

# SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 18,  
NUMBER 2

August 1995

## IN THIS ISSUE...

### ANNUAL MEETING

Pages 1-2

### OFFICERS AND COMMITTEES

Sidebars,  
Pages 2-4

### FROM THE SOCIETY

Pages 3-6

### GENERAL NEWS

Pages 7-8

### CALLS FOR PAPERS; UPCOMING CONFERENCES

Pages 8-11

### PRIZES, GRANTS, AND FELLOWSHIPS

Pages 11-12

### INTERNATIONAL AND REGIONAL SOCIETY NEWS

Pages 13-16

### INTERNATIONAL AND REGIONAL SOCIETY CONTACTS

Pages 12, 15

### CALENDAR OF EVENTS AND DEADLINES

Back Page

## NEW YORK 1995

### Greetings

The 1995 SMT Conference will be held November 2-5 in New York City, jointly with the American Musicological Society and the Center for Black Music Research. The Big Apple looks forward to hosting such an event, and promises an enriching experience both within and beyond the walls of the Grand Hyatt Hotel.

Attendees may find themselves particularly challenged this year to find the appropriate balance between conference participation and extramural exploration. So start planning now for carefully timed excursions to concert halls, art museums, Broadway shows, four-star restaurants, shopping areas, and historical attractions. Meanwhile, the program committee has risen to the challenge of competing with such diversions and promises a scholarly spectacle of its own.

### Hotel

The Grand Hyatt Hotel is located on the east side of midtown Manhattan, at the corner of 42nd Street and Lexington Avenue. That is adjacent to Grand Central Station, with convenient access to the 4, 5, 6, and 7

subway lines and the crosstown shuttle. Within easy walking distance are the main branch of the New York Public Library, the United Nations complex, the Morgan Library, the Empire State Building, and Times Square.

To reserve a hotel room for the conference, use the enclosed registration form or call the hotel directly, identifying yourself as a conference registrant, at (212) 883-1234 or (800) 233-1234. To be assured of a room at the convention rate, make your reservations *before October 12*.

### Program and Special Events

A preliminary program accompanies this issue of the Newsletter. It includes eight simultaneous sessions—generally five AMS sessions and two SMT sessions (some joint), and one CBMR session—in each of the six traditional daytime time slots. There are also a number of shorter study and poster sessions and open forums scheduled during the midday breaks and in the evenings. Lecture-recitals are scheduled for the late afternoon on Thursday and Friday and for the noon hour on Friday and Saturday. Charles Burkhart will be



World Trade Center

Photo courtesy of the New York City Convention and Visitors Bureau

**SOCIETY FOR MUSIC THEORY  
1995 Executive Board**

Patrick McCreless  
*President, 1995*  
University of Texas at Austin

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

Marianne Kielian-Gilbert  
*Vice-President, 1995*  
Indiana University

Severine Neff  
*Secretary, 1996*  
Department of Music  
CB#3320  
University of North Carolina  
Chapel Hill, NC 27599-3320

Cynthia Folio  
*Treasurer, 1998*  
Esther Boyer College of Music  
Temple University  
Philadelphia, PA 19122  
(215) 204-8316  
<cfolio@vm.temple.edu>

**Members-At-Large**

Marie Rolf, 1995  
Eastman School of Music

William Rothstein, 1995  
Oberlin College

Thomas Christensen, 1996  
University of Iowa

John Rahn, 1996  
University of Washington

Elizabeth West Marvin, 1997  
Eastman School of Music

Fred Everett Maus, 1997  
University of Virginia

the keynote speaker. The program committees are chaired by Hedi Siegel (SMT) and Philip Brett (AMS); the coordinator of programs for CBMR is Morris Pibbs.

The committees have taken the unusual step of sponsoring no evening concerts for this conference. A list of special cultural events during the conference period, for which registrants must make their own arrangements, is enclosed in this mailing. Purchase tickets well in advance.

Headlining these special events is "From Gospel to Gershwin," a series of concerts and lectures presented by the Brooklyn Philharmonic, including a celebration of the centenary of William Grant Still with Gunther Schuller as featured conductor. The Bard Music Festival in New York (Leon Botstein, Director) focuses this year on "Bartók and His World." The Estonian Philharmonic Chamber Choir will present a program of choral music in the Northern European tradition, and a number of the city's outstanding new-music groups will be featured in a free concert of contemporary music.

A special Purcell exhibit will be on view at the New York Public Library at Lincoln Center, and the Pierpont Morgan Library will have on exhibit a collection of first editions of classical and popular music. The Kurt Weill-Lotte Lenya Research Center (in Manhattan) and the new Louis Armstrong Archives (at Queens College) are also open for visitors.

**Transportation**

Flights into one of the New York area's three major airports may be booked through Conventions in America by calling (800) 929-4242 and specifying group #332. A flyer is enclosed in this mailing. Using this service benefits the Society and makes the traveler eligible to win two free round-trip tickets on American Airlines. From the airports, taxi, limo, and airport bus services are available into midtown Manhattan; the

Carey Bus Line's terminal is just a block away from the hotel at 42nd Street and Park Avenue.

The Amtrak terminal is at Penn Station, at 33rd Street and Seventh Avenue. The easiest way to get to the hotel from there is by taxi; by subway, take the 1, 2, or 3 train north to Times Square and then transfer to the crosstown shuttle to Grand Central.

For drivers, the hotel has valet parking at \$34 per day.

**Important Information**

The registration fee has been raised incrementally over last year's. In order for early registration rates to apply, *registration forms must be postmarked no later than October 1.*

A limited number of rooms at the hotel will be available for interviews from Thursday afternoon through Sunday morning. To reserve a room, contact Ian Bent as soon as possible (but no later than October 1) at (212) 854-1254; <idb@columbia.edu>.

Child care is available through the Babysitters Guild, a fifty-four-year-old licensed and bonded agency. Guild personnel are trained in age-appropriate care (including infants), and will babysit in your room or take children for short outings during the day. Call (212) 682-0227 for references, service description, and rates.

The AMS Ball will be held in the Crystal Fountain room from 10 P.M. to 2 A.M. on Saturday night. Music will be provided by Loren Schoenberg and his Big Band, performing period arrangements in the style of Armstrong, Ellington, and others.

A bus tour of major New York attractions will be given Friday morning.

**Local Arrangements Contacts**

The chair of the local arrangements committee is Rufus Hallmark: (718) 997-3854; <rehqc@aaron.music.qc.edu>. The SMT liaison is Philip Lambert: (212) 387-1334; <phlbb@cunyvm.cuny.edu>.

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

Send materials at any time to:  
Claire Boge, Editor,  
*SMT Newsletter*  
Department of Music  
Miami University  
Oxford, OH 45056  
(513) 529-1441

or (513) 523-7187 (messages)

fax: (513) 529-3027

<boge\_claire@mmail.muohio.edu>

alternate: <bogec@muohio.edu>

The Society for Music Theory extends its congratulations to members Allen Forte and David Lewin, who both received high honors this past spring.

Allen Forte was elected a Fellow of the American Academy of Arts and Sciences this past April.

David Lewin was presented with an Honorary Doctor of Humane Letters at the University of Chicago's Spring Convocation on June 9. The degree was accompanied by the following statement: "David Lewin has fundamentally revolutionized the field of music theory over the past 35 years. His development of transformational networks as models for twentieth-century atonal repertoires has given scholars a means to explore how atonal composers engage musical time, and how their music acquires power to 'move' listeners. His discovery

that these networks apply to Romantic harmony, and to rhythm in both atonal and tonal repertoires, has provided profound insights into previously impenetrable aspects of musical structure. Professor Lewin's work has forged links between the studies of tonal and atonal repertoires, of harmony and rhythm, demonstrating the permeability of intra-disciplinary boundaries of long standing. Professor Lewin's unique scholarly voice abounds in the joy of focussed inquiry, and exhibits his uncanny gift for rendering technical abstractions musically, psychologically, and even emotionally viable and meaningful. His work sets a new standard for what may be achieved by applying systematic methods to problems of central interest to students of arts, aesthetics, and the humanities in general."

---

## NEWS FROM THE SOCIETY

---

### From the President

Preparations for our upcoming conference in New York have reminded me of the last SMT conference in that city—the joint SMT/AMS meeting in 1979. It was a meeting that all of us who were there will remember for its crowded elevators, for the overflowing Biltmore Hotel, and for the excitement of participating in a society that was just learning how to be a society. Having been founded just two years before, the SMT was flush with the success of a first-rate joint meeting with AMS in Minneapolis the previous year, and was clearly gaining in strength and finding its own voice. To those of us who wended our way to New York as graduate students, it was a revelation to see the founders of the society, whose work we had read and learned to use, in action.

Whatever else can be said about the 1995 New York meeting, it will be different. The Grand Hyatt, where we will meet this year with the American Musicological Society and the Center for Black Music Research, boasts a sprawling lobby, with couches, benches, and fountains everywhere, and an impressive bank of elevators. Furthermore, we are no longer a fledgling society. Our membership has grown and our members are loyal and energetic; our financial condition is healthy; and the society has done and is doing precisely what it set out to do: to foster the highest quality of teaching and research in music theory. At the same time, those projects that many of us took for granted in 1979 as constituting our intellectual foundations—Schenkerian theory, set theory, twelve-tone theory, theory-based analysis in general, the teaching of “structural hearing” and structural thinking in the broadest sense—have been around long enough, and have been sufficiently productive and influential, to have been perceived, both within our discipline and without, as orthodoxies in need of revision. And the discipline has grown in other fruitful and provocative directions since 1979: music cognition, feminist theory, interdisciplinary studies of many stripes, and studies of popular musics are areas that have flourished in the past decade.

Many of these intellectual strands will be in evidence in the program of the New York meeting. Our distinguished keynote speaker, Charles Burkhart, will offer some reflections on Schenker's work and recent critiques of it. This year's special Saturday afternoon session, “Contemporary Theory and the ‘New Musicology,’” will seek to engage in a positive and productive way the response of postmodern musicology to music theory and analysis. New work from our colleagues in the AMS and the CBMR will expand our horizons, and it will be a special treat to hear the views, in a Friday night session, of two of the founders of modern music theory, Milton Babbitt and Allen Forte, on American popular music.

On the business side of the Society, please note that in New York, as in Tallahassee, the business meeting will be at 1:00 P.M.—before rather than after the Keynote Address and the Saturday afternoon special session. At this meeting we will consider the final changes in the bylaws as proposed by the Bylaws Committee, and included later in this Newsletter. Also of note with respect to the Society's business is that the Executive Board now has an e-mail discussion group that allows us to discuss issues and make decisions year-round in a way that simply was not possible when phone calls and regular mail were the only means of communication available between annual board meetings.

