

SMT newsletter

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1996 PUBLICATION AWARDS

The 1996 SMT Publication Award winners are Scott Burnham, Joel Galand, Brian Hyer, and Carl Schachter. The recipients were announced and the following citations read at the Society's annual meeting in Baton Rouge on Saturday, November 1, immediately preceding the keynote address.

The Wallace Berry Award, granted to a distinguished music theory book published during the last three years, was given to Scott Burnham for *Beethoven Hero* (Princeton University Press, 1995). "In an eloquent and imaginative synthesis of theory, analysis, history, and criticism Burnham explores Beethoven's Heroic style and the legacy of that style and its reception for current thinking about music. Questions of musical expression, canon formation, and ethical and aesthetic valuation are brought into remarkably sharp focus as Burnham considers the variety of ways in which Beethoven's influence has been and continues to be felt. In this wide-ranging study Burnham shows us how much we can expect from theoretical reflection if we are not afraid to ask difficult questions." Scott Burnham is an Associate Professor of Music at Princeton University.

The Outstanding Publication Award, granted to a distinguished music theory article published during the last three years, went to Carl Schachter for "The Triad as Place and Action" (*Music Theory Spectrum* 17.2, 1995). "Schachter's article presents the tonic triad as an originating force in tonal music, finding its ultimate expression in a background that is not a mere final level of analytic reduction, but a generative impulse and field of play for the musical artwork. Unifying graph and prose in an artful analytic narrative, Schachter connects structural analysis to programmatic and affective aspects of the music he engages through brilliantly conceived metaphors and images. The well-known pieces Schachter presents to us—a Chopin Prelude, a Mendelssohn Song Without Words, and a movement from Beethoven's Pastoral Symphony—receive a fresh and deeply compelling reading as places where tonic triads unfold not only structure, but also meaning." Schachter is a Distinguished Professor Emeritus at Queens College and the CUNY Graduate Center, and is currently a faculty member at Mannes College.

The Young Scholar Award, granted to a scholar or scholars for the quality of a book or article published before the author has reached the age of forty, is shared this year by Joel Galand, for "Form, Genre, and Style in the Eighteenth-Century Rondo" (*Music Theory Spectrum* 17.1, 1995) and Brian Hyer, for "Reimag(in)ing Riemann" (*Journal of Music Theory* 39.1, 1995).

"In a thoughtful fusion of analytic and historical methodologies, Joel Galand lays the groundwork for a promising re-evaluation of late eighteenth-century formal paradigms. Without denying a certain rigidity in Schenker's approach to questions of form and genre, Galand offers suggestions for ways in which Schenkerian analytic technique might make important contributions to style-historical studies. Reciprocally, Galand's sensitivity to questions of style and genre suggest ways of opening Schenkerian analysis to a wide range of issues concerning musical form." Galand is an Assistant Professor of Music at the University of Rochester, and an Assistant Professor of Music Theory at the Eastman School of Music.

"Interpreting and extending previous contributions by Alfred Lorenz and David Lewin, Brian Hyer explores a group of transformations on the consonant triads, grounded in Riemannian theory. Hyer's construction unburdens the concept of tonic, thereby favoring construal of tonal plans as sets of relations. Surprisingly, the construction also leads to a unified view of diatonic and chromatic realms. Hyer's approach applies immediately in the analysis of



Scott Burnham
Wallace Berry Award



Carl Schachter
Outstanding Publication Award



Joel Galand
Young Scholar Award



Brian Hyer
Young Scholar Award

**SOCIETY FOR MUSIC THEORY
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Wagner and other chromatic repertoires and holds deep implications for tonal music in general. His exposition links conceptual and representational worlds in a theory rich with potential for application and future development." Hyer is an Associate Professor of Music at the University of Wisconsin-Madison.

The 1996 Awards Committee was chaired by Christopher Hasty, and was comprised of Michael Cherlin, John Clough, Judy Lochhead, Warren Darcy, and Daniel Harrison. Nominations for next year's SMT Publication Awards are strongly encouraged from all members of SMT, and should be directed to Judy Lochhead, chair, 1997 Awards Committee, Department of Music, SUNY, Stony Brook, NY 11794-5475, on or before April 1. Books and articles in English (excluding unpublished dissertations) published between 1994 and 1996 are eligible. A nomination form is enclosed with this edition of the SMT Newsletter.

Other SMT Honorees

SMT congratulates David Epstein, whose book, *Shaping Time: Music, the Brain, and Performance* (Schirmer, 1995) won the 1996 ASCAP Deems Taylor Award; and Jeffrey Kresky, whose *A Reader's Guide to the Chopin Preludes* (Greenwood Press, 1994) won the 1995 award. Congratulations also extend to James Baker, who has received a National Endowment for the Humanities grant to fund a forthcoming book *Implicit Tonality: Tonal Structure in 19th- and 20th-Century Music*.

**DERRICK PUFFETT
IN MEMORIAM**

My late father, a distinguished physician, said some twenty-five years ago that it was a miracle Derrick Puffett, who died in November 1996 at 50, had lived beyond his teens. During his exceptional adult life Derrick made a mark that will live on in his teaching and writing. Largely unappreciated by Oxford, where he had been a student at New College and a Fellow of Wolfson College, he was appointed by the visionary Alexander Goehr to Cambridge, where he put St John's College onto the modern musicological map and made a vibrant contribution to the development of the Music Faculty.

As the second Editor in 1986–1993 of the journal *Music Analysis*, with its associated conferences and educational programmes, he made a massive impact on music theory. Vast amounts of correspondence—advice, admonition, encouragement, now and again utter put-downs—went out of St John's to all corners of the world. Whether what Puffett had to say was welcome or not, no one ever doubted his commanding musical knowledge and intellectual integrity.

Goehr noted in an obituary in the U.K. newspaper *The Independent* that as Puffett's awful health finally failed in recent years, his published research took wing, in quantity—the quality was never less than outstanding. Tippett, Elgar, Wagner, Schoeck of course (his Ph.D. book), Schenker, translating Nattiez...he was the expert's expert.

Let me quote from a message I sent to Allen Forte some weeks ago: "Derrick was my tutor for three years at Oxford. Such a wonderful teacher. And in those days he could still just play the piano, sight-reading huge Zemlinsky scores, anything, using his hands in an amazing way to create the pedal his legs were dead to—Schenker would have loved to hear this extraordinary phenomenon... I am sure that but for his illness he would have been a major public figure, more of a Brendel than a Dahlhaus, perhaps; we shall never know... In Summer 1972 we were sitting in the Fellows' Garden at New College, 'doing' the score of Mahler 4. It was the usual string of quick-fire questions: 'Jonathan, why does the harmony change here? Where is that motive derived from? Why doesn't he use the third horn?' etc.: then suddenly he stopped, closed the score, looked up to the sky and said in that anguished, stuttering voice, 'You will remember this day and this glorious music till the day you die. Now let's do some more work'."

There are many of us who will remember till the day we die this extraordinary person, who showed us as a catastrophically physically-challenged human being the triumph of hope over adversity, and as a truly brilliant musician the triumph of art over life. His commitment to new music, and the rigorous study of all music, is a lesson we should carry into the future.

—Jonathan Dunsby

NEWS FROM THE SOCIETY

From the President

We are all still basking in the pleasant afterglow of our extremely successful conference in Baton Rouge. The meeting was well and enthusiastically attended. Our field has managed to become diverse without becoming fractious. We have preserved a sense of harmonious community even as we pursue our different, related interests, and that is something to celebrate.

One year ago, I established three principal goals: 1) to expand our membership; 2) to diversify our membership; and 3) to enhance and expand services to our members. I am happy to report that we have made good progress toward all three.

The Society for Music Theory now has close to 1,000 members, an all-time high and an increase of 30% in the past three years. Approximately 350 of our members are students. In other words, our membership, like our field, is young, vigorous, and growing.

The membership of our society is also becoming more diverse. This is due in part to the hard work of two of our committees. The Committee on the Status of Women continues to thrive—Helen Brown is the new chair, replacing Deborah Stein, who has given many years of service to SMT in various capacities. Our new Committee on Diversity, chaired by Anne Hall, presented two exciting programs in Baton Rouge, and it was a pleasure to note the increasing racial and ethnic diversity of those present throughout the conference. After getting that committee off to a strong start, Anne Hall has stepped down as chair, to be replaced by Kristin Wendland.

As for our services to our members, we continue to benefit from the visionary leadership and hard work of Lee Rothfarb, editor of *Music Theory Online*, and Aleck Brinkman, chair of the Committee on Networking Operations. Among other services, the abstracts of papers from our conferences and this Newsletter (still under the superb editorship of Claire Boge) are now available online. Visit our website and see what else is available! To help our members navigate their way through a career in academia, we now have a Committee on Professional Development. That committee, ably chaired by Ann Blombach, presented an excellent session on getting a job, and we can look forward to more in a similar vein from Mary Wennerstrom, who is the new chair of that committee.

The biggest change at SMT is our new arrangement with the University of California Press. From now on, UC press will be publishing *Music Theory Spectrum*. They bring to this job an extraordinarily impressive record of publishing books and scholarly journals in music and a commitment to maintaining both the high quality of our journal and its complete editorial independence. They will also be taking over many of the administrative functions now performed by our extremely capable Treasurer, Cynthia Folio. From now on, routine tasks like membership renewal will be handled by them.

Even as we move to professionalize some of our operations, we remain dependent on the generosity and dedication of our members. Patrick McCreless has come to the end of his term as Past-President and we are all, myself particularly, in his debt for his wise counsel over the years. Our new President-Elect is Janet Schmalfeldt, who will also continue to serve out her term as Vice-President. Our Secretary, Severine Neff, and two of the Members-at-Large of our Board, Thomas Christensen and John Rahn, have come to the end of their terms of office. All three have served the society with uncommon dedication and ability. Our new Secretary is Benito Rivera, and he is joined on the Executive Board by two new Members-at-Large, Richard Cohn and Robert Hatten. The Executive Board is fortunate also to have the services of Wayne Alpern, our newly appointed Legal Advisor.

I also want to express my gratitude, on behalf of the entire society, to many other members who have served us well, and who may now take a well-deserved rest. Mary Arlin, chair of the Nominations Committee and Chris Hasty, chair of the Awards Committee, both performed admirably, as can be seen by the excellent group of new officers who will lead the Society in the coming years and the superb publication awards detailed on the front page of this Newsletter. They have been replaced by Michael Rogers and Judy Lochhead. Joel Lester is coming to the end of his term as Editor of *Music Theory Spectrum*, which has consolidated its preeminent position in our field under his vigorous leadership. Philip Lambert will be the new Editor.

The conference in Baton Rouge was such a big success in large measure because of the inspired leadership of Richard Kaplan as chair of the Program Committee and the extraordinary dedication and hard work of David Smyth and Matthew Brown as co-chairs of the Local Arrangements Committee.

We have reached a new level of maturity as a scholarly society and field. Our membership is young and growing and, like the content of our scholarship, increasingly diverse. We offer an increasing range of services to our members. Our financial health is good, and likely to improve further as a result of our new arrangement with the University of California Press. At our conference in Phoenix, we will be able to look back with pleasure on the first twenty years of the Society for Music Theory. At this moment, we can look forward with equal pleasure and confidence to our next twenty years.

SOCIETY FOR MUSIC THEORY 1997 Committees

Awards Committee

Judy Lochhead, chair
Scott Burnham
Michael Cherlin
Warren Darcy
Daniel Harrison

Publications Committee

John Roeder, chair
Claire Boge
Candace Brower
William Caplin
Marion Guck
Martha Hyde
Philip Lambert
Joel Lester
William Renwick
Lee Rothfarb

Nominating Committee

Michael Rogers, chair
Joseph Auner
Jane Clendinning

Committee on the Status of Women

Helen Brown, chair
David Loberg Code
Gretchen Horlacher
Nadine Hubbs
Rosemary Killam
Fred Everett Maus
Andrew Mead
Elizabeth Sayers

Committee on Diversity

Kristin Wendland, chair
Dwight Andrews
Vincent Benitez
John Covach
Ann Hawkins
Ellie Hisama
Eric Lai
Kristin Taavola

Committee on Professional Development

Mary Wennerstrom, chair
Jack Boss
Cynthia Gonzales
Elizabeth West Marvin
Miguel Roig-Francolí

Networking Operations

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

**SOCIETY FOR MUSIC THEORY
1997 Committees, cont.**

1997 Program Committee

Roger Graybill, chair
Thomas Christensen
Patricia Hall
Peter Kaminsky
Henry Klumpenhouwer
Robert Snarrenberg
Joseph Straus, *ex officio*

1997 Local Arrangements

Amy Holbrook, chair (AMS)
Steve Lindeman,
SMT representative

Archivist

Richmond Browne
8195 Mulberry Lane
Warren, MI 48093

Legal Advisor

Wayne Alpern

Editors

Joel Lester, Editor,
Music Theory Spectrum
Thomas Christensen,
Reviews Editor,
Music Theory Spectrum
Lee Rothfarb, Editor,
Music Theory Online
Brian Alegant,
Reviews Editor,
Music Theory Online
Claire Boge, Editor,
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David Epstein
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Martha Hyde
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Charles Smith

**Music Theory Online
Co-Editorial Board**

Dave Headlam
Justin London
Catherine Nolan

Online Newsletter

The SMT Newsletter is now available online. Archive editions begin with Volume 19 (1996). Follow the Newsletter link on the SMT homepage (see p.8 for the URL address).

From the Secretary

The following motions were approved at the 1996 meeting of the SMT Executive Board, held October 31 in Baton Rouge:

- 1) The Executive Board approved the minutes of its 1995 meeting.
- 2) Janet Schmalfeldt can hold two offices concurrently: Vice-President and President-elect.
- 3) SMT will provide modest financial support for regional societies to display materials at a shared table during the 1997 AMS/SMT Meeting in Phoenix.
- 4) The Executive Board has allocated to MTO \$500 per year for each of the next two years for hardware, software, maintenance, and incidental expenses as needed.
- 5) The Executive Board approves the proposed structure and staff of the Committee on Networking Operations.
- 6) The Executive Board approves the proposed structure of the Editorial Board of *Music Theory Online*.
- 7) The University of California Press is accepted as the new publisher of *Music Theory Spectrum*.
- 8) Philip Lambert will be the new editor of *Music Theory Spectrum*.
- 9) Wayne Alpern is the official legal advisor of the Society for Music Theory.

Bylaws revision

Article 9, Section 2 of the SMT bylaws was amended at the annual business meeting in Baton Rouge. The fifth sentence was changed from "The editorial board of *Music Theory Spectrum* shall comprise nine members, including the editor" to "The editorial board of *Music Theory Spectrum* shall comprise at least ten members, including the editor." The change allows the Board's size to increase, thereby spreading out the work among more members and providing some flexibility to augment or diminish the Board as future circumstances may warrant. The SMT Bylaws are always available through the "membership" link on the SMT homepage, or directly at <<http://boethius.music.ucsb.edu/smt-list/bylaws.html>>. Printed copies of the bylaws are also available; request them from the SMT secretary, Benito Rivera.

From the Vice-President

As Liaison to the Regional Music Theory Societies, I am grateful to the following persons for having attended our annual breakfast meeting in Baton Rouge on November 2, 1996: Mary Arlin (MTSNYS), Helen Brown (MTMW), David Kopp (NECMT), Renee McCachren (MTSE), John Snyder (TSMT), Pieter van den Toorn (West Coast Conference), Kristin Wendland (GAMUT), Claire Boge (Editor, SMT Newsletter), Cynthia Folio (SMT Treasurer), and Joseph Straus (SMT President). Our meeting opened with a lively exchange of ideas for increasing attendance at regional conferences, and it concluded with a commitment to celebrate the growth of regional societies by featuring an exhibit table at the 1997 Phoenix conference for the display of regional announcements, accomplishments, and publications. It was my pleasure at this meeting to announce that the SMT webpage will now contain an electronic link to the webpages and contact persons of independent Regional Theory Societies. To representatives of societies both national and international that have not yet explored this opportunity, I urge that contact be made with Aleck Brinkman <aleck@theory.esm.rochester.edu>, Chair of the Committee on Networking Operations.

As Vice-President, I have been asked to investigate the possibility of housing the SMT Archives at the Music Library of the University of Maryland at College Park. The presidents of the SEM and the MLA—two organizations that have chosen this site for their archives—have confirmed to me that they have been very pleased with that decision. My research is ongoing, and I shall report the outcome to the Executive Board for final approval. Heartfelt thanks go to Richmond Browne, our Archivist since the inception of the SMT, for his dedication and his help on this matter. For information or suggestions pertaining to the Vice-Presidency, please contact Janet Schmalfeldt, SMT Vice-President, Department of Music, Tufts University, 20 Professors Row, Medford, MA 02155; (617) 641-3317; <jschmalf@emerald.tufts.edu>.

Committee on Professional Development

The main focus of our work this year was organizing and presenting the special session "Theory Search Committees: What Do They Want?" at the 1996 SMT conference in Baton Rouge. We were particularly pleased by the willingness of the people we invited to serve on this panel (Jonathan Bernard, Cynthia Gonzales, Robert Morgan, Jeffrey Perry, and Mary Wennerstrom). As part of the preparation for the special session, Cynthia Gonzales categorized information about music theory jobs listed in the CMS Music Vacancy List during the last ten years; her report includes summary information about the number of advertised jobs, types of institutions, job ranks, desired areas of expertise, and required qualifications. By all reports, the session was very successful, and in response to the many suggestions that we make the session's content widely available, the panel members and Ann Blombach are preparing an article to be submitted for publication. Cynthia's summary material is enclosed separately in this Newsletter mailing.

We continue to explore ways to work with our counterparts in other professional organizations such as AMS and CMS. In addition, we are currently studying materials we received from the Professional Development Committee of the Modern Language Association. Some of them may prove to be very helpful to us. Other projects we are considering include conducting a survey regarding curriculum and enrollment trends, and exploring possible topics for future special conference session proposals—such as not competing in the academic job market (alternatives to academic positions), and/or professional improvement (preparing paper proposals, articles). The CPD is also assuming responsibility for compiling and updating Grants and Fellowship information for the SMT membership, and collaborating with the CSW and Committee on Diversity on the SMT Mentoring Project.

Committee members for 1996 included Jack Boss, John Buccheri, Allen Forte, Cynthia Gonzales, and Miguel Roig-Francolí; thanks for all their contributions and enthusiasm during this first year and a half of the Committee's operation. We are delighted to welcome the new CPD Chair, Mary Wennerstrom (Indiana University), and new member Elizabeth West Marvin (Eastman School of Music). Thank you, Jack, Cynthia, and Miguel, for continuing to serve. John, Allen, and I (Ann Blombach) are happy to leave the work of this important Committee in such good hands.

Committee on the Status of Women

The Committee on the Status of Women held two functions at the conference at Baton Rouge. The evening session was "Into the Curriculum," where CSW committee members discussed how to incorporate feminism into the music theory curriculum, including use of feminist teaching techniques and literature in required (e.g., harmony) and elective undergraduate courses and seminars on Introduction to Feminism in Music. Several bibliographies and syllabi were handed out that evening and remained available for the remainder of the conference. The CSW also held its annual Affiliates Luncheon at a restaurant near the Hotel. Former and current CSW members and interested newcomers talked informally, and a general discussion ensued about the Society's new Mentoring Program.

The committee's most important work of the past year was the development of a Questionnaire and the Database for the SMT Mentoring Program. Questionnaires were included in the August Newsletter, and electronic questionnaires are available through the CSW homepage. The response to the questionnaires has been excellent: over forty respondents evenly matched between prospective mentors and mentees, including several people that requested dual roles. Discussion of the next important phase, pairing up mentors with mentees, was ongoing at the conference. The CSW Chair's report to the Executive Board and to the Business Meeting prompted discussion, and the issue was the main topic at the Affiliates Luncheon. There is great enthusiasm for the project, but concerns were raised about how to anticipate some of the potential difficulties in working with someone from a different institution. The following is a synopsis of comments and suggestions that resulted from these discussions: 1) both the Committees on Professional Development and on Diversity wish to co-sponsor the Mentoring Program, a collaboration that is welcomed by the CSW and endorsed by SMT; 2) a set of guidelines for the mentoring relationship will be drawn up by the CSW in concert with those Committees. These will explain the nature of the mentoring process as it is promoted by the SMT, and establish protocols for working with scholars outside one's affiliated department; 3) the computer matching of mentors and mentees is to be coupled with a more "human" interaction, where members of all three committees will facilitate the pairing through phone calls and e-mail correspondence. While the new Mentoring Program results from work of many committee members, the success of the Questionnaire and Database results from the work of CSW member David Loberg Code. He set up the CSW homepage and the databases therein (bibliography/syllabi as well as the mentoring database) and personally entered all the questionnaire data himself. David's efforts are greatly appreciated by the CSW, and we thank him for his invaluable contribution.

The CSW membership has changed a bit as of the Baton Rouge meeting. We thank retiring members Lori Burns, Lyn Burkett, Nancy Rao, and especially Deborah Stein, who has completed her term as chair, while welcoming new members Gretchen Horlacher, Fred Everett Maus, and new chair Helen Brown. The committee will be planning a tenth anniversary session for the Phoenix meeting, focusing on two areas of issues: feminist scholarship and equity.

Finally, a few reminders. SMT members are encouraged to utilize music examples by women composers for music theory courses, using *Music by Women for Study and Analysis*, Joseph N. Straus, editor. Our homepage <<http://www.wmich.edu/mus-theo/csu.html>> contains an archive of resources in music and women's studies, the CSW guidelines for non-sexist language, and the mentoring questionnaire—which can be filled out online. The website is in a continuing stage of development; if you have any questions regarding the CSW homepage, need technical assistance in accessing it, or have material to contribute, contact David Loberg Code; <code@wmich.edu>.

SMT Membership Summary

SMT membership has increased during the past year. As of October 31, 1996, membership totaled 963, with an additional 326 institutional subscribers to *Music Theory Spectrum*. The membership rolls include 841 U.S. members, 62 Canadian members, and 60 overseas members. These numbers include membership categories as follows: 565 regular, 324 student, 40 dual, and 34 emeritus.

SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenses, and Changes in Fund Balance 10/31/95–10/31/96

Revenues:

Memberships	\$34,890.00
<i>Spectrum</i> Proceeds	20,168.16
Proceeds from	
NY conference	10,402.00
Interest income	1,843.01
Miscellaneous income	1,134.64
Refunds and	
bank charges	<u>[-632.39]</u>
	\$67,805.42

Expenses:

<i>Spectrum</i>	\$26,349.26
Newsletter, Directory	7,682.11
Office expenses	
(copies, postage, etc.)	4,683.23
Committees	5,341.45
Miscellaneous	
expenses	<u>1,915.85</u>
	\$45,971.90

Summary:

Total Receipts	\$67,805.42
Total Expenditures	<u>45,971.90</u>
Receipts minus	
Expenditures	\$21,833.52

The full fiscal report for the Society, 1995–1996, is available from the Treasurer and was distributed at the business meeting in Baton Rouge. As we begin our affiliation with the University of California Press, we are in sound financial shape!

Committee on Diversity

The Committee on Diversity organized two sessions for the Baton Rouge conference. One was an informal breakfast session, "Diversifying Theory and the SMT," and the other was a paper session, "Expanding the Analytical Canon—Music Theory and Recent Music from Outside the Art-Music Mainstream." The attendance at both sessions was heartening to the committee, and the response indicated a real interest on the part of SMT members in addressing issues of diversity.

As a starting point for diversifying the attendees at the annual meeting, the committee invited theory faculty at historically black colleges and universities and some African-American professors teaching at other institutions to attend the Baton Rouge conference. In extending these invitations, we found that only 5 of the 126 faculty teaching theory at historically black institutions are members of SMT; of the ten African-American theorists sent to us on a list by a colleague in the AMS, all of whom have doctorates and university positions, only four are members of SMT. Clearly, there is more work to be done in this and other areas.

Anne Hall relinquished her chair position and seat on the committee at the Baton Rouge conference, and we thank her for successfully initiating the work of this new committee. The members of the continuing committee have committed to several projects for this coming year, including establishing a Webpage, submitting a proposal for a formal session at Phoenix, working with the AMS Committee on Cultural Diversity on an informal session for students and faculty at Phoenix, participating in the SMT mentoring project, and exploring the possibility of running a summer workshop for theory faculty on incorporating music from outside the standard analytical canon into theory courses.

The committee is open to finding other ways to increase the diversity of the SMT membership and conference attendees, and it wishes to offer a venue for the voicing of concerns about diversity by SMT members. Please send comments and suggestions to Kristin Wendland, chair, SMT Committee on Diversity, Music Department, Morris Brown College, 643 Martin Luther King Dr., Atlanta, GA 30312; (404) 220-0045, fax (404) 220-0261; <ir002842@mindspring.com>.

SMT Officer Nominations

SMT offices open for the 1997 election are those of Vice-President and two Members-at-Large seats on the Executive Board. SMT members who would like to submit nominations are urged to do so; self-nominations are perfectly acceptable. Send all nominations to Michael Rogers, School of Music, University of Oklahoma, 560 Parrington Rd., Norman, OK 73019. Deadline for nominations is March 15.

Publications Committee

The Publications Committee is mandated by the Bylaws to "supervise the print and electronic publications of the Society." As these publications, including *Music Theory Spectrum*, *Music Theory Online*, the Society Newsletter, and a wide array of online materials, expand and diversify, the need for supervision and support has become increasingly important. The committee's membership consists of all editors of board-approved projects, two members of the Editorial Board of *Music Theory Spectrum*, and non-editor members, including the committee chair. To keep pace with the changing needs of the Society's publications, the Committee holds online discussions and votes throughout the year. Editors' reports received by the committee, and the actions it has taken this past year, are summarized below. Business of the Committee on Networking Operations, which is overseen by the Publications Committee, is summarized on page 8.

Music Theory Online, the Society's official electronic journal, has over 1,100 subscribers, and is read by many others on the Web. Its content has expanded this year to include advertisements, book announcements, and a Music Theory International section. Submissions are increasing gradually. It has received excellent reviews, which elicited a subvention from the University of California-Santa Barbara for editorial assistants. This year the Committee approved a policy governing adjudications of MTO commentaries, and a reprint policy for *smt-list* and *mto-talk*. The structure of the MTO editorial board was clarified, and its relation to the Committee on Networking Operations was more clearly defined. We are grateful to Lee Rothfarb (who has been reappointed General Editor for 1996–1999), to Brian Alegant (the reviews editor), and to the rest of the MTO staff for their continuing creative labors.

The SMT Newsletter contains official news and announcements of the Society. Claire Boge, the editor, has taken great care to include all news and announcements of interest to Society members. This past year she was also charged with producing additional materials (the preliminary conference program, official inserts, local arrangements materials, the membership Directory), and with facilitating the installation of an online version of the Newsletter. The Committee has assisted her in prioritizing the materials, in order to keep the Newsletter readable and cost-effective.

The SMT Database contains citations and keyword indexing of periodical publications related to music theory; it can be accessed by e-mail requests or over the Web. Since last year, the director, William Renwick, has proofread its entire contents, brought citations up to date, and extended keywording to articles from *Music Analysis* and *19th-Century Music*.

Music Theory Spectrum, the Society's official print journal, has continued to prosper under the editorship of Joel Lester. Its editorial and production qualities remain very high. Submissions increased over last year, and 24% of papers submitted were accepted. The editor is working with the Committee on several initiatives to increase the diversity of submissions, in order to broaden the range of topics treated in the journal. Scholars who read papers at the Society's annual meetings will be encouraged to submit their work to *Spectrum* for the usual adjudication process. The Committee drafted a bylaws amendment, which was approved at the general society meeting, to enlarge the editorial board of *Spectrum*, thereby lessening the workload on readers while helping to diversify the fields of expertise on the board. The reviews editor, Thomas Christensen (who has been reappointed to serve another term), is working to ensure timely, authoritative reviews of publications that represent important trends in our discipline.

Joel Lester's editorship of *Spectrum* will come to a close with the last issue of 1997. At the Baton Rouge meetings, the Committee recommended (and the Executive Committee elected) his successor, Philip Lambert, of Baruch College and the CUNY Graduate Center.

The meetings in Baton Rouge saw the fruition of some significant initiatives affecting *Music Theory Spectrum* and the Society as a whole. At the 1995 New York meeting, the President of SMT charged the Publications Committee with evaluating publishing proposals from two university presses. Non-editorial Committee members, together with the previous chair of the Committee, Richard Cohn, researched and produced a report recommending that negotiations be undertaken with the University of California Press. The negotiations that were carried out during the summer and early fall of 1996, concluded successfully with an agreement that was reviewed and approved by the entire Publications Committee and by the Executive Board.

The new publishing agreement ensures Society control over editorial content, pricing, and quality of production, while shifting the responsibility for subscription processing, accounting, handling back-issue orders, and maintaining the membership list—all of which has become increasingly difficult as the Society has grown—from the SMT Treasurer to UC Press. The Press will also undertake a marketing campaign to increase subscriptions among music scholars and libraries. We have been impressed with its professionalism and willingness to accommodate our concerns, and feel confident that *Spectrum* will be in good hands.

Music Theory Spectrum, the flagship journal of the Society, prides itself on living up to its name, and truly including quality articles on the widest possible range of topics within the field of "music theory." In order for this to be so, however, *Spectrum* must receive quality article submissions that do in fact cover that broad range of topics. Scholars are urged to consider *Spectrum* as a home for their theoretical studies.

Phoenix, 1997

The twentieth annual meeting of the Society for Music Theory will be held in Phoenix, Arizona, from Thursday, October 30, through Sunday, November 2, 1997. To be held jointly with the American Musicological Society, the meeting will be hosted by the Rocky Mountain Chapter of the AMS and by a local arrangements committee representing Arizona State University. The meeting will be centered at the Hyatt Regency Phoenix, 122 North Second Street, with many of the events taking place at the adjacent Phoenix Civic Plaza. Recently renovated, the hotel is centrally located in the downtown area, three miles and a ten-minute ride from Sky Harbor International Airport. It is only a block away from Herberger Theater Center and Symphony Hall, which hosts the Phoenix Symphony Orchestra, Arizona Opera, and Arizona Ballet. The most attractive feature of Phoenix in early November is, of course, the weather. Expect lots of sunshine, with daily temperatures likely to range from the 50s to the 80s. The hotel has an outdoor heated pool, and opportunities for golf, tennis, and horseback riding are nearby. Arizona's premiere attraction, the Grand Canyon, is 4-5 hours away by car.

Sites of interest within easy walking distance are Heritage Square (an historic park with buildings dating from the late 1800s and location of the brand-new Phoenix Museum of History), the Arizona Science Center, an array of art galleries (including some that specialize in work of Mexican-American and Latin-American artists), the Phoenix Mercado and the Arizona Center (which feature a wide variety of shops and restaurants), and the State Capitol. Other attractions in the Phoenix area include the Heard Museum, which boasts an impressive collection devoted to native cultures and art, and the newly-expanded Phoenix Art Museum. More varieties of cactus than anyone could imagine can be viewed at the Desert Botanical Gardens, near the Phoenix Zoo. The Arizona State University campus in Tempe, a suburb of Phoenix, is the site of Gammage Auditorium, the renowned arts center designed by Frank Lloyd Wright. The city of Scottsdale, also adjoining Phoenix, offers Old Town Scottsdale, a large area of restaurants and shops specializing in Southwestern arts and crafts.

The 1997 Local Arrangements Committee, chaired by Amy Holbrook, includes Ellon D. Carpenter, J. Richard Haefler, Robert Oldani, Wallace Rave, Robert D. Reynolds, and Ted Solís, all of Arizona State University. The local arrangements liaison with the Society for Music Theory is Steve Lindeman (Brigham Young University). Further information is available on the website for AMS-SMT '97 <<http://www.asu.edu/cfamusic/AMS-SMT'97.html>>. Requests by special interest groups for meeting rooms should be sent no later than May 1 to Amy Holbrook, School of Music, Arizona State University, Box 870405, Tempe, Arizona 85287-0405; <amy.holbrook@asu.edu>; fax (602) 965-2659. ¡Bienvenidos! Ya'at'eeh!

SMT '96: Coda

Between October 31 and November 3, some three hundred members of the Society for Music Theory attended the nineteenth annual meeting in Baton Rouge, Louisiana. Guests of the Hilton Hotel found the accommodations comfortable and relatively inexpensive, and the unexpected remodelling of the lobby area only mildly disruptive. Included on the program were no fewer than nine special sessions devoted to topics ranging from the pedagogy of music theory, multimedia programming, and explanation in theory and analysis to considerations of what music theory search committees seek and how to diversify the membership and interests of our organization. Presentations in regular sessions were similarly varied: participants heard analyses of songs by Ockeghem, Ravel, Ives, Petula Clark, and the Beatles, as well as ruminations about fuzzy transpositions, phonemes, and "strange modulations," among many other topics. Patricia Carpenter's thoughtful keynote address on Saturday afternoon handily defeated the best efforts of the Hilton staff to leave us all in the dark (by shutting off the lights). Dialogue after many presentations was spirited, and even more so were gatherings at local eateries and watering holes, where debate continued. Numerous reports of joyful gormandizing and even some mild gluttony have reached us, confirming the excellent reputation of our regional cuisine. The Louisiana State University School of Music and the Society co-hosted an elegant reception on Thursday evening, at which were recorded several songs in praise of crawfish mornay. Members who took advantage of lovely fall weather enjoyed touring plantation homes and gardens up and down the river; some availed themselves of offerings in a large metropolitan area south of here. Many old friends passed time in good company and savored these few days of southern hospitality.

Many thanks to both the Program Committee (Richard Kaplan, chair, and Joseph Straus, *ex officio*, with Matthew Brown, Roger Graybill, Robert Hatten, Robert Morris, and Severine Neff) and the Local Arrangements committee (Matthew Brown and David Smyth, co-chairs, with Jennifer Brown, Richard Kaplan, and Jeffrey Perry) for their fine efforts at our solo meeting!

MTO Update

SMT members who spend time online, particularly on the Web, may realize how widespread scholarly electronic publishing is becoming. A visit to the Website for the Journals Division of the University of California Press, or to that of Johns Hopkins Press, will give an indication of the growth of Internet publishing in quantity and quality. The importance of electronic publishing will continue to grow in the coming years for specialized disciplines such as ours.

During the last four years, *Music Theory Online* (MTO), SMT's electronic journal, has provided the opportunity to explore the advantages of electronic publishing. It has evolved from a text-only, e-mail delivered journal, to a multimedia one. Additionally, it has provided an opportunity for many younger theorists to have their work published within a relatively short time after submission, review, and revision. Further, mto-talk, MTO's discussion forum, has for the last two years allowed readers to comment on articles and to exchange ideas with authors and other readers in a way that print journals cannot do effectively.

MTO's vital signs are strong. The number of registered subscribers is close to 1150, including a number of libraries. MTO is indexed in RILM. To date, the journal has featured 39 articles, 40 commentaries, 13 reviews, and 6 conference reports. Two new sections of MTO, New Book Releases and Music Theory International, have been favorably received. UCSB continues to support MTO generously through 1998. Finally, we often receive inquiries from individuals who seek advice on how to prepare for and establish an electronic journal modeled on MTO. We can all be pleased and proud at these successes.

Looking ahead, the MTO staff hopes to enrich the journal by expanding its technological scope. We are considering the possibility of phasing out plain-text versions of MTO items so that we can focus on taking fuller advantage of the possibilities offered by the Web. Up until now, for instance, we have offered MIDI files. As subscribers' hardware and software become more powerful, we could begin to offer higher quality sound through recordings, delivered as streaming audio. The Java programming language opens up the possibility of interactive essays. Other software, discussed recently in the *New York Times* (Nov. 25, 1996, section C), builds three-dimensional virtual worlds in which people, represented by avatars, can gather for discussion forums. Needless to say, such things will not happen overnight. New technologies are being created at an amazing pace, and we are alert to those tools that will enhance the content of MTO, and enrich SMT networking in general. We welcome your input; communicate with Lee Rothfarb, General Editor <mto-editor@boethius.music.ucsb.edu>.

Committee on Networking Operations

The Committee on Networking Operations continues to add new services and improve existing ones for SMT members.

Membership renewal services

Just after the 1995 SMT conference in New York, the Committee on Networking Operations began developing a strategy for increasing membership through our online services. This project resulted in many new features on our webpage, including a new Membership section, online forms for joining SMT, etc. (described in the article "SMT Network Services: New, and Improved" in the SMT Newsletter vol. 19.1, February 1996). We were pleased to learn at the Baton Rouge conference that our efforts had been successful; at the business meeting, Lee Rothfarb, our system administrator who implemented the new features, was given a special award for attracting the most new members.

Roommate locator service

Users looking for a roommate for the SMT annual meeting or for the meeting of a regional theory society can register with the SMT's new Roommate Locator Service (RLS) by filling in an online form to let others know that they are looking for someone to share a room (and costs). Users can use the Web form to:

- Register their name, meeting for which they are seeking a roommate, the preference (or lack) for exclusively female or male roommate prospects, and smoking preference (or lack). The data is stored in a special file on boethius.
- Search the database for potential roommates that fit user-specified criteria [meeting to be attended, gender preference (or lack) and smoking preference (or lack) for prospective roommates who are attending the same meeting]; search results are delivered back to the browser, immediately, with name, date registered, meeting, preferences, and e-mail address—the last formatted as a hypertext ("mailto:") link
- Remove an entry from the data file once a roommate has been identified and arrangements made.
- The meeting is specified via a pull-down menu; name, address, e-mail address, and telephone number (optional) are entered in text fields; and the user's gender, gender of prospective roommate(s), and smoking preference are entered using radio buttons.
- The RLS can be accessed from the main menu of the SMT homepage <<http://boethius.music.ucsb.edu/smt-list/smt-home.html>> or from the "Meetings" subpage. Special thanks to Lee Rothfarb, system administrator, for conceiving of this service, and for his excellent implementation.

Regional Societies Link

Our new Regional Theory Society Page, maintained by Aleck Brinkman, contains links to homepages for various regional theory societies and to sidebars in the online version of the SMT Newsletter listing contacts for regional theory societies. Regional Societies are independent organizations and are not directly affiliated with the Society for Music Theory. These links are provided as a service to our members and to the regional societies. We will add links to regional society homepages as they become available. This new page can be reached from the main menu on the SMT homepage, or directly at <<http://theory.esm.rochester.edu/regionals.html>>.

Improvements in Online Services

We continue to enhance our existing online services. Lee Rothfarb has made many refinements in the society webpages, including new forms that allow members to do many useful functions online, such as updating their addresses (local and e-mail), and subscribing, unsubscribing, and changing options for smt-list and mto-talk. He has also improved the user interface for requesting information: help, MTO guidelines, etc. These can now be accomplished by sending e-mail to a pseudo-address that sends the requested information automatically by e-mail. Lee has also replaced the old single-page version of our homepage with a new version in which each section is a separate page. This is more efficient and loads much faster. He has also implemented HyperMail facilities for accessing information from smt-list and mto-talk, among many other improvements.

The online version of the abstracts for the Baton Rouge conference, prepared by Aleck Brinkman, included a number of improvements over last year, in particular an Author Index and links to each abstract to go back to the program, go back to the session or go to the index. These links provide for a more flexible path through the material. The abstracts for the 1995 and 1996 conferences can be reached through links on the "Meetings" section of our website.

The second online edition of the SMT Newsletter (volume 19.2), prepared by Aleck Brinkman and Newsletter editor Claire Boge, was also enhanced through the addition of graphic images for the title and photographs; it also contained a number of articles that were omitted from the printed version due to lack of space. SMT Newsletters beginning with vol. 19.1 (February 1996) can be reached through links on the SMT Newsletter section of our website.

William Renwick, our Database Director, reports that the database project is alive and well, and several members have commented on how useful this service is. Citations have been updated, and *Music Analysis* and *19th-Century Music* have been keyworded and will be added to the database very soon. Renwick has proofread the entire database and accuracy is significantly improved. The Web form for searching the database has also been improved. Although search results are currently returned via e-mail, Renwick is working with a couple of computer science students at McMaster to develop a WWW interface that will send results back to the web browser directly. The Committee is currently testing a beta version of this interface, and we hope to make it available in the near future.

Lee Rothfarb and Tom Heft have also been developing a new MTO database search service which delivers search results directly to the WWW browser. If an HTML version of an item exists, that is linked in the output. If there's only a text version, that version is linked.

The Committee on Networking Operations encourages all SMT members to access the internet via e-mail and the World Wide Web. These tools will help you to take full advantage of the services offered by SMT Networking Operations. Please visit the SMT homepage at <<http://boethius.music.ucsb.edu/smt-list/smithome.html>>. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations; <aleck@theory.esm.rochester.edu>, or contact individual members of the committee through the SMT Networking Committee Members link of the SMT homepage.

SMT Web Sites Achieve Recognition

Recently, both of our Web sites received recognition from two organizations: the LookSmart Web Directory (a subsidiary of *Reader's Digest*), and the World Wide Web Associates. Both organizations review millions of sites before reaching decisions. The MTO site received an Editor's Choice Award from LookSmart, and a Top Ten Award from World Wide Web Associates. The Associates rated the SMT site as a whole in the top 1/10th of 1% in the category of music. Congratulations to our Publications and Networking Committees, as well as to the MTO Co-editorial Board for these achievements!

SMT ONLINE ADDRESSES

- SMT homepage:
<<http://boethius.music.ucsb.edu/smt-list/smithome.html>>
- MTO homepage:
<<http://boethius.music.ucsb.edu/mto/mtohome.html>>
- SMT Help Desk:
<<http://boethius.music.ucsb.edu/help/smt-help.html>>;
<help@boethius.music.ucsb.edu>
- Other addresses:
<addresses@boethius.music.ucsb.edu>

Music Cognition Group

The Music Cognition Group sponsored a poster session at the Baton Rouge conference, organized by Philip Baczewski, with eight presentations in all. Plans are underway for the 1997 conference; the 1997 planning committee is headed by Mina Miller and includes Robert Gjerdingen and Steve Larson (poster session organizer). The 1997 steering committee is comprised of Helen Brown (chair), Philip Baczewski, David Butler, and David Huron.

We are celebrating the tenth anniversary of the Music Cognition Group, which first met in Bloomington, Indiana, during SMT 1986, and presented its first special session at SMT 1987 in Rochester. You can now see MCG on the web at <http://pcb2.acs.unt.edu/nycpost/> where Philip Baczewski created a stunning textual and photographic record of the Music Cognition Group Poster Session at the 1995 Society for Music Theory Conference in New York City. He suggests that we "watch that site" for a report of the 1996 MCG Poster Session at the recent SMT meeting in Baton Rouge.

Most importantly, we have a new Music Cognition electronic discussion group! The location of this electronic mailing list has moved from Purdue University to the University of North Texas, where Philip Baczewski, Assistant Director of Academic Computing at the University of North Texas Computing Center, has restructured and is maintaining the new 'smtmcg.' If there are SMT members who would like to be a part of the list, contact him at baczewski@unt.edu.

Music Theory and Philosophy Interest Group

The Music Theory and Philosophy Interest Group sponsored a well-attended special session on the topic "Analysis and Explanation" at the Baton Rouge meeting. Peter Hoyt, Joseph Dubiel, and Fred Maus presented papers; Renee Lorraine was respondent, and John Covach chaired. The session was notable for agreement among all presenters that scientific concepts of explanation are not directly pertinent to the most illuminating analytical discourse, which should rather be understood in terms of intentions, whether those of the composer or of some fictional or metaphorical agents.

That session developed out of exchanges on an e-mail list devoted to discussions of music theory and philosophy, and a proposal for the 1997 meeting is presently under discussion on the same list. Anyone is welcome to subscribe to the list and participate in discussions. To subscribe, write to the address mtp-prop@virginia.edu with the one-line command "subscribe mtp-prop" (without quotation marks).

In an open session devoted to planning for future years, those present decided that the main business of mtp-prop should be planning special sessions for the annual meetings of SMT. We decided, for 1997, to dispense with the Steering Committee and work exclusively through democratic processes on the e-mail list. Accordingly, a Proposal Committee has now been elected, by votes of list members, to choose papers for the 1997 meeting. Naomi Cumming, Joseph Dubiel, and Justin London are the members of the 1997 Proposal Committee.

Interest Group in Jazz Theory and Analysis

The group met at a luncheon meeting for all interested parties at the Baton Rouge conference; at that meeting, the Jazz Theory and Analysis Interest Group decided to create a simple electronic discussion list for sharing ideas and organizing group efforts. Those who wish to join should send an e-mail message to Steve Larson at steve@darkwing.uoregon.edu. Include your institutional affiliation, mailing address, and phone numbers. The 1997 panel proposal plans to focus on performances of the jazz standard "Stella By Starlight," and is organized by Keith Waters. The group is chaired by Henry Martin, Mannes-New School Jazz Program, 55 W. 13th St., New York, NY 10011; (212) 229-5896, ext. 309.

Renewal Reminder

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to Kathi Young, University of California Press, Journals Division, 2120 Berkeley Way, #5812, Berkeley, CA 94720-5812; fax for VISA/MC only (510) 642-9917; journal@garnet.berkeley.edu.

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

GENERAL NEWS

Centre for the History and Analysis of Recorded Music

The Centre for the History and Analysis of Recorded Music (CHARM) was set up in the autumn of 1995 at the University of Southampton following its acquisition of the Norman del Mar Collection of 78s. Through its archives, journal, conferences, and discography project, CHARM aims to promote the study of music as sound. Research activity at CHARM ranges from the creation of analytical tools and software to new critical approaches that highlight the importance of performance in musical culture.

The Norman del Mar Collection of over 5,000 early 78s is the principal archive available at CHARM. It is complemented by the Department of Music's collection of over 4,000 CDs and LPs which includes a large collection of historic and reissued recordings. The Anna Mahler Collection is a unique collection of Gustav Mahler's conducting scores with his autograph annotations and includes his reorchestrations for Beethoven's Ninth symphony. Through the Hartley Institute at the University of Southampton, there is funding available for scholars wishing to use the collection.

A new journal, *Music in Performance*, will feature scholarly articles about recordings, interpretation, performance, perception and reception, reviews of books and historical CDs, and discographies. A dual CD/CD-ROM of musical examples, which will also include multimedia versions of the articles and a cumulative discography, is planned for each volume. (A Call for Papers appears on page 10 of this newsletter.)

CHARM has planned its first biennial conference, scheduled to precede the IMS conference in London (see notice on page 11). A larger conference on multimedia is scheduled for 1999. Other projects include: compiling a complete bibliography and a directory of scholars and projects in performance analysis; compiling a complete and cross-referenced discography of the collection, to be included on the CD-ROM included with *Music in Performance*; and participating in Project Jukebox, which uses high-speed dedicated ISDN lines to deliver digitized recordings in real time from three major European record archives.

The advisory board is comprised of Jeanice Brooks, Nicholas Cook, Timothy Day, Daniel Leech-Wilkinson, and Robert Philip. For additional information, contact the CHARM director, José Bowen, University of Southampton, Southampton SO17 1BJ, U.K.; (44) 1703-593425, fax (44) 1703-593197; jbowl@oton.ac.uk.

Grants and Fellowships

In the past, information on Grants and Fellowships has been provided to SMT members via the Newsletter. The task of maintaining and communicating this information has now passed to the Professional Development Committee, which will update and augment current information and make it available for SMT members. Look for specifics in next August's Newsletter.

Sonances

Sonances is a new international music magazine. From November 1996, it will be published six times a year in two identical versions: one in English, the other in French. Articles, news features, and reviews of musical events, records, videos, scores and books will reflect an international multilingual perspective. We will work constantly on site, always adding new features. On this site, you will find: an international survey of the musical and cultural press; the schedules and programs of orchestras from all around the world; the schedules and programs of opera houses from all around the world; the first issue of *Sonances*; the tables of contents of all issues of *Sonances*; and the program of the Wiener Festwochen 1997.

The first issue of *Sonances*, the November 1996 issue, will be freely available on the *Sonance* site <<http://www.sonances.qc.ca>>. Further issues will be available to subscribers; subscription is \$30.00 (CAN) for six issues. For more information or for any comment, please write Jean-Michel Boulay <boulay@sonances.qc.ca>.

Call for Volunteers

The work of running the Society for Music Theory is done largely by volunteer members of our committees, including committees on Awards, the Status of Women, Nominations, Publications, Networking Operations, Program, Diversity, and Professional Development. If you would be interested in serving on any of these committees, please contact Joseph Straus at the Aaron Copland School of Music, Queens College, Flushing, NY 11367, or by email at <jstraus@email.gc.cuny.edu>.

CALLS FOR PAPERS, ARTICLES, MANUSCRIPTS

New Music and Art Festival

(Proposal deadline: March 24)

The MidAmerican Center for Contemporary Music at Bowling Green State University invites scholars of 20th-century music to submit papers for possible presentation at the 18th Annual New Music & Art Festival next October. Papers on any aspect of music since 1945 are welcome. Presentations will be limited to 20-25 minutes. Applicants should submit a signed cover letter and four anonymous copies of a 200-word abstract or a complete paper to William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290; (419) 372-0522; <wlake@bgnnet.bgsu.edu>. Postmark deadline is March 24, 1997.

Music in Performance

(Call for Papers)

Sponsored by the Centre for the History and Analysis of Recorded Music (CHARM), *Music in Performance* is a new journal which will feature scholarly articles about recordings, interpretation, performance, perception, and reception. *Music in Performance* will provide a forum for new critical and technological approaches that highlight the importance of culture and performance in the way we hear and understand musical works. Theoretical papers and papers on all repertoires and cultures are welcome. While articles on the now-established study of performance practice are anticipated, the primary domain of inquiry is the study of musical performances themselves. Each issue will come with a CD-ROM, which will play music examples in any CD player, but which will also contain integrated multimedia versions of all of the articles and a cumulative discography, bibliography, and directory. The CD-ROM will also enable Power Footnotes to link references in the text directly to previously published or in-progress articles.

Submissions are welcome at any time. *Music in Performance* will be published three times a year beginning in January 1998. The first issue will also include a bibliography of performance analysis and a directory of scholars working in the field. Contributions to both are also welcome. The journal is edited by José A. Bowen and Daniel Leech-Wilkinson. Send submissions to José Bowen, Director, Centre for the History and Analysis of Recorded Music, Department of Music, University of Southampton, Southampton SO17 1BJ, U.K.; (44) 1703-593188, fax (44) 1703-593197; <jbowen@son.ac.uk>.

Reader's Guides to Musical Genres

(Call for Book Proposals)

Greenwood Press of Westport, CT, has initiated a series of books under the general title *Reader's Guides to Musical Genres*. Each volume is to treat a grouping of a composer's works to a critical or analytic survey. The inaugural volume, *A Reader's Guide to the Chopin Preludes*, by Jeffrey Kresky, won the 1995 ASCAP Deems Taylor Award. The second volume, on the early string quartets of Haydn, by William Drabkin, is forthcoming.

Authors wishing to submit proposals or discuss possibilities are invited to contact the series adviser, Jeffrey Kresky, Department of Music, William Paterson College, Wayne, NJ 07470; (201) 595-3470; <jkresky@frontier.wilpaterson.edu>.

Call for Music Analysis Fonts Symbols

John Clevenger is now developing two highly specialized music analysis fonts; he invites input from fellow scholars regarding the makeup of these fonts. SetTheory V.1 will contain set-theoretic and other symbols useful for those engaged in set theory and related analytical approaches to modern music. Theory History V.1 will contain symbols useful for historians of theory, such as the Riemannian function symbols. Any contributions, from general suggestions to detailed lists or illustrations of desired characters in either font or both fonts, would be greatly appreciated. The fonts will be due out sometime in the fall of 1997.

Please send any suggestions you may have to John at his home address, and feel free to contact him at any time via the Internet or by phone. Inquiries regarding his ChordSymbol and CSTimes music analysis fonts are also welcome; please note that the inexpensive version 2 upgrade of ChordSymbol, also due out next fall, will include important modifications to achieve full functionality with Finale. Contact information: John R. Clevenger, 300 Alexander, Apt. C-18, Rochester, NY 14607; (716) 271-1578; <jclev@theory.esm.rochester.edu>.

CONFERENCES AND SYMPOSIA

This listing contains abbreviated information about North American and International conferences of potential interest to SMT members. For ease of planning, and to coordinate with Regional Society plans, these conferences are also listed on the back-page calendar. More complete information on these conferences will be broadcast over the smt-list, as well as in the online version of the Newsletter.

NORTH AMERICAN CONFERENCES

Arts and Technology (February 27-March 2)

The Connecticut College Center for Arts and Technology announces the sixth biennial Symposium on Arts and Technology. Contact the Center for Arts & Technology at Connecticut College, 270 Mohegan Ave., Box 5365, New London, CT 06320-4196; (860) 439-2001; <cat@conncoll.edu>, <<http://camel.conncoll.edu/CCA/CAD/center/center.1>>.

Sonneck Society (March 5-9)

The Sonneck Society for American Music will hold its 23rd National Conference in Seattle, Washington. Larry Starr is coordinating local arrangements. For additional information, see the Sonneck Society website at <<http://www.aaln.org/sonneck>>.

Mendelssohns at the Millennium (March 6-9)

"The Mendelssohns at the Millennium: Felix Mendelssohn Bartholdy and Fanny Hensel after 150 Years," will be held at Illinois Wesleyan University. Contact Michael Cooper, School of Music, P.O. Box 2900, Illinois Wesleyan University, Bloomington, IL 61702-2900; fax (309) 556-3411; or visit the website at <<http://www.iwu.edu/mendelssohnconference>>.

Contemporary Music Festival (April 2-5)

Sam Houston State University hosts its 35th Annual Contemporary Music Festival. Contact Phillip Schroeder, Coordinator, 35th Annual Contemporary Music Festival, Department of Music, Sam Houston State University, Huntsville, TX 77341; <mus_pjs@shsu.edu>.

SSCM (April 11-13)

The fifth annual conference of the Society for Seventeenth-Century Music will be held at Florida State University in Tallahassee.

Brahms the Contemporary (April 17-20)

The American Brahms Society, in collaboration with the Boston Symphony Orchestra and the music departments of Boston University, Harvard University, and the Massachusetts Institute of Technology, will hold "Brahms the Contemporary: Perspectives on Two Centuries," in the Boston area. Contact John Daverio at Boston University; fax (617) 353-7455.

disChord (May 9-11)

"disChord: A Conference on Contemporary Popular Music" aims to address the cross-cultural impact and production of popular music. Contact the conference c/o Department of English, UCLA, Box 95130, Los Angeles, CA 90095-1530; <dischord@ucla.edu>.

Feminist Theory and Music 4 (June 5-8)

The fourth in a series of biennial conferences on feminist studies of music, "Feminist Theory and Music 4" will be held at the University of Virginia in Charlottesville. Contact Fred E. Maus, Feminist Theory and Music 4, Department of Music, University of Virginia, Charlottesville VA 22903; <f-t-m4@virginia.edu>.

William Grant Still (June 7-11)

Sponsored by Northern Arizona University and William Grant Still Music, "William Grant Still and His World" will be held in Flagstaff, Arizona—the home of William Grant Still Music, operated by Still's daughter Judith Ann Still. Program chair is Catherine Parsons Smith, University of Nevada, Reno; the local arrangements contact is Pat Hoy; <patricia.hoy@nau.edu>.

Creativity in American Universities (July 17-20)

This conference is sponsored by Northwood University, Alden B. Dow Creativity Center. Keynote speaker will be Sidney Parnes. Contact the conference at the Dow Center, 3225 Cook Rd., Midland, MI 48640; (517) 837-4489, fax (517) 836-4468; <creativity@northwood.edu>.

INTERNATIONAL CONFERENCES

Palestrina Conference (March 6-7)

"Palestrina als Ideaal" (The ideal: Palestrina) is sponsored by the Musicology Department of the University of Utrecht. For more information, contact Gert Oost, Department of Musicology, University of Utrecht, Kromme Nieuwe Gracht 29, 3512 HD Utrecht, Holland; (31) 30-253-6306, fax (31) 30-253-6167; <gert.oost@let.ruu.nl>.

College Music Society International (July 1-5)

The CMS International Conference will be held in Vienna, Austria, at the Bildungshaus Neuwaldegg. Travel arrangements will be offered through a travel agency in conjunction with The College Music Society, or participants may make their own arrangements. For complete information, contact The College Music Society, 202 West Spruce St., Missoula MT 59802; (800) 729-0235; <<http://www.music.org>>.

Music Studies and Cultural Difference (July 2)

"Music Studies and Cultural Difference" is sponsored by The Open University Musics and Cultures Research Group, in association with the British Forum for Ethnomusicology (BFE), Critical Musicology, and the International Association for the Study of Popular Music (IASPM). The conference will be held at the Open University Conference Centre in London. For additional information, contact Jonathan Stock; <j.p.j.stock@durham.ac.uk>.

Improving University Teaching (July 21-24)

The International Conference on Improving University Teaching's forum on the learning and teaching in higher education will be held in Rio de Janeiro. The conference's main language is English. Contact Improving University Teaching, University of Maryland University College, 2252 Student and Faculty Services Center, University Blvd. at Adelphi Rd., College Park, MD 20742-1659; <iut@umuc.umd.edu>, <<http://www.umuc.edu/iut>>.

IMS (August 14-20); CHARM Conference

"Musicology and Sister Disciplines: Past, Present and Future" is the theme for the International Musicological Society Congress to be held in London. Chair of the program committee was David Fallows, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, U.K.; <mfmfdms@mailhost.mcc.ac.uk>.

The first biennial conference sponsored by CHARM (the Centre for the History and Analysis of Recorded Music), a small residential conference aimed at exploring the possibilities for the future of performance studies, is scheduled to precede the IMS conference. For further information, contact José Bowen, Director, CHARM, University of Southampton, Southampton, SO17 1BJ, U.K.; (44) 1703-593425, fax (44) 1703-593197; <jbowen@soton.ac.uk>.

**PROFESSIONAL DEVELOPMENT
SUMMER OPPORTUNITIES
DISSERTATION SCHOLARSHIPS**

The College Music Society Summer Workshops

The College Music Society offers several upcoming opportunities for professional development. Participