritzky as NECMT President. David Cohen begins his second term as treasurer, and Janet Hander-Powers continues her first term as secretary. Our website, with all information about joining NECMT and participating in future conferences is <<http://mario.harvard.edu/necmt/index.html>>. The web page was developed and is maintained by Edward Gollin (Harvard University). Any questions should be addressed to Deborah Stein: <dstein@world.std.com> or (617) 469-2490.

Oklahoma Music Theory Round Table

The Oklahoma Music Theory Round Table will meet in October at the University of Oklahoma. For more information, please contact Ken Stephenson, USPS: The University of Oklahoma, Norman, OK, 73019; (405) 325-2081; e-mail <kstephenson@ou.edu>.

Pacific Northwest Graduate Students’ Conference

The 1999 Pacific Northwest Graduate Students’ Conference will take place at the University of British Columbia on October 15–17, 1999. A Call For Papers was distributed electronically and by post in April. For more information contact Richard Kurth, U.B.C. School of Music, 6361 Memorial Road, Vancouver, B.C., CANADA, V6T 1Z2; <rkurth@unixg.ubc.ca>.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory held its sixth annual meeting jointly with the West Coast Conference of Music Theory and Analysis on April 16–18, 1999 at Stanford University. This meeting was sponsored by The Center for Computer Assisted Research in the Humanities (CCARH), The Center for Computer Research in Music and Acoustics (CCRMA), and the Music Department of Stanford University. Program committee members from RMSMT were Lisa Derry (Albertson College of Idaho) and Steve Lindeman (Brigham Young University). See West Coast Conference of Music Theory and Analysis for program details.

The Rocky Mountain Society for Music Theory draws its membership from the following states: Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. For more information about the regional chapter, please visit our website <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>> or contact: Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

South Central Society for Music Theory

The 16th Annual Meeting of the South Central Society for Music Theory (SCSMT) was held March 12–13, 1999 at the Blair School of Music of Vanderbilt University in Nashville, TN. Eleven papers were presented in three sessions: 19th-Century Topics (Jeffrey Perry, John Schuster-Craig, Kevin Swinden, and Mark McFarland), Machaut and All That Jazz (Aaminah Durrani, David Smyth, Horace Maxile, Ken Stephenson, and Robert Peck), and 20th-Century Topics (Catherine Pellegrino, Stephen Slottow, and Vincent Benitez). The program committee consisted of Laurdella Foulkes-Levy, chair (University of Mississippi), Linda Berna (student representative, Northwestern University), Mark Richardson (University of Oklahoma), and Janna Saslaw (Loyola University of New Orleans). During the business meeting, chaired by SCSMT President Kate Covington (University of Kentucky), Aaminah Durrani (Louisiana State University) was announced as the winner of the award for the best student paper, “Cadence Construction in Machaut’s Two-Voice Ballades.” Abstracts for all papers are available for \$5 from Kevin Swinden <kswinden@olemiss.edu>.

Tentative plans call for SCSMT 2000 to be held in New Orleans jointly with the annual meetings of the AMS Southern Chapter and the regional chapter of the Society for Ethnomusicology (SEM). Janna Saslaw has agreed to serve as the SCSMT representative on the local arrangements committee. Volunteering to serve on the program committee for 2000 were Jeffrey Perry, chair (Louisiana State University), Kevin Swinden (University of Mississippi), and Aaminah Durrani (student representative, Louisiana State University).

SCSMT serves the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, and Tennessee. However, membership is open to all interested music theorists, professionals or students, regardless of locality. Annual dues are \$15 (\$10 student). Officers for 1999–2000 are Mark Richardson (University of East Carolina <carrichardsona@mail.ecu.edu>), president; Jeffrey Perry (Louisiana State University <jperry@lsu.edu>), vice president; Laurdella Foulkes-Levy (University of Mississippi <mulfl@olemiss.edu>), secretary; Kevin Swinden (University of Mississippi <kswinden@olemiss.edu>), treasurer; Timothy McKinney (University of Texas

Texas Society for Music Theory

The 21st annual meeting of the TSMT was held March 5–6 at the University of North Texas, with local arrangements coordinated by Philip Baczewski. The program committee, consisting of Blaise Ferrandino (Texas Christian University), Cynthia Gonzales (University of Texas), Tim Koozin (University of Houston), and Douglas Rust (Southwestern University), selected seven papers for the program as well as a panel discussion on pre-college music theory; David Epstein (Massachusetts Institute of Technology) presented the keynote address, “Of Tempo, Science, and Other Things.” The panel discussion proved particularly fruitful; it was organized and moderated by John Snyder (University of Houston) and featured David Hooten (McLennan Community College), Stefan Kostka (University of Texas-Austin), Robert Nelson (University of Houston), Patricia Price (High School for the Visual and Performing Arts, Houston), and Steve Werpy (University of Houston). The Herbert Colvin Award for best student paper went to Sarah Reichardt (University of Texas) for “Repetition and Interval Pairing as Formal Processes in Joan Tower’s *Island Prelude*.”

Next year’s meeting will take place at Baylor University, with Eric Lai serving as local arrangements coordinator, on February 25–26, 2000. The keynote speaker will be David Neumeyer, of Indiana University. The deadline for proposals will be around December 15, 1999; a call for papers will be published via the usual media in the fall.

Current officers of the TSMT are James Bennighof (Baylor University), president; Blaise Ferrandino (Texas Christian University), president-elect; Don McManus (Lufkin, Texas), secretary; Doug Claybrook (Baylor University), treasurer; and members-at-large Philip Baczewski (University of North Texas), Timothy McKinney (University of Texas at Arlington), Barbara Wallace (Dallas Baptist University), and Kip Wile (Sam Houston State University). For additional information, contact Jim Bennighof, TSMT President, School of Music, P.O. Box 97408, Baylor University, Waco, TX 76798-7408; (254) 710-1417; <james_bennighof@baylor.edu>. The TSMT’s website is maintained by Philip Baczewski, and is located at <<http://tsmt.unt.edu/>>.

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis (WCCMTA) invites all who are interested in music theory to join. Members do not have to live on the west coast, but all of our meetings take place there. This announcement describes highlights of last year’s meeting and announces some details of next year’s meeting. Additional information about WCCMTA can be found on the web <<http://music1.uoregon.edu/grants/westcoastconf.html>>.

In April of 1999, the West Coast Conference of Music Theory and Analysis (WCCMTA) met jointly with the Rocky Mountain Society for Music Theory (RMSMT) in Palo Alto, California. The conference was hosted by the Music Department of Stanford University, the Center for Computer Assisted Research in the Humanities (CCARH), and the Center for Computer Research in Music and Acoustics (CCRMA). The Local Arrangements Committee of Craig Sapp, Eleanor Selfridge-Field (chair), Fred Spitz, and Leigh VanHandel helped everything come off smoothly. The Program Committee of Jonathan Berger (Stanford University), Jonathan Bernard (University of Washington), Jack Boss (University of Oregon), Lisa Derry (Albertson College of Idaho), Steve Larson, chair (University of Oregon), and Steve Lindeman (Brigham Young University) assembled an interesting and varied program. Joel Lester gave an inspiring keynote address: “Bach’s Parallel-Section Constructions.” And two presentations shared the “Best Student Presentation Award:” Deborah Rifkin’s “Coherence in Prokofiev’s ‘Wrong-Note’ Music: Tonal and Motivic Structures” and Leigh VanHandel’s “Categorical Perception, Ordering Effect, and Interval Boundaries.” (Both students received a set of back issues of *Music Theory Spectrum*.)

The 2000 meeting of WCCMTA will take place April 14–16 in Eugene, Oregon. Carl Schachter and Mark Johnson will give keynote presentations. (Some of Schachter’s work is gathered in the recent book *Unfoldings*. Johnson’s book, *The Body in the Mind*, was the focus of a recent Special Session at SMT, soon to be published in *Theory and Practice*, and he is co-author with George Lakoff of *Metaphors We Live By* and *Philosophy in the Flesh*.) A call for papers (with a December 1 deadline) will be mailed, e-mailed, and posted to the web.

Current officers of WCCMTA are Steve Larson (University of Oregon), president; Patricia Hall (UC Santa Barbara), secretary; and Jack Boss (University of Oregon), treasurer. Membership fees are now \$10 (individual), \$5 (student/retired). Jack Boss maintains the WCCMTA website at <<http://music1.uoregon.edu/grants/westcoastconf.html>>. If you have questions concerning WCCMTA, visit the website at <<http://music1.uoregon.edu/grants/westcoastconf.html>> or contact Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225 <steve@darkwing.uoregon.edu>.

REGIONAL THEORY SOCIETY CONTACTS

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Oklahoma Theory Round Table

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**Pacific Northwest Graduate
Students' Conference**

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

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Please keep in mind that the regional theory societies are independent organizations. Direct correspondence to the contact persons listed here.

REGIONAL SOCIETY WEBSITE ADDRESSES

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

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

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

SMT Deadlines

Welcome New Person to Annual Conference..... September 1
Diversity Grants for Attendance at Annual Conference September 15
SMT Publication Subvention Grants (1st round) October 15
Call for Papers, 2000 January 28

Deadlines for Proposals and Articles

LEAD-CNRS Post-doctoral Fellowship September 1
Music of Peter Maxwell Davies..... September 15
London International Jewish Music Conference 2000..... September 30
Music Theory Society of New York State October 1
Society of Seventeenth-Century Music October 1
Music Theory SouthEast October 25
Georgia Association of Music Theorists November 1
International Conference on Nineteenth-Century Music December 1
International Conference on Music Perception and Cognition December 1
Percy G. Adams Article Prize December 1
West Coast Conference of Music Theory and Analysis..... December 1
Texas Society for Music Theory..... c. December 15
Florida State University Theory Forum late 1999
International Conference on Jean Sibelius..... December 31
College Music Society January 8
Music Theory Midwest..... January 15
New England Conference of Music Theorists..... January 15
Beatles 2000 Conference January 31

Conferences and Symposia

Music Theory and Analysis 1450–1650..... September 23–25
International Association for Semiotic Studies October 6–11
CMS/ATMI October 14–17
Analysis in Europe Today October 21–24
New Directions in Josquin Scholarship October 29–31
American Musicological Society November 4–7
Society for Music Theory November 10–14
The Burgundian-Hapsburg Court Complex of Music MMS November 25–28
Music of Amy Beach..... December 5
Bartók International Congress..... March 23–29

Regional Society Meetings

Oklahoma Theory Round Table October
Pacific Northwest Graduate Students' Conference..... October 15–17
Georgia Association of Music Theorists February 18–19
Texas Society for Music Theory..... February 25–26
McGill Graduate Society Symposium mid-March
Music Theory SouthEast March 10–11
New England Conference of Music Theorists..... March 24–25
Midwest Graduate Student Music Forum April
Music Theory Society of New York State April 8–9
West Coast Conference of Music Theory and Analysis..... April 14–16
Music Theory Midwest..... May 19–21
Florida State University Theory Forum TBA
South Central Society for Music Theory TBA
Rocky Mountain Society for Music Theory TBA
Canadian University Music Society TBA
Indiana University Graduate Theory Association TBA