Finally, as my term as SMT President comes to an end, I would like to offer some brief observations on the constituency of our Society—two of immediate practical import and related to the establishment of new *ad hoc* committees, and one more personal. First, unlike the AMS, which is a much older and larger society, SMT does not have a balanced distribution of membership by age. We have a small first generation of senior members and founders of the Society, then a vastly more populous second generation of members between their mid-thirties and mid-forties, and of course, a burgeoning generation of younger scholars and graduate students. The dominance of the middle generation is obvious enough if one looks at the make-up of the Executive Board and the membership of our various committees. I do not make this observation in a negative sense or in an attempt to further any particular agenda, but as something that has impressed itself upon me more and more in my two years as President, as something that seems to me a natural result of the history of the Society, and as something of which we should probably be aware. The newly appointed Professional Development Committee will, among its other responsibilities, be addressing the issues of how we can draw upon the valuable experience of our senior members and how we can bring younger theorists into positions of leadership. Second, despite some gains in recent years, the SMT membership is still about three-fourths male, and although we have a growing percentage of Asian members, we still have only a tiny number of African-American and Hispanic members, or members from other minorities. The newly appointed Committee on Diversity will address such issues of diversity with respect not only to gender and race, but also to cultural backgrounds, values, and points of view. Third, in a more personal vein, I have learned how many generous, musical, and intelligent people there are in the Society for Music Theory. We have capable members who are tireless in their efforts for the common good. It has been an honor and pleasure to work with all of you.

## SOCIETY FOR MUSIC THEORY 1995 Committees

### Awards Committee

Deborah Stein, chair  
William Benjamin  
John Clough  
Jay Rahn  
two additional members  
to be named

### Nominating Committee

Walter Everett, chair  
Mary Arlin  
Brian Hyer

### Publications Committee

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

### Bylaws Committee

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

### Committee on Diversity

Anne Hall, chair  
John Covach  
Ann Hawkins  
Ellie Hisama

### Committee on Professional Development

Ann Blombach, chair  
Jack Boss  
John Buccheri  
Allen Forte  
Cynthia Gonzalez

### Committee on the Status of Women

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

### Networking Operations

Aleck Brinkman, chair  
Philip Baczewski  
Claire Boge  
Jane Clendinning  
David Loberg Code  
Robert Judd  
William Renwick  
Lee Rothfarb  
John Schaffer

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

**1995 Program Committee**

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

**1995 Local Arrangements**

Philip Lambert, SMT chair

**Archivist**

Richmond Browne  
8195 Mulberry Lane  
Warren, MI 48093

**Editors**

Joel Lester, Editor  
*Music Theory Spectrum*,  
Vol. 17-19  
Thomas Christensen,  
Reviews Editor  
*Music Theory Spectrum*,  
Vol. 17-18  
Claire Boge, Editor  
SMT Newsletter,  
Vol. 16-18, Vol. 19-21  
Lee Rothfarb, Editor  
*Music Theory Online*

**SMT Business Meeting  
1:00 Meeting Time**

The Society's Annual Business Meeting will take place November 4 (Saturday) from 1:00-2:00 P.M. in New York City, prior to the keynote address. Check your conference program for the room listing.

**From the Editor  
Format Change**

Beginning with this issue of the SMT Newsletter, the format for showing e-mail addresses is changing. E-mail addresses and URL locations will be shown within angled brackets: <EmailAddress>. A commonly-used practice, this will avoid confusion when long addresses appear over multiple lines of text. When sending a message or finding a website, remember to type only what appears within the brackets, not the brackets themselves.

**Babbitt and Forte to Receive  
Lifetime Memberships**

By a recent vote of the Executive Board, Milton Babbitt and Allen Forte will become the first Lifetime Members of the Society for Music Theory at the Awards Ceremony of our conference in New York (Saturday, November 4, 2:00 P.M.).

These two distinguished scholars have played unique and decisive roles in shaping our field. Much of what we do as theorists can be understood as commentary on and response to works, both in music and in prose, by Babbitt. He has taught all of us what it means to engage questions of musical structure in a systematic way and, in that sense, created the field of music theory. Forte led the way in creating and defining our core methodologies, and has continued to lead with his prolific and profound recent work on motivic structure, atonal voice leading, and American popular song. He was one of the founders of the Society for Music Theory and its first President.

Babbitt and Forte represent both the hallowed, if not very distant, past of our field and its present vitality. In honoring them in this way, we honor ourselves and the field of music theory.

**From the Vice-President**

A tradition at annual SMT conferences, the breakfast meeting for representatives of regional theory societies will be held Saturday morning. This meeting presents the opportunity for a direct exchange between these societies and SMT. Regional societies designate their own representative.

In addition to brief reports from the regional theory societies, the meeting this year will focus on activities concerning music theory research and pedagogy. Information and ideas on initiatives toward the professional development of faculty members and graduate students, as well as on the relations of the regional societies with their local institutions and universities, are especially welcome. These initiatives might include special projects, symposia, and the ongoing research and teaching activities of members of the regional societies. Alternately, societies are encouraged to raise concerns at more of a "grass roots" level.

Last year's meeting focused on two general areas: 1) programming for regional meetings, and 2) representation in regional groups. Regional societies have sent information on meetings (recent conference programs, etc.) and on group representation to the SMT vice-president, and have also contributed their mailing lists to the SMT treasurer.

All correspondence and information should be sent before October 15 to: Marianne Kielian-Gilbert, SMT Vice-President and Liaison to Regional Theory Societies, School of Music, Indiana University, Bloomington, IN 47405; (812) 855-8132, fax (812) 332-0877; <kielian@indiana.edu>.

**From the Bylaws Committee**

The Bylaws Committee has two items for consideration at our upcoming business meeting.

The first is an amended version of Article VIII.3, which is concerned with the Awards Committee. Following our deliberations in Tallahassee, a number of members of the society who had served on either the awards committee or on the executive board counselled the Bylaws Committee as to the past practices of the Awards Committee and the rationale for those practices. The amendments proposed below represent corrections to our draft from last year.

*PROPOSED AMENDMENT #1;  
new language underlined:*

**ARTICLE VIII.3 .**

The **Awards Committee** comprising at least six persons, will solicit nominations for the Society's annual awards, including publication awards. The committee will supervise consideration of candidates and will recommend winners of awards to the Executive Board. Awards need not be given each year. Members will serve a term of three years. Appointments to the committee shall be staggered, with the president appointing at least two members each year. The chair will be selected from the members of the committee who have already served for two years. Committee members shall forfeit their eligibility for awards during their committee tenure. Subsequent eligibility for awards shall be extended beyond the date that such eligibility would normally have expired (had the member not served on the committee), with the duration of extension equivalent to the duration of service.

*The significant changes are as follows:*

- 1) The current language (i.e., that which we adopted last year in Tallahassee) invests the power to make awards in the Awards Committee; the proposed amendment restores that power to the Executive Board, in keeping with past practice.
- 2) The current language is silent as to whether or not awards will be given in all categories each year; the proposed amendment explicitly notes that awards need not be given each year if the committee does not feel any award is merited in a particular category. Though this is our current practice, the Bylaws Committee felt it would be helpful to have this particular aspect of the society's awards policy made explicit in the bylaws.
- 3) The current language calls for two-year terms for Awards Committee members; the proposed amendment changes this to three-year terms for the sake of greater continuity.

The second amendment to be discussed at our upcoming business meeting is a proposal to instantiate the Committee on the Status of Women as a Standing Committee; this would become Article VIII.6:

*PROPOSED AMENDMENT #2;*  
*new language underlined:*

ARTICLE VIII.6.

The Committee on the Status of Women shall promote gender equity in the Society. The Committee will comprise at least five persons, of whom a majority shall be women and one of whom shall be a woman graduate student at the time of her appointment. At least one committee member shall be a man. Appointments to the Committee shall be staggered and shall be for a term of three years. Its chair will be appointed by the President.

*Rationale:*

1) This amendment is proposed by members of SMT's Committee on the Status of Women with the assistance of the Bylaws Committee. CSW requests the status of a Standing Committee of the Society (rather than continuing as an *ad hoc* Committee) because its service to SMT has been over the past decade and will continue in the future to be consistent with the nature of a Standing Committee as defined by the bylaws: "to carry out the regular and ongoing activities of the Society."

2) The mission of the CSW is to be of service to the Society in matters that are critical to all music theorists. CSW promotes gender equity through its service in areas such as career development, mentoring programs, and pedagogical concerns; its resources include a repository of information about women in music.

To guarantee unencumbered discussion of the proposed amendments, discussion at the annual business meeting will be limited to these two proposals. Other suggestions can be forwarded to the Executive Board at any time as they arise.

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

At the 1994 annual meeting of the SMT, the Committee on the Status of Women presented a program devoted to women and pedagogical issues, covering such diverse topics as the generation gap, male teacher/female student, feminist pedagogy, etc. Brief initial statements by committee members were followed by the formation of small discussion groups, a format we will continue to use in future meetings. The attendance was strong, with the same good

mix of men and women evident in other past meetings.

For the New York conference, SMT's Committee on the Status of Women will join forces with its counterpart in AMS. The joint program will focus on women and career issues; we will have a guest panel of representatives from the areas of administration and publication, as well as women to address issues of litigation and sexual bias. The panel presentation will be followed by small group discussions.

At the 1994 Tallahassee conference, CSW also launched a new program called the Affiliates Luncheon. This will continue as an annual event where anyone wanting to confer with CSW members and others concerned with CSW matters can meet for an informal lunch where wide-ranging discussion can take place. Our first luncheon was extremely successful and we anticipate that attendance will grow as more SMT members know of the event. The time and place will be listed in the program.

Another important event occurring at Tallahassee was the beginning of a process to change the status of the CSW from an *ad hoc* Committee to that of a Standing Committee in the SMT. While the initial proposal had to be tabled, the Amendment and the rationale behind it are presented in the Bylaws Committee report, and the proposal will be considered at the 1995 Business Meeting in New York. CSW hopes for support in this change of status. The committee has offered annual presentations for many years and attendance has grown to over a hundred each session. The topics have been wide-ranging in our efforts to address the multifarious concerns of SMT members, and we intend to continue to provide a forum for investigation and discussion of issues concerning both women and men that are related to gender equity and related topics. In addition to the annual presentations, the CSW continues to serve SMT with a mentoring program, guidelines for non-sexist language, and liaisons with other CSWs in AMS and, soon, CMS. Anyone wishing to receive the SMT Guidelines for Non-Sexist Language (which was included in last February's SMT Newsletter mailing) may write to the Chair, Deborah Stein, New England Conservatory of Music, 290 Huntington Avenue, Boston, MA 02115.

Two projects initiated by CSW—an online bibliography and a directory of women and music—continue to be pursued. The bibliography, and a women and music pedagogical database, are being developed within the Networking Committee (as will be the directory once the appropriate vehicle has been set up). We hope that the Women and Music Directory will include members of SMT, AMS, CMS and other pertinent groups.

Members of the committee are listed in the sidebar, page 3. Please contact the committee chair with questions, suggestions, and requests.

### **Music Cognition Group**

The Music Cognition Group has sponsored a session on recent cognitive research in music undertaken by its members. Our "New Works in Progress: Power Poster Session by Music Theorists and Educators" was part of the program at SMPC '95—the National Meeting of the Society for Music Perception and Cognition, University of California at Berkeley, June 21–25. Posters covered the following topics: Investigation of Musicians' Cognitive Processes Through Analysis of Notational Errors (Philip Baczewski and Rosemary Killam), The Music Perception Integration Measure: A New Tool For Research and Teaching in the Perception of Music (Steven Demorest), Attentional Asymmetries Among Skilled Pianists in Novel Tasks (Helen Brown and Mark Lochstampfer), The EEG Correlates of Musical Imagery and Conducting by Novice and Expert Conductors (Elizabeth Jackson and Marlin Languis), Perceived Metric Accent (Helen Brown), and Cognition of Musical Form in Performance: Analyses of Midi Data across Contrasting Formal Conceptions (Mina Miller). David Butler was organizer.

The conference meeting of the Music Cognition Group will take place November 3, from 5:30–6:30 P.M. Consult the program for the meeting room location.

### **Philosophy of Music Group**

The SMT Interest Group in the Philosophy of Music is sponsoring a special session at the New York meeting on "Analysis and Meaning in Music," with presentations by Leo Treitler, Robert Snarrenberg, Stephen Peles, and Naomi Cumming, with a response by philosopher Jenefer Robinson.

The group's *ad hoc* steering committee has also arranged for an organizational meeting to be held at the conference on November 3, from 5:30–6:30 P.M. On the agenda for discussion will be such matters as how best to organize the group, what sorts of activities to carry on (e.g., distribution of bibliographies, establishment of an internet discussion group, proposing special sessions or arranging for other kinds of meetings at the annual SMT conference, etc.). If you have suggestions for the agenda that you wish the steering committee to consider beforehand, please send them to Robert Snarrenberg; <rsnarren@artsci.wustl.edu>.

### **SMT 1996 Call for Proposals**

SMT's 1996 Annual Meeting will be held October 30–November 3 in Baton Rouge, Louisiana. The Program Committee's formal Call for Papers for this solo meeting will be mailed in early fall, accompanying the SMT election ballot. The postmark deadline for proposal submissions is February 1, 1996.

-----  
For more information, contact Richard Kaplan, Chair, 1996 Program Committee, School of Music, Louisiana State University, Baton Rouge, LA 70803; <rkaplan@lsuvm.sncc.lsu.edu>.

### **1995 SMT Publication Awards**

The 1995 SMT Publication Awards will be presented in New York on Saturday, November 4, at 2:00 P.M., immediately preceding the keynote address by Charles Burkhart. Three categories of awards are possible: the Wallace Berry Award for an outstanding book published by scholars of any age; the Outstanding Publication Award for an article of major significance by scholars of any age; and the Young Scholar Award for an article or book by scholars who are age forty or younger at the date of publication.

The deadline for 1996 nominations (including self-nominations) is May 1, 1996; publications appearing between January 1, 1993 and December 31, 1995 are eligible. Nomination forms will be sent out in February's edition of the SMT Newsletter.

### **Meeting Abstracts Coming to the Internet**

SMT is planning to make conference abstracts available electronically before the national meeting on an annual basis, hoping to have everything in place for this year's meeting in New York City. When abstracts are ready for retrieval (probably early October), an announcement with downloading instructions will be broadcast over the *smt-list*. A retrieval link will also be made available on the SMT homepage. We hope that this added service will assist you as you make your conference plans.

### **SMT Networking**

SMT Networking has taken big strides in the past several months. The recommendations adopted by the Executive Board for delegating management of our services have been implemented. Several people have been appointed: Lee Rothfarb (University of California Santa Barbara), system administrator for "boethius," the SMT internet host; Jane Clendinning (Florida State University), *smt* e-mail conference manager; Lee Rothfarb (UCSB), *Music Theory Online* (MTO) General Editor; Robert Judd (University of Pennsylvania), MTO manager; Claire Boge (Miami University), *mto-talk* manager; William Renwick (McMaster University), database director; technical consultants, Aleck Brinkman (Eastman School of Music) and David Loberg Code (Western Michigan University); and site managers John Schaffer (University of Wisconsin-Madison); and Philip Baczewski (University of North Texas). These people constitute the new SMT Networking Committee, which has been established with Aleck Brinkman as its first chair. Under the direction of this skilled team, SMT networking will continue to grow and improve.

Quantitatively, we have grown prodigiously in subscribers. As of mid-May, 1995, the e-mail conference (*smt-list*) had 680 subscribers, *Music Theory Online* 915 subscribers, and *mto-talk* 841 subscribers. We have also grown qualitatively, by joining the World Wide Web (WWW). Under the able guidance of Robert Judd, SMT and MTO now have homepages on WWW. The SMT page <<http://boethius.music.ucsb.edu/smithome.html>> provides information about the Society (including how to join), identifies its officers and e-mail conference manager (with e-mail links), and also provides access to some basic electronic documents (e-mail conference directory, current *smt-list* discussion, and other texts). The MTO page <<http://boethius.music.ucsb.edu/mtohome.html>> offers links to the current and to past issues of MTO, to its documentation (e.g. author guidelines, software, and associated texts), to a directory of MTO and *mto-talk* subscribers, and to the current month's *mto-talk* postings, as well as e-mail links to the general editor, manager, and *mto-talk* manager. A separate boethius homepage includes links to both the SMT and MTO pages.

Since our entry onto WWW with MTO 1.2, traffic on our server has been steady, at times heavy. Many subscribers continue to use our fileserver, *mto-serv*, either because they lack equipment and software, or lack familiarity with the tools required for WWW. To address the latter, Robert Judd has written a guide, *www-tools.txt*, for getting familiar with WWW access. (See the following article for more specific retrieval information.) We encourage MTO subscribers to look into WWW, and hope that potential authors will inquire about HTML (HyperText Markup Language), the relatively simple text-formatting language used to integrate text, graphics, and sound into WWW documents. Several HTML editors are available for the IBM/compatible, Macintosh, and other hardware platforms. These are also covered in *www-tools.txt*.

The SMT bibliographic database is also expanding. The basic citations are gradually being updated to current issues of all indexed journals, and keywords are slowly being added (recently for *The Music Forum*). William Renwick is working toward making database searches possible through WWW, and hopes to expand the citations beyond journal articles and reviews to include dissertations in music theory. An SMT Help Desk has also been established, with Patrick Shove as its attendant. Members can access the help desk at <[smt-help@boethius.music.ucsb.edu](mailto:smt-help@boethius.music.ucsb.edu)>.

Additional plans for SMT networking services include making it possible to submit nominations for SMT Publication Awards online, publishing information on arrangements for the annual meeting (flight and hotel information, program, etc.), making abstracts for the annual meeting available prior to the conference itself, and making a version of the SMT Newsletter available online (in addition to, not instead of, the print version). Additional suggestions from the membership are always welcome. Send them to Lee Rothfarb, system administrator, at <[sys-admin@boethius.music.ucsb.edu](mailto:sys-admin@boethius.music.ucsb.edu)>.

### **Accessing SMT Networking through the World Wide Web: Lynx**

SMT network users who have not yet tried out the World Wide Web (WWW) should be aware that access is possible in a non-graphical form, requiring no sophisticated hardware and software. The program "Lynx" allows WWW browsing simply and easily. Many mainframes that run e-mail programs already run Lynx; if yours doesn't, ask your local system administrator to install it. One can also run Lynx via a gopher connection to any Lynx-enabled mainframe.

Lynx allows for convenient document reading and enables easy downloading of all graphics and text files. See for yourself by running Lynx and going to the SMT homepage <<http://boethius.music.ucsb.edu/smithome.html>>. A link to *Music Theory Online* is also provided through the SMT homepage. Back issues of MTO, indices, and general SMT information are all easily accessible from that location.

Information about other Web browsers is available in the file *www-tool.txt*; request this file from <[mto-serv@husc.harvard.edu](mailto:mto-serv@husc.harvard.edu)> by sending the following two lines of text in your e-mail message:

```
path InsertYourEmailAddressHere
send www-tools.txt.
```

The file is also available in the MTO archive, accessible at the <[fas.harvard.edu](http://fas.harvard.edu)> address through gopher or ftp (the ftp path is *pub/smt/mto/docs*). If you have difficulty, consult the MTO Guide, or contact the SMT Help Desk <[smt-help@boethius.music.ucsb.edu](mailto:smt-help@boethius.music.ucsb.edu)>.

---

## GENERAL NEWS

---

### Arnold Schoenberg Institute Leaving USC

In a letter dated April 6, 1995, the University of Southern California expressed its disappointment at not being able to continue to support the Arnold Schoenberg Institute as it has for the past twenty-two years. The Schoenberg archives will be transferred as soon as a new institution has been found to house the archives and to operate the Institute. The Schoenberg heirs donated the archives to USC in 1973, in exchange for the University's agreement to house the Schoenberg legacy and operate an institute dedicated to the study of his works. The institute has had two directors since then, Leonard Stein and Paul Zukofsky.

### National Endowment for the Humanities Reorganization

The NEH has undergone extensive reorganization; as a result, many grants offered in the past have been renamed, absorbed under the auspices of another award, or eliminated entirely. Many deadlines for familiar programs which remain have also been changed. Do not use past SMT Newsletters as a guide to the availability of NEH grants; see page 12 for updated specifics. If you are interested in pursuing funding, please doublecheck with the Endowment directly, at National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506; (202) 606-8438. (*The Summer Seminars for College Teachers Program remains substantively unchanged, with a deadline of March 1 for participants' grants.*)

### College Music Symposium Editorial Term Announced

The College Music Society is pleased to announce the appointment of Anne Dhu McLucas as editor of *College Music Symposium* for volumes 35–37. She takes the reins from Lee Riggins, who completes his editorial term with volume 34.

The journal welcomes articles from all areas of the college, conservatory, and university music teaching profession. It is particularly interested in articles that present important issues within the profession, broadly construed, and which illuminate teaching at the postsecondary level. In consonance with the name, *Symposium*, it encourages a collaborative approach in which a single problem is looked at from a variety of viewpoints. Submissions and correspondence should be addressed to *College Music Symposium*, University of Oregon, School of Music, Eugene, OR 97403-1225; <amclucas@oregon.uoregon.edu>.

### Music Analysis Appoints New Editor

On April 27, the Editorial Board of *Music Analysis* elected Anthony Pople (Head of the Music Department at Lancaster University) as Editor in succession to Derrick Puffett. *Music Analysis*, published by Blackwell Publishers of Oxford, is the flagship British journal dedicated to the scholarly discussion of topical issues in theory and analysis. There are three issues per year. The new Editor welcomes contributions from all quarters on analytical and theoretical matters. Guidelines for contributors are given on the inside back cover of issues of the journal.

At its recent meeting, the Editorial Board resolved normally to give decisions on publication within two months of submission, and in some cases this time might be significantly reduced (for example, items received by August 1, 1995, if accepted for publication, may be scheduled to appear in print before March 31, 1996). Contributions should be sent to Anthony Pople, Editor, Music Department, Lancaster University, Lancaster LA1 4YW, UK; (44) 01524 593774, fax (44) 01524 593939; <A.Pople@lancaster.ac.uk>; or to Jonathan Cross, Assistant Editor, School of Cultural and Community Studies, Arts Building, University of Sussex, Brighton BN1 9QN, UK; (44) 01273 606755, fax (44) 01273 678466; <J.G.E.Cross@sussex.ac.uk>.

### Theoria Resumes Publication

The University of North Texas College of Music announces the resumption of *Theoria's* publication schedule with the appearance of volume 7, containing articles by David Cohen, Joel Lester, and Denis Collins, and reviews by Jane Clendinning and Graham Phipps. For more information about obtaining a copy or submitting an article for publication, write to the Managing Editor, *Theoria*, College of Music, P.O. Box 13887, University of North Texas, Denton, TX 76203-6887.

### Music Analysis Software Retrieval Site Established

Peter Castine announces the establishment of an international ftp server for music analysis software: URL <ftp://ftp.prz.tu-berlin.de/pub/MusicAnalysis/>. The initial emphasis is on tools for set-theoretical work, and there is a preponderance of Macintosh software. However, the site is envisioned to be a repository of all tools for "serious" musical work (in the sense of no midi files, no top-forty charts, no sequencers—there are other sites for that), also aiming to provide a home for MS-DOS and Unix software.

As of June 1, the contents are: 1) for MS-DOS: DOS\_SIMS.zip, Humdrum; 2) for Macintosh: AtonalAnalyzer-1.2.sit.hqx, GetSet-1.0.sit.hqx, RECREL-2.01.sit.hqx, RowBrowser-1.02.sit.hqx, SetBrowser-1.15.sit.hqx, and Setmaker\_4.6a.sit.hqx; 3) for Unix: Humdrum; 4) Source-Code items: fux.c; and 5) General Utilities: MidiTyper-1.0.sit.hqx.

If you have software you would like to make available at this server, please contact Peter Castine, Process Control Center, Technical University Berlin; <pcastine@prz.tu-berlin.de>. The most direct way is to send the software by e-mail in common compression formats, uuencode, or BinHex. All persons who have worked on software for music analysis are encouraged to send their work. Particularly welcome are software authors working in fields other than PCset theory (for example, segmentation à la Lerdahl, or Schenkerian software). Those interested in receiving notice of new programs available on the server should also send their requests to Peter Castine at <pcastine@prz.tu-berlin.de>.

### Sharc Timbre Database Changes Location

SHARC (the Sandell Harmonic Archive) is a database of musical timbre written and maintained by Gregory J. Sandell, Parmly Hearing Institute, Loyola University; <sandell@sparky.parmly.luc.edu>. First announced in the February 1995 SMT Newsletter, the location of the database has changed from Sussex University in England to Loyola University in Chicago; URL: <http://www.parmly.luc.edu/sandell/sharc/SHARC.homepage.html>; FTP: <ftp://ftp.parmly.luc.edu/pub/sharc>.

There are now many visualizations and graphic analyses of the instruments in the database; these are available solely via WWW (see above for the URL). Also available via WWW are soundfiles of individual instruments and notes. These are 1/2 second steady-state waveforms that are synthesized from the spectral data, generated "on-the-fly" and sent directly to your web browser.

A distributed e-mail list called SHARC LIST is now also available. Please join this list if you want to hear further announcements about SHARC, including when there are changes in internet addresses for the web or ftp sites. SHARCLIST can also be used for people to ask questions about SHARC and hold discussions about its uses, or timbre research in general. To join, send e-mail to <listproc@sparky.parmly.luc.edu>, and put the following line in the body of the e-mail message: "subscribe sharclist name" supplying your first and last name in place of "name". (Note: the command does not go on the subject line. You can put whatever you like on the subject line, but the list processor only pays attention to commands that are in the body of the e-mail message.) Once you are a member, you may post messages to the list, and everyone will receive those messages. Users can respond to your message, and others can participate in the dialogue. To post a message, simply send e-mail to <sharclist@sparky.parmly.luc.edu>.

## CCARH News

The Center for Computer Assisted Research in the Humanities announces that its home page is now up and running at <<http://ccrma-www.stanford.edu/CCARH>>. CCARH also maintains a listing of works which are available in data-forms such as MIDI and Kern; currently available are: Bach, Brandenburg Concertos 1-6 (BWV 1046-1051); Bach, Chorales (BWV 253-438); Corelli, Church Sonatas (Trio Sonatas, Opus 1, Nos. 1-12); and Corelli, Chamber Sonatas (Trio Sonatas, Opus 2, Nos. 1-12). The site address is <<http://cmn19.stanford.edu/CCARH/catalogue.html>>

CCARH has recently sent a mailing to members of AMS and SMT; non-members who would like to receive a new catalogue should send their postal address to <[ccarh@netcom.com](mailto:ccarh@netcom.com)>. Contact Eleanor Selfridge-Field, CCARH, 525 Middlefield Road, Ste. 120, Menlo Park, CA 94025-3443; (415) 322-7050, fax (415) 329-8365; <[esf@ccrma.stanford.edu](mailto:esf@ccrma.stanford.edu)>.

## Computer Music Journal

The *Computer Music Journal* announces the availability of several updated and new resources and examples through its Web Page: URL <<http://www.mitpress.mit.edu/Computer-Music-Journal/CMJ.html>> or <<file://ccrma-ftp.stanford.edu/pub/Publications/cmj/CMJ.html>>. There's a color logo image, many new links from the main WWW page, and a lot of new data available in the ftp archives. Highlights include webpages with detailed data related to the 1995 and 1996 ICMCs, new CMJ article texts and tables-of-contents (including the ZIPI spec.), program notes for the CMJ Volume 19 CD, and links to music-related pages elsewhere on the Web.

Additionally CMJ sound file archives are available in a wide variety of formats; there are also several short musical examples. The README file explains what's available: URL <<http://www.mitpress.mit.edu/Computer-Music-Journal/Sound/README>>. Sound files are intended to demonstrate various file formats, not to serve as a digital sound database. There is also a new code directory with C-language code to read/write many common sound file header formats, courtesy of Bill Schottstaedt, who also contributed many of the example sound files. FTP: <<ftp://mitpress.mit.edu/pub/Computer-Music-Journal/Sound>>.

## IC SIM Software Available in New Version WinSIMS 2.5 and DosSIMS 2.01

The Windows-based similarity-relations application, WinSIMS, has been updated to include other features, including Castren's RECREL function. A DOS version (DosSIMS) is also available. Here are very brief feature summaries of the programs, followed by instructions on how to obtain them:

Features of DosSIMS 2.01: 1) By entering a series of pitch classes, obtain: Forte number, prime form, interval-class vector, and the TTO transformation which maps the prime form to the input set. 2) By entering a Forte number, obtain: prime form and ic vector. 3) Compare two sets or set classes with 29 different measures, including Forte's R and K relations; similarity measures by Alphonse, Lord, Morris, Rahn, Lewin, Castren (but *not* including RECREL), Teitelbaum, and Isaacson; plus find the pc intersection of the two sets, their potential mutual embedding, their contextual invariance (the number of shared pcs divided by the EmbPot number), the EMBedding and COVering numbers, and (for members of the same set class) the TTO which maps the first set onto the second. 4) Given with each similarity-relation value is a percentile which indicates on a fixed scale of 0-100 (min-max) where in the list of all values for a given function that value falls. This permits a crude comparison of the various functions. The program works quite well on an 8088 computer, but requires about 1 MB of free space.

WinSIMS 2.5 has all these features, plus: 1) A menu allows Set 2 to be entered as a TTO (including any combination of Tn, I, and M) or complement of the first. 2) The program can be configured to use Tn/I- or Tn-based equivalence. 3) It includes Castren's RECREL function. The program has been successfully implemented on a 486DX2/66 computer, but is expected to run well on any reasonably equipped Windows computer. It requires about 3.2 MB of free disk space.

More information on the programs and the programs themselves are available from the Web URL: <<http://bronze.ucs.indiana.edu/~isaacson/>>. Both programs are packaged as file archives using PKZIP 2.04g, which will be required to uncompress the files. Before downloading, be sure to read the information page which explains how to properly uncompress the files.

## Smithsonian TELNET Access Available

The Smithsonian Institution Research Information System (SIRIS) is a computerized collection of research catalogs maintained by the Smithsonian Institution's Libraries, Archives, and Research Units. The Smithsonian has enabled TELNET access to its database. The address is SIRIS.SI.EDU. Both VT100 and TN3270 are available, but TN3270 is better.

Presently there are four catalogs available on SIRIS: 1) LIB—the Smithsonian Library Catalog; 2) ARI—the Art Inventories Catalog; 3) ARC—the Archives and Manuscripts Catalog; and 4) BIB—the Research/Bibliographies Catalog. For more information, contact The Smithsonian Institution Research Information System, George Bowman, Arts & Industries 2310, 900 Jefferson Dr., S.W., Washington, D.C. 20560; (202) 357-4238, fax (202) 786-2687; <[irmge010@si.edu](mailto:irmge010@si.edu)>.

---

## CALLS FOR PAPERS AND MANUSCRIPTS

---

### Sonneck Society

(Proposal deadline: September 1)

The Sonneck Society for American Music will hold its annual conference March 20-24 in the Washington, D.C. area. (This is a change from their previously announced plans.) The program committee invites abstracts for papers on any aspect of American music or music in America (defined as North America: Canada, U.S., and Mexico). Those interested should send six copies of an abstract of four-hundred words or less, along with a cover letter giving a brief vita, to Wayne Shirley, Program Chair, 1996 Sonneck Society Conference, c/o Music Division, Library of Congress, Washington, D.C. 20540. The abstracts should not contain the name or institution of affiliation of the submitter. Special procedures are in place for those giving a musical presentation; contact the program chair for additional information. Deadline for all proposals is September 1.

### History, Music, and the Arts in Germany and Austria, 1815-1848

(Proposal deadline: September 30)

Illinois Wesleyan University invites proposals for a two-day conference on History, Music, and the Arts in Germany and Austria, 1815-1848, to be held March 30-31. Proposals should be limited to 500-1,000 words, and be directed toward one of the following sessions: 1) Music and the Literary Arts, 2) Music and the Visual Arts, 3) Politics and the Arts. Send two copies of proposal by September 30, to John Michael Cooper, Illinois Wesleyan University, School of Music, P.O. Box 2900, Bloomington, IL 61702-2900. Additional information can be obtained by contacting him at (309) 556-3072, fax (309) 556-3411; <[mcooper@titan.iwu.edu](mailto:mcooper@titan.iwu.edu)>.

### The Middle Ages in Contemporary Popular Culture

(Proposal deadline: September 30)

This interdisciplinary conference will be held at McMaster University in Hamilton, Ontario, March 29-31. The Keynote Speaker is Derrick de Kerckhove, Director of The McLuhan Program in Culture and Technology at the University of Toronto. A number of special cultural events are also planned, including musical performances, films, a display of books, videos, and interactive multimedia products.



The conference invites proposals exploring the general theme of "The Middle Ages in Contemporary Popular Culture." This theme is intended to be as open-ended as possible and can be approached from any number of directions. Possible topics include, but are not limited to: 1) marketing the middle ages in music (Gregorian chant, Hildegard of Bingen), novels, movies, TV series, video games, and CD-ROM; 2) new millenarianisms, Satanic cults, and witchcraft; 3) the middle ages in nationalist ideologies; and 4) the middle ages as an attraction for tourists: visits to archeological sites, medieval fairs, feasts, and pageants. Papers from a broad range of academic disciplines are welcome.

Please send 250-word abstracts in English or French (for twenty-minute papers) by September 30, to Madeleine Jeay, Department of French, McMaster University, Hamilton, Ontario, L8S 4M2, Canada; (905) 525-9140 ext. 23754, fax (905) 577-6930; <jeaymad@mcmail.cis.mcmaster.ca>; or to Susan Fast, School of Art, Drama and Music, McMaster University, Hamilton, Ontario, L8S 4M2, Canada; (905) 525-9140 ext. 23670; <fastfs@mcmail.cis.mcmaster.ca>. If you have a fax number or e-mail address, please send it along with your proposal.

### **Eastman Studies in Music**

*(Call for Manuscripts)*

The University of Rochester Press launched the Eastman Studies in Music series in May 1994 with the publication of a revised second edition of *The Poetic Debussy: A Collection of His Song Texts and Selected Letters*, by Margaret Cobb. The next two volumes in the series have been confirmed and are already scheduled for publication, and subsequent titles are presently under consideration.

The editorial board of this series is devoted to searching out manuscripts that deal with music in a variety of challenging ways, whether new or traditional. The editors seek a mix of titles and formats, ranging from studies by a single author to symposia treating a given repertoire or aspect of music from differing points of view. They are particularly interested in projects that bear upon the following: historical performance; interpretive traditions; analysis and performance; history of theory; speculative theory; twentieth-century music; American music and its many strands; and the social, anthropological, aesthetic, and critical contexts that have impinged on composing, music-making, and listening in various places and times (including the present). This list is meant only to encourage certain kinds of submissions, not to exclude thoughtful and challenging work of other sorts.

Authors are invited to submit proposals to Ralph Locke, Senior Editor, Department of Musicology, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604-2599; (716) 274-1450, fax (716) 271-8778.

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

*(Proposal deadline: October 6)*

The Society for Seventeenth-Century Music's Fourth Annual Conference will be held April 18–21 at Wellesley College near Boston, MA. Program committee members are Bruce Gustafson, chair (Franklin & Marshall College), Robert Kendrick (Harvard University), Lois Rosow (Ohio State University), and Louise Stein (University of Michigan).

Papers are solicited on all aspects of seventeenth-century music, including the history of music, performance practice, dance, theater, visual arts, and other topics related to the musical culture of the century. Various formats for presentations will be considered, such as: 20–25 minute lectures with recorded or live illustrations; sessions of 3–4 short (5–10 minute) statements on an issue; lecture-recitals (30–45 minutes); seminars on a specific work or topic; and workshops.

All proposed presentations will be considered on their individual merits, but proposals for grouping papers into integrated sessions are also welcome. All sessions will be plenary and will include extensive time for discussion; typical sessions will consist of two papers with musical illustration and discussion. Papers may be read in any language, but detailed abstracts for non-English language papers will be required. No topic will be excluded categorically; any national focus, methodology, or genre will be welcomed.

Only one abstract will be considered from any individual, and 1995 presenters should not submit abstracts for 1996. Abstracts will remain anonymous until the final formulation of the program. The committee will complete its work before January 15, at which time those accepted for the program will be asked to make a firm commitment, to specify equipment needs (such as audio-visual aids), and to provide an electronic copy of the abstract for posting and for reproduction in the program booklet.

Abstracts should summarize the content of the presentation (not just the underlying issues or methodology), state any anticipated needs for special equipment, and limit length to no more than two pages. Send one copy identified with your name, address, telephone, fax, and e-mail address (as applicable), and four copies without identification of the author; do not send tapes or related materials. Send to: Bruce Gustafson, SSCM Program Committee Chair, Department of Music, Franklin & Marshall College, Lancaster, PA 17604-3003. Proposals from abroad may be sent by fax (one copy only) to Bruce Gustafson at (717) 291-3639.

### **Tonal Structures in Early Music**

*(Proposal deadline: October 15)*

A day of papers, roundtables, and informal discussion on theoretical and analytical approaches to tonal structure in early music is planned for March 30. The symposium is hosted by the Mid-Atlantic chapter of the American Musicological Society, and coordinated by Cristle Collins Judd in conjunction with a graduate seminar, "The Analysis of Early Music," at the University of Pennsylvania.

Proposals for papers on any aspect of this topic are invited and must be received by October 15. For additional information, contact Cristle Collins Judd, Music Department, University of Pennsylvania, 201 S. 34th St., Philadelphia, PA 19104-6313; (215) 898-7544, fax (215) 573-2106; <cjudd@sas.upenn.edu>.

### **College Music Society**

*(Proposal deadline: January 15)*

The College Music Society's 39th annual meeting will be held October 24–27 in Atlanta, held in conjunction with the National Conference on Technology and Music Instruction of the Association for Technology in Music Instruction.

The CMS program committee solicits proposals for all types of presentations related to aspects of college music teaching, learning, research, outreach, communication, and other areas of concern to the college music professional. Papers are generally limited to twenty minutes; panels and demonstrations may take up to one hour. General areas of interest include presentations concerning interdisciplinary approaches and teaching enhancement, and cross-cultural teaching and learning, as exemplified through the peoples and musics of North Central Georgia and the Southern United States. Proposals for the theory area are also solicited; especially encouraged are those which concern theory and its relationships with other disciplines (analysis and performance, theory and composition, aural training and cognition, etc.), theory pedagogy, curricular topics, and career issues (such as practices and trends in hiring theorists, departmental structure and politics, mentoring, and professional development). All proposals will be blind, and must be accompanied by the CMS cover sheet. Contact: The College Music Society, 1996 Call for Program Participation, 202 West Spruce St., Missoula, MT 59802; <cms@montana.com>. Postmark deadline is January 15; faxed proposals are not acceptable.

The ATMI Call for Proposals will be issued in late summer.

*Conference Information and Calls for Proposals frequently appear on the smt-list and in the Announcements section of MTO. Keep an eye out for late-breaking developments!*

## Current Musicology

(Call for Articles)

*Current Musicology* invites submissions of articles from all areas of musicology, including music history, theory, aesthetics, ethnomusicology, and related disciplines. Submissions will be reviewed anonymously within two months of receipt; accepted articles will be published during the following semester. Contact Emily Snyder Laugesen, Editor, at the Department of Music, Columbia University, 2960 Broadway, Room 703, New York, NY 10027-7004; (212) 854-1632; <current-musicology@columbia.edu>.

---

## UPCOMING CONFERENCES AND SYMPOSIA

---

### Representations of Gender and Sexuality in Opera

(Conference, September 14–17)

The State University of New York at Stony Brook, with the National Endowment for the Humanities, announces the conference "Representations of Gender and Sexuality in Opera," to be held September 14–17, with twenty-nine invited presenters. Conference organizers are Elizabeth Hudson and Mary Ann Smart. For additional information, contact them c/o, SUNY Stony Brook, Stony Brook, NY 11794-5475.

### European Society for the Cognitive Sciences Of Music (ESCOM)

(Symposium, September 15–17)

The European Society for the Cognitive Sciences of Music (ESCOM), in cooperation with the Deutsche Gesellschaft für Musikpsychologie, announces its annual symposium, to be held September 15–17, at the Universität Bremen, in Germany. The main theme of the meeting will be musical expression; free research contributions will be also given. Organizing committee members are Guenter Kleinen, Klaus-Ernst Behne, Heiner Gembris, and Claudia Bullerjahn.

Bremen is situated in the North of Germany. The city traditionally belongs to the free Hanse-towns along the trading route through medieval Europe. Bremen can be reached easily by airplane, train, or by car. Participants are invited to order their rooms directly via the Tourist information agency of the Free Hanseatic City of Bremen, Hilmmanplatz 6, D 28195 Bremen; (49) 21-308000, fax: (49) 421-3080030. The prices vary between DM 80 and DM 120 for a single room. Registration fee is DM 90 for full ESCOM and DGM Members, DM 40 for student members, and DM 120 for non-members.

For information, contact Guenter Kleinen, fax: (49) 421-2184265; Klaus-Ernst Behne, fax: (49) 503-74812, or the ESCOM Permanent Secretariat, Irène Delière, Centre de Recherches Musicales de Wallonie, 16 Place du 20 Aout, B-4000 Liège, Belgium: (32) 41-223362, fax (32) 41-220668; <urpm@vm1.ulg.ac.be>.

### European Society For Cognitive Psychology (ESCOMP)

(Conference, September 23–27)

The Eighth ESCOMP Conference, sponsored by ECONA (Interuniversity Centre for Research on Cognitive Processing in Natural and Artificial Systems), will be held at the "Centro Congressi" of the University of Rome "La Sapienza," Via Salaria, no. 113 - Rome, September 23–27. The sessions scheduled for September 27 will be held in the Faculty of Psychology (via dei Marsi, 78). Adjunct activities include: 1) a workshop, organized by the European Society for the Cognitive Sciences of Music (ESCOM); 2) a symposium entitled "Perspectives on Mental Structure In Today's Cognitivism," with invited speakers Thomas Bever (University of Rochester, New York), Earl Hunt (University of Washington, Seattle), and Zenon Pylyshyn (The State University of New Jersey, Piscataway); and 3) a school on "Cognitive Modeling Using Neural Nets." There will also be an excursion to the archaeological sites in Anzio, followed by the conference dinner to be held in a Liberty Villa on the seaside.

Program committee members are G.B. Flores d'Arcais (president of the society), P. T. Smith (secretary of the society), J. Engelkamp, C. Umiltà, and M. Olivetti Belardinelli (president of the local organizing committee). Local organizing committee members include M. Olivetti Belardinelli, V. De Pascalis, F. S. Marucci, S. Nicole, E. Pessa, and C. Rossi-Arnaud. For additional information, contact M. Olivetti Belardinelli, VIII ESCOMP Meeting, Dipartimento di Psicologia, Facoltà di Psicologia, Via dei Marsi, 78 I-00185 Rome, Italy; fax (39) 6.446.24.49.

### 16th Annual New Music & Art Festival

(Conference, October 12–15)

The MidAmerican Center for Contemporary Music at Bowling Green State University announces its 16th Annual New Music & Art Festival. Papers on compositional, theoretical, or historical aspects of music since 1945 will be presented. For additional information, contact William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290, (419) 372-2868; <wlake@bgnnet.bgsu.edu>.

### Society for Ethnomusicology

(Conference, October 19–22)

The Society for Ethnomusicology's annual meeting will be held in Los Angeles, October 19–22. Local arrangements are being coordinated by Steven Loza (University of California, Los Angeles). Two pre-conference symposia are being held: "Bartók in Retrospect," led by Benjamin Suchoff (University of California, Los Angeles), will meet October 17–18; "Music and Technology," led by René Lysloff (University of Pittsburgh), will meet October 18 only. For more information on the preconference symposia, contact the appropriate director; for information on the conference, contact the SEM business office in Bloomington, Indiana; (812) 855-6672, fax (812) 855-6673; <sem@indiana.edu>.

### College Music Society, Association for Technology in Music Instruction

(Joint conference, November 9–12)

The annual joint conference of CMS and ATMI will take place in Portland, Oregon, November 9–12. CMS highlights include special attention to the cultural life of the Pacific Rim and its musical, architectural, artistic, historic, social, and political attractions. ATMI highlights include software demonstrations, workshops featuring online and offline resources, performance controllers with a twist, multimedia tools, and the Internet. An international panel will discuss multimedia degrees, programs, and certification. There will also be an "open lab" showcasing new hardware, software, and resources for music, sound, and multimedia. Several SMT members served on the ATMI program committee, comprised of Peter Webster, Timothy Koozin, Fred Rees, Gary Karpinski, and program chair Frank Clark.

### Here Comes Everybody: The Music, Poetry, and Art of John Cage

(Conference, November 15–19)

The Music Department and Center for Contemporary Music at Mills College, with the support of the National Endowment for the Humanities and the National Endowment for the Arts, is pleased to announce an Interdisciplinary Conference and Festival entitled "Here Comes Everybody: The Music, Poetry, and Art of John Cage." Scheduled for November 15–19, this exciting event will include a concert series devoted to Cage's music, an exhibition of Cage's art in the College's Art Gallery, and films by and about Cage. The principal focus will be a five-day conference with presentations by scholars and creative artists from around the world. The conference will provide a scholarly forum for an examination of Cage's work; scholars

from a variety of fields will be on hand and there will be many chances for interdisciplinary collaboration and exchange.

The conference will consist of panel discussions as well as paper presentations. Sessions will focus upon specific aesthetic and technical issues as well as Cage's position within a broad historical and cultural context. Topics for these sessions include "Cage as Writer," "Cage and Performance," "The Cage Nachlass," "Cage and the Computer," "Cage and the Visual Arts," and "Here Comes Everybody": John Cage and Fin-de-Siècle Politics, Culture, and Society."

For additional information please contact David Bernstein, Head, Department of Music, Mills College, 5000 MacArthur Boulevard, Oakland, CA 94613; (510) 430-2171, fax (510) 430-3314; <davidb@mills.edu>.

### **CMS Workshops in Theory Pedagogy**

Ohio (September 22-23)

Florida (February 2-3)

California (May 24-25)

CMS announces a series of workshops entitled "Teaching Tonal Theory at the End of the Twentieth Century." Led by John Buccheri, the workshops will introduce teachers to techniques for the development of students' score analysis skills and for the enhancement of their aural imaginations. The workshops will address the question "how do you maintain the insights which traditional instruction in tonal theory offers while making room for the study of alternate approaches and different musics?". Topics covered include: 1) introduction to routines for the rapid scanning of score for information about tonal operations; 2) introduction to the mental rehearsal of sound and notational patterns which facilitate analytical reading and music memory; 3) strategies to motivate student learning; 4) integrating new techniques into traditional course formats; and 5) demonstration of computerized score anthology and mental rehearsal programs. Each workshop will consist of four ninety-minute sessions and two discussion periods; workshops will be held at Ohio State University September 22-23, at Florida State University February 2-3, and at San Francisco State University May 24-25. To register, contact The College Music Society, 202 West Spruce Street, Missoula, MT 59802; (406) 721-9616, fax (406) 721-9419; <cms@montana.com>.

---

## **PRIZES AND FEATURED FELLOWSHIPS**

---

*Due to space constraints, the Newsletter is publishing full information only on prizes, and on those fellowship programs which are not offered annually or which have changed substantially this year. Information on continuing fellowships may be obtained by contacting the agencies directly via the addresses provided on page 12, or by consulting with your University's Professional Development Office. Full descriptions will also be broadcast on the smt-list in mid-August.*

### **Wilk Prizes for Research in Polish Music**

*(Nomination deadline: September 30)*

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

### **Howard Foundation, 1996-1997 Fellowship Year Features Fellowship Awards in Music**

*(Nomination deadline: October 18)*

The George A. and Eliza Gardner Howard Foundation was established in 1952 by their granddaughter, Nicea Howard, to aid the personal development of promising individuals at the crucial middle stages of their careers. The Foundation awards a limited number of fellowships each year for independent projects in fields selected on a rotational basis. Seven fellowships will be offered for the 1996-1997 fellowship year to support persons engaged in independent projects in the field of Music (composition, performance, and musicology). Awards in future years will be directed toward 1) History (including the history of science and archaeology, and political science); 2) Creative Writing in English (including novels, short stories, poetry, playwriting, and essays); 3) Literary Criticism, Film Criticism, and Linguistics; and 4) Sociology, Anthropology, and Philosophy.

Stipends for one year are normally \$18,000. There are no residence requirements. The intention of the Foundation is primarily to support people in the middle stages of their careers whose work to date is evidence of their promise and achievement. Nominees should normally have the rank of assistant or associate professor or their non-academic equivalents. Support is intended to augment paid sabbatical leaves, making it financially possible for grantees to have an entire year in which to pursue their projects, free of any other professional responsibilities. Accepted nominees should therefore be eligible for sabbaticals or other leave with guaranteed additional support.

The project undertaken by a Howard Fellow should also be comprehensible to persons outside the immediate field of specialization. Candidates, regardless of their country of citizenship, must be professionally based in the United States either by affiliation with an institution or by residence. Information and nomination forms are sent to colleges and universities across the country in June and nominations are solicited in the fall. Application forms are forwarded to candidates only upon the Foundation's acceptance of the nomination, which should be submitted according to the following guidelines: 1) For all individuals associated with a college or university, a nomination should be submitted by the President of the institution, or a designated representative. Each academic institution is permitted to nominate two individuals. 2) Independent scholars may be nominated by a university president, the president of a professional association, or by the editor of a professional publication not affiliated with an academic institution. This year's nominations may also be made by leaders of musical organizations or by artists of national reputation.

Selection of Fellows is made by the Foundation's Board of Administration, including the Dean of the Graduate School who serves as Secretary of the Foundation, after applications have been reviewed by panels of evaluators made up of recognized experts in the relevant fields. Closing date for nominations is October 18, with a December 5 deadline for completed applications with all supporting materials. Correspondence may be addressed to Henry F. Majewski, Administrative Director, Brown University, Box 1867, Providence, RI 02912; (401) 863-2640, fax (401) 863-7341; <Howard\_Foundation@brown.edu>. Susan Clifford (42 Charlesfield Street, 4th Floor - Graduate School, Providence, RI 02912) serves as the Howard Foundation's Administrative Assistant.

## National Endowment for the Humanities, Reorganized Awards

NEH sponsors several programs supporting research in the humanities through awards to individual scholars. Most require the Ph.D. and U.S. citizenship or permanent residency. For complete information, contact the National Endowment for the Humanities, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506; (202) 606-8438.

• *Summer Stipends.* Grants of \$4,000 provide support for two consecutive summer months (eight weeks) of study. College and university teachers must be nominated by their institutions. Application deadline is October 1, to Room 316; (202) 606-8466.

• *Dissertation Grants.* Grants provide support for doctoral candidates in the humanities to complete the writing of their dissertations. Only ten applications may be submitted from a single institution; applicants must have completed all requirements for the Ph.D. except the dissertation. Application deadline is October 16, to Room 316; (202) 606-8463.

• *Reference Materials.* Grants support the preparation of reference works that will enhance the availability of information and research materials. Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, concordances, reference grammars, databases, textbases, hypermedia and multimedia projects, and other projects that will provide essential scholarly tools for the advancement of research or for general reference purposes. Individuals and institutions are eligible to apply; application deadline is November 1, to Room 318; (202) 606-8358.

• *Interpretive Research.* Grants provide support for scholarly research and interpretation that will advance knowledge and enhance the understanding of topics, themes, or issues of central importance to the humanities. Grants are also available to support conferences designed to advance the state of research in a field, or topic of major importance in the humanities. Institutions and scholarly societies are eligible. Deadline is December 15, to Room 318; (202) 606-8210.

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

*Please note: The NEH has undergone extensive reorganization (see Other News, page 7). These grants are the only ones still offered with fall deadlines.*

---

## OTHER GRANTS AND FELLOWSHIPS ANNUAL AWARD OPPORTUNITIES WITH FALL DEADLINES

• American Council of Learned Societies, 228 East 45th St., New York, NY 10017-3398; (212) 697-1505; fax (212) 949-8058. (*Fellowships; Area Programs for Chinese and for East European Studies; Grants for Travel to International Meetings Abroad*)

• American Philosophical Society, Committee on Research, 104 S. 5th St., Philadelphia, PA 19106-3387. (*General Research Grant Program*)

• American-Scandinavian Foundation, 725 Park Ave., New York, NY 10021; (212) 879-9779; fax (212) 249-3444. (*Awards for Study in Scandinavia; Awards for Scandinavians to Study in the U.S.*)

• Association for Asian Studies, University of Michigan, 1 Lane Hall, Ann Arbor, MI 48109; (313) 665-2490; fax (313) 665-3801. (*Various programs supporting research in Japanese studies and Korean studies*)

• Canadian Studies Grant Programs, Academic Relations Office, Canadian Embassy, 501 Pennsylvania Ave., N.W., Washington, D.C. 20001; (202) 682-1740. (*Canadian Studies Research Program; Graduate Student Fellowship Program; Faculty Enrichment Course Development Program*)

• Columbia Society of Fellows in the Humanities, Box 100 Central Mail Room, Columbia University, New York, NY 10027; (212) 854-4631. (*Postdoctoral fellowships*)

• Cornell Postdoctoral Fellowships, 27 East Ave., Ithaca, NY 14853-1101; (607) 255-9274. (*Postdoctoral fellowships; Topic: "Mapping and Remapping the Disciplines"*)

• German Academic Exchange Service, New York Office, 950 3rd Ave., 19th Floor, New York, NY 10022; (212) 758-3223; <daadny@acf2.nyu.edu>. (*Annual Grants; Sur Place Grants for Students; Study, Research, and Information Trips to Germany, Collaborative Research Grants with German Scholars, DAAD-Leo Beack Institute Grants*)

• Guggenheim Memorial Foundation, 90 Park Ave., New York, NY 10016; (212) 687-4470. (*Grants for Scholarship and Creative Activities*)

• Kennan Institute for Advanced Russian Studies, 370 L'Enfant Promenade, S.W., Suite 704, Washington, D.C. 20024-2578; (202) 287-3400; fax (202) 287-3722; <www.em116@siwm.si.edu>. (*Woodrow Wilson Center Fellowships; Kennan Institute Research Scholarships; Short-term Grants*)

---

## INTERNATIONAL AND REGIONAL SOCIETY NEWS

*News begins on following page.  
International and North American  
contacts are listed below;  
U.S. regional contacts  
are listed on page 15*

---

## INTERNATIONAL AND NORTH AMERICAN CONTACTS

### Society for Music Analysis

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

### Canadian University Music Society

Eugene Cramer  
University of Calgary  
2500 University Dr. N.W.  
Department of Music  
Calgary, AB Canada T2N 1N4

### McGill Graduate Society

Catrena Flint or Robert Rowat  
c/o Music Graduate Society  
McGill University  
555 Sherbrooke St. West  
Montréal, PQ H3A 1E3 Canada

---

## Other Grants and Fellowships Annual Fall Awards, cont.

• National Humanities Center, P.O. Box 12256, Research Triangle Park, NC 27709-2256. (*Residential Fellowships*)

• Newberry Library, 60 W. Walton St., Chicago, IL 60610-3380; (312) 943-9090. (*Resident Fellowships for Unaffiliated Scholars*)

• Stanford Humanities Center, Mariposa House, Stanford University, Stanford, CA 94305-8360; (415) 723-3052; fax (415) 723-1895. (*Postdoctoral Fellowships*)

• Woodrow Wilson International Center, Fellowships Office, The Woodrow Wilson Center, 1000 Jefferson Dr., S.W., SI MRC 022, Washington, D.C., 20560; (202) 357-2841; fax (202) 357-4439. (*Resident Fellowships in International Subjects*)

• Woodrow Wilson National Fellowship Foundation, Dept. WS, CN 5281, Princeton, NJ 08543; (609) 452-7007; fax (609) 452-0066. (*Women's Studies Grant for Doctoral Students*)

### **Society for Music Analysis**

The Society for Music Analysis was founded in January 1992. The SMA publishes a quarterly newsletter (with articles on items of theoretical interest), provides a privileged access to U.K. events for its members, and works in liaison with the journal *Music Analysis* (SMA members receive a 25% discount on their subscription). Individual memberships are £25 (£15 for students); membership inquiries should be forwarded to Peter Foster, membership secretary, University of Reading, Department of Music, 35 Upper Redlands Road, Reading RG1 5JE, U.K. Members of the SMA Executive Committee include Jonathan Dunsby (chair), James Ellis (vice-chair), Deborah Mawer (honorary secretary), Catherine Dale (treasurer), Nicholas Cook, Liz Garnett, Nicholas Marston, Robert Pascall, Anthony Pople, John Rink, Alan Street, and Arnold Whittall. Plans are underway for a joint RMA/SMA/Critical Musicology conference set to take place at King's College London in April, 1996. Additional information will be made available in the February Newsletter.

### **Canadian University Music Society**

The Canadian University Music Society, under the auspices of the Learned Societies conference, held its annual meeting June 1–4 at McGill University in Montréal, during which two colloquia devoted to theoretical topics took place, the third colloquium series at CUMS in as many years.

The colloquium format was conceived to encourage exchange among theorists. Accordingly, in each session brief statements of position or short papers were read, and the floor opened for discussion—each colloquium comprising three hours of exchange about music theory. This year's topics were "On the Canon: Established Theory, Its Provenance, Influence, and Future" (with position papers by William Renwick, Carmen Sabourin, and Anna Ferenc) and "Off the Canon: An Analysis Symposium Exploring New Repertoires and Analytic Approaches" (with papers read by Peter Kaminsky, Serge LaCasse, and Patrick Halliwell). The colloquia, as part of the annual meeting of CUMS, were made possible with the support of the Social Sciences and Humanities Research Council of Canada.

Theorists interested in the Canadian University Music Society are invited to become members. Individual membership is \$35 (CAN) per annum; the student rate is \$18. Membership forms are available from Anne Hall, vice-president, at Wilfrid Laurier University, Waterloo, Ontario N2L 3C5. Subscriptions to the *Review* (which is now an annual publication), the twice yearly Newsletter, and the biennial *Directory of Music Schools and Faculty in Canada* are

included in the membership fee. The membership year runs from June 1 to May 30. Other officers include Eugene Cramer (University of Calgary), president; Martin Waltz (l'Université de Moncton), secretary; and Gregory Johnston (University of Toronto), treasurer.

### **Music Graduate Society of McGill University**

The Music Graduate Society has been active at McGill for over a decade, acting as a liaison between students and faculty. The primary event held by the society is the annual MGS Symposium, a two-day conference which invites submissions of papers and lecture-recitals from throughout North America. This year the Symposium was held March 3–4, and brought presenters from as far away as Texas. It was, by far, the most successful Symposium to date. The date for next year's Symposium is not yet confirmed (the tentative date is the second weekend of March).

The new contact people are Catrena Flint and Robert Rowat, both graduate students in musicology at McGill. Feel free to contact them at the Faculty of Music, McGill University, 555 Sherbrooke St. West, Montréal, PQ, H3A 1E3, Canada, for more information.

### **FSU Music Theory Society**

The Florida State University Graduate Student Music Theory Society will hold its annual Forum on the weekend of April 12 at the Florida State University in Tallahassee, Florida. We did not have our forum last year because of our involvement with the National Convention.

The activities will include a keynote address by Patrick McCreless (University of Texas at Austin). Proposals on any topic and from any part of the world are welcome, and may include papers (approximately 30 minutes in length), panel discussions, or special interest sessions. Proposals for panel discussions should include a list of participants. Submissions must include 1) six copies of a proposal, approximately 3–5 pages in length, double-spaced, with the author's name omitted; and 2) a cover letter giving the title of the proposal, the author's name, address (including e-mail address if available), telephone number, and specification of equipment requirements. Submissions should be postmarked no later than February 15, and should be sent to: Music Theory Forum, Russell Johnson, School of Music, Florida State University, 32306-2098. For additional information contact Russell Johnson at (904) 576-6457; <johns\_rw@cmr.fsu.edu>.

The current officers for The Florida State University Music Theory Society are Russell Johnson, president; and Sheila Forrester, treasurer. Jane Clendinning and James Mathes serve as faculty advisors.

### **Georgia Association of Music Theorists**

The Georgia Association of Music Theorists will hold its annual fall meeting at the University of Georgia, with Leonard Ball (University of Georgia) as Program Chair. Dates for the conference were not yet confirmed at the time of Newsletter publication, but will fall sometime near the end of October. Proposal deadline usually falls mid-September. A Call for Papers will be issued at the end of July; contact Leonard Ball or Susan Tepping (Georgia State University) for details.

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

The GaMUT Journal is expected to resume publication this fall. Staff includes: Kristin Wendland (Morris Brown College), editor; Susan Tepping (Georgia State University), Ted Mathews (Agnes Scott College), and John Nelson (Georgia State University), editorial board; with John Nelson (Georgia State University), business manager. Please send potential articles for the GaMUT journal to Kristin Wendland, Editor, Department of Music, Morris Brown College, 643 Martin Luther King Dr., Atlanta, GA 30314.

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

The Ninth Biennial Symposium of Research in Music Theory, sponsored by the Graduate Theory Association of Indiana University, will be held March 29–30, in Bloomington, Indiana. The program committee invites proposals for papers on all subjects pertaining to music theory. Proposals should be at least three but not more than five pages of double-spaced text; diagrams and musical examples are not included in these limits. Please prepare five copies of each proposal; each of the five copies should include the title and duration (as read aloud) of the paper, but not the author's name. Include a cover letter indicating the title of the paper and the name, address, e-mail address, and phone number of the author. Papers will be placed in forty-minute time slots, with thirty minutes allowed for presentation and ten minutes for questions and discussion. Send proposals or requests for further information to: Patrick Budelier, 1996 Symposium, Graduate Theory Association, Indiana University School of Music, Bloomington, IN 47405; (812) 855-5716, fax (812) 855-4936; <pbudeli@nickel.indiana.edu>. All proposals must be postmarked no later than February 1. Student submissions are encouraged.

(continued)

The Indiana University Graduate Theory Association officers for the 1995–1996 year are Patrick Budelier, president; Stephen Simms, vice-president; and Fred Hermann, representative to the student advisory committee.

### **Music Theory Midwest**

The sixth annual conference of Music Theory Midwest was held jointly with the Society of Composers national conference at the University of Iowa April 5–8. Twenty-four presenters offered papers and panel discussions on a wide variety of theoretical topics. Keynote speaker for the joint conference was Glenn Watkins (University of Michigan). Among highlights of the conference were a special performance by the Kronos Quartet (with a question/answer session), a joint panel discussion on ways composers and theorists can work more closely together in a university environment, and a joint reception for both societies. The Young Scholar Award was presented to Wayne Alpern, for his paper "Aggregation, Assassination, and an Act of God: The Impact of the Murder of Archduke Ferdinand upon Webern's Opus 7, No. 3." The 1995 MTMW Program Committee was comprised of Severine Neff, chair (University of Cincinnati), Candace Brower (Northwestern University), Michael Cherlin (University of Minnesota), Robert Cook (University of Chicago), and Robert Snarrenberg (Washington University). Local arrangements were chaired by Thomas Christensen (University of Iowa).

Music Theory Midwest officers retiring for the 1995 year included: David Neumeyer (Indiana University), president; Daniel Jacobson (University of North Dakota), acting secretary; area representatives Timothy Koozin (University of North Dakota) and Mark Lochstampf (Ohio State University); and student representative Deron McGee (now faculty, University of Kansas). MTMW secretary Joseph Kraus (University of Nebraska), on sabbatical research in Russia during the past semester, resumes his MTMW office in summer 1995. New officers for 1996 include: Helen Brown (Purdue University), president; area representatives Lora Gingerich Dobos (Ohio State University), and Justin London (Carleton College); and student representatives George Fitoris (Washington University) and Elizabeth Paley (University of Wisconsin-Madison). Continuing for 1996 are John Schaffer (University of Wisconsin-Madison), treasurer; and area representatives Bruce Benward (University of Wisconsin-Madison) and E. Michael Harrington (Belmont University). Chair of this year's Nominating Committee was Brian Hyer (University of Wisconsin-Madison).

The MTMW Executive Board decided to designate its future Young Scholar Awards in honor of Arthur Komar, founding member of the Society and its first president. The

first Arthur Komar award, in the amount of \$100 for an outstanding graduate student presentation, will be awarded at the society's seventh annual conference, which will be held in May 17–19 at Bowling Green State University. Local Arrangements will be coordinated by Lee Riggins. Program chair is David Butler; deadline for proposals is February 1. For further information, contact David Butler, School of Music, Ohio State University, Columbus, OH 43210; <butler7@osu.edu>.

Annual dues are \$10; send to John Schaffer, MTMW Treasurer, School of Music, 455 N. Park St., University of Wisconsin, Madison, WI 53706. MTMW welcomes members from all geographical areas.

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

The annual meeting of the Music Theory Society of New York State was hosted by SUNY Buffalo April 22–23. The local arrangements coordinators were Martha Hyde and Charles J. Smith. The program included sessions on Non-Western Music, The Music of Alexander Zemlinsky, Motive and *Grundgestalt*, Twentieth-Century Topics, Popular Music: Jazz and Rock, Interdisciplinary Studies, Theories of Intervals and Scales, and Pedagogy. The keynote address, "Nota Universal Language but a Universe of Languages: Western and Carnatic Music Theory in Cross-Cultural Perspective," was given by Robert Morris (Eastman School of Music). The program committee, chaired by Dave Headlam (Eastman School of Music), included David Clampitt (SUNY Buffalo), John Clough (SUNY Buffalo), George Fisher (Adelphi University), Joseph Straus (Queens College, CUNY), and Catherine Nolan (University of Western Ontario).

At the annual business meeting, Wayne Petty was announced as the winner of the Young Scholar's Award. His paper, "Cyclic Integration in Haydn's E-flat Piano Sonata Hob. XVI:38," will be published in volume 19 of *Theory and Practice*, which is projected for late summer 1995. Mary Arlin (Ithaca College) was elected president, and Daniel Harrison (Eastman School of Music) and Elizabeth West Marvin (Eastman School of Music) were elected to the board. Remaining officers are David Gagné (Queens College, CUNY), vice-president; Garry Brodhead (Ithaca College), secretary; Howard Cinnamon (Hofstra University), treasurer; and board members Martha Hyde (SUNY Buffalo), Gary Karpinski (University of Massachusetts), and Daniel Harrison (Eastman School of Music). As always, MTSNYS invites music theorists inside and outside of New York State to membership; dues include a subscription to *Theory and Practice*. Membership rates are \$22 (regular), \$12 (student/retired), and \$28 (joint).

The 1995–96 meeting will be held April 13–14 at the State University of New York at Stony Brook; Judy Lochhead is the local arrangements contact. Proposals for this meeting must be postmarked by October 1. For additional information, please contact Mary Arlin, School of Music, Ithaca College, Ithaca, NY 14850; <arlin@ithaca.edu>.

### **Music Theory Southeast**

The 1995 Annual Meeting was held March 17–18, at Catawba College in Salisbury, N.C. Program Committee members included Jeffrey Perry, chair (Louisiana State University), Steve Miles (New College, University of South Florida), James Mathes (Florida State University), Sandra Matthes (Liberty University), and Nora Loyd (Florida State University). Local arrangements were coordinated by Renee McCachren.

Music Theory Southeast will hold its fifth annual meeting March 15–16, at the New College in Sarasota, Florida. The program committee includes James Mathes (Florida State University), chair; John Covach (University of North Carolina-Chapel Hill), Tom Heuner (East Carolina University), and Rick Nelson (Mercer University), members; Russell Johnson (Florida State University), student member; with Jane Clendinning (Florida State University) and Steve Miles (New College), *ex-officio*. Steve Miles (New College) will coordinate local arrangements for the conference. The 1996 meeting will include a keynote address by Dorothy Payne, (Dean, School of Music, University of South Carolina). Proposals on any topic are welcome and may include papers (approximately 30 minutes in length), panel discussions, or special interest sessions. Proposals for panel discussions should include a list of participants. Submissions must include: 1) seven copies of a proposal, approximately 3–5 pages in length, double spaced, with the author's name omitted; 2) an abstract, approximately 250–300 words, suitable for publication, with the author's name omitted; and 3) a cover letter giving the title of the proposal, the author's name, address (including e-mail address if available), telephone number, and specification of technical requirements. Submissions should be postmarked no later than December 1, and should be sent to James Mathes, Program Chair MTSE, School of Music, Florida State University, 32306-2098. For additional information contact James Mathes at (904) 386-1850 or <mathes\_j@cmr.fsu.edu>.

The 1995–1996 officers for Music Theory Southeast are: Jane Clendinning (Florida State University), president; Paul Wilson (University of Miami), treasurer; and Kent Williams (University of North Carolina, Greensboro), secretary. Members-at-Large on the Executive Committee are Bruce Thompson (Winthrop College) and Ann Hawkins (University of South Florida).

MTSE's geographical region comprises Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, and Mississippi; membership is open to interested persons from all regions of the country. To join MTSE, contact Paul Wilson at the University of Miami (305) 284-4886; <pwilson@umiami.ir.miami.edu>. Dues are \$10 for faculty and \$5 for student members.

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

The tenth annual meeting of the New England Conference of Music Theorists was convened at Wellesley College April 8-9. A splendid program of papers, including a special session on performance and analysis, was anchored by speaker Carl Schachter's keynote presentation. A well-attended concert featuring Wellesley faculty and NECMT members rounded out the weekend. Outgoing officers Janet Schmalfeldt (Yale University), president, and Timothy Johnson (Mount Holyoke College), treasurer, were honored for their distinguished service to the conference. Also honored were the program committee: Mark DeVoto (Tufts University), chair; with Janet Hande-Powers (Topsfield, Massachusetts), and Peter Kaminsky (University of Connecticut). The new officers, elected to two-year terms, are Allan Keiler (Brandeis University), president; and David Ferris (Amherst College), treasurer. David Kopp (Yale University) continues as secretary.

The eleventh annual NECMT meeting will take place on April 6-7, at Amherst College. The guest speaker and a special session topic will be announced shortly. Postmark deadline for proposals will be February 1. Annual membership dues remain at \$15; student dues are \$7.50. For further program and/or membership information, contact David Kopp, Secretary, NECMT, Department of Music, Yale University, New Haven, CT 06520-8310; <kopp@minerva.cis.yale.edu>.

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

The Rocky Mountain Society for Music Theory held its second meeting jointly with the Rocky Mountain chapter of the AMS at Brigham Young University, in Provo, Utah, April 21-22. Thirteen papers were presented at RMSMT sessions, including those by invited speakers Bruce Benward (University of Wisconsin-Madison), Jonathan Bernard (University of Washington), and David Bernstein (Mills College). The sessions were held at BYU's newly-opened Museum of Art, and several papers explored connections between visual art and music analysis. At the business meeting, four standing committees were formed in order to complete

the process of incorporating RMSMT as a non-profit organization. By the end of 1995, bylaws will be adopted and officers will be nominated and elected. Anyone who is interested in being added to the RMSMT mailing list should contact Lisa Derry, Albertson College, Department of Music, 2112 Cleveland Blvd., Caldwell, ID 83605; <lderry@stimpy.acofid.edu>.

The next annual chapter meeting will be held jointly with the Rocky Mountain AMS on February 9-10, at the University of Arizona in Tucson. A national call for papers will be issued next fall by the Program Committee, chaired by Robert Clifford (University of Arizona). Further information on RMSMT may be obtained from Steven Bruns, University of Colorado, College of Music, Campus Box 301, Boulder, CO 80309; <bruns@spot.colorado.edu>.

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

The South Central Society for Music Theory held its twelfth annual conference February 17-18. The meeting convened jointly with the Southern Chapter of the American Musicological Society at Louisiana State University, and coincided with the School of Music's 50th Anniversary of the Festival of Contemporary Music. John Donohue (University of Southern Mississippi) coordinated program selection for SCSMT.

The 1996 annual meeting will be held at Western Kentucky University, February 23-24. Local arrangements will be coordinated by Charles Smith. Proposal deadline will be announced; for additional information, contact James Guthrie, School of Music, University of Southwestern Louisiana, P.O. Box 41207, Lafayette, LA 70504; <jmg3870@ucs.usl.edu>. Officers of SCSMT for 1995-1996 include James Guthrie (University of Southwestern Louisiana), president; Linda Shipley (New Orleans Baptist Theological Seminary), vice-president/treasurer; and Robert Peck (Louisiana Tech University), secretary.

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

TSMT held its 17th annual meeting March 3-4, at the University of Texas at Austin. The keynote speaker was Richard Cohn (University of Chicago). Theorists from as far away as Arizona and Connecticut (ten in all) presented papers; the Colvin Award for best student presentation went to Jennifer Shaw (SUNY Stony Brook). Local arrangements were directed by Roger Graybill (University of Texas at Austin); program committee members were Gene Biringer (Texas Tech University), Kathryn Hoppe (Odessa College), Richard Littlefield (Baylor University), and Don McManus (Angelina College).

(continued)

## **REGIONAL SOCIETY CONTACTS**

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

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

### **Georgia Association of Music Theorists**

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

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

Patrick Budelier  
School of Music  
Indiana University  
Bloomington, IN 47405

### **Music Theory Midwest**

Helen Brown  
Division of Music  
Purdue University  
West Lafayette, IN 47907

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

Mary Arlin  
School of Music  
Ithaca College  
Ithaca, NY 14850

### **Music Theory Southeast**

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

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

Allan Keiler  
Department of Music  
Brandeis University  
Waltham, MA 02254-9110

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

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

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

James Guthrie  
U. of Southwestern Louisiana  
P.O. Box 41207  
Lafayette, LA 70504

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

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

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

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

Members of the TSMT Board include: John Snyder (University of Houston), president; Don McManus (Angelina College), secretary; James Bennighof (Baylor University), treasurer; and At-Large Members Douglass Green (University of Texas at Austin), Karen McBee (Panola College), and Lucius Wyatt (Prairie View A&M University). At-Large Member Gene Biringer (Texas Tech) resigned to take a new job.

The next meeting of TSMT will be held at Baylor University (Waco, Texas) in late February or early March; the proposal deadline is not yet set. A Call for Papers will be issued in September; the deadline for submissions will fall in late December or early January. For further information, contact John Snyder, School of Music, University of Houston, Houston, TX 77204-4893; <jlsnyder@uh.edu>.

### West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis concluded its annual meeting at the University of British Columbia at Vancouver, April 9–11. Chair of the program committee was John Roeder; in imaginative ways, the program itself reflected the committee's initial concern for non-standard repertoires. Individual papers ranged from the Renaissance, to the Debussy-Nijinsky collaboration on *Jeux*, to the music of Ligeti. Abstracts of the presentations have been made available electronically, and may be obtained by sending e-mail to John Roeder: <jroeder@unixg.ubc.ca>. (Specify the format desired: options are plain text or MS Word for MAC, 5.0.)

Next year's meeting of the Conference will be held at the University of California at Davis, April 12–14. Wayne Slawson (UC Davis) will chair the program committee; its members include David Bernstein (Mills College), Anna Maria Busse Berger (UC Davis), Pablo Ortiz (UC Davis), and Jody Rockmaker (Stanford University). The committee welcomes submissions on all aspects of music theory and analysis, but especially submissions with a direct bearing on composition. Please address questions and abstracts to Wayne Slawson, Department of Music, University of California at Davis, Davis, CA 95616. Last year's proposal deadline was mid-January.

Current officers of the West Coast Conference are Pieter van den Toorn (UC Santa Barbara), president; Gretchen Hortacher (Indiana University, formerly UC Riverside), secretary; and David Bernstein (Mills College), treasurer. Membership fees are currently \$10 (individual) and \$5 (student/retired). Questions concerning the WCC and its activities can be addressed to Pieter van den Toorn, University of California at Santa Barbara, Santa Barbara, CA 93106.

### Address Change Reminder

Has your address changed recently? Please keep SMT informed. This enables the Society to maintain accurate records, and avoids delays in receiving mailings. Send your address change to Cynthia Folio, SMT Treasurer, Esther Boyer College of Music, Temple University, Philadelphia, PA 19122; (215) 204-8316; <cfolio@vm.temple.edu>.

### Election Reminder

The Society's Nominating Committee has compiled an excellent slate of candidates for the fall election of officers and members of the Executive Board. Ballots will be mailed to the SMT membership in early September. Please return them promptly with your vote. Results will be announced at the SMT Business Meeting in New York City.

## IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

### SMT Deadlines

Annual Conference Meeting (with AMS and CBMR) ..... November 2–5  
Proposals for 1996 Meeting ..... February 1

### Calls for Papers

Sonneck Society for American Music ..... September 1  
Georgia Association of Music Theorists ..... mid-September  
History, Music, and the Arts in Germany and Austria ..... September 30  
The Middle Ages in Contemporary Popular Culture ..... September 30  
Music Theory Society of New York State ..... October 1  
Society for Seventeenth-Century Music ..... October 6  
Tonal Structures in Early Music ..... October 15  
Music Theory Southeast ..... December 1  
Texas Society for Music Theory ..... late December/early January  
West Coast Conference of Music Theory and Analysis ..... mid-January  
College Music Society ..... January 15  
IUGTA Biennial Symposium in Theoretical Research ..... February 1  
Music Theory Midwest ..... February 1  
New England Conference of Music Theorists ..... February 1  
FSU Theory Forum ..... February 15  
McGill Symposium ..... TBA  
Rocky Mountain Society for Music Theory ..... TBA  
South-Central Society for Music Theory ..... TBA

### Conferences and Symposia

Gender and Sexuality in Opera ..... September 14–17  
ESCOM Symposium ..... September 15–17  
ESCOMP Conference ..... September 23–27  
New Music and Art Festival ..... October 12–15  
Society for Ethnomusicology ..... October 19–22  
CMS/ATMI ..... November 9–12  
John Cage Conference ..... November 15–19  
The Middle Ages in Contemporary Popular Culture ..... March 29–30  
History, Music, and the Arts in Germany and Austria ..... March 30–31  
Society for Seventeenth-Century Music ..... April 18–21

### Regional Theory Meetings

Georgia Association of Music Theorists ..... end of October  
Rocky Mountain Society for Music Theory ..... February 9–10  
South-Central Society for Music Theory ..... February 23–24  
Texas Society for Music Theory ..... late February/early March  
Music Theory Southeast ..... March 15–16  
McGill Symposium ..... (tentative) March 16–17  
IUGTA Biennial Symposium in Theoretical Research ..... March 29–30  
New England Conference of Music Theorists ..... April 6–7  
FSU Theory Forum ..... weekend of April 12  
West Coast Conference of Music Theory and Analysis ..... April 12–14  
Music Theory Society of New York State ..... April 13–14  
Music Theory Midwest ..... May 17–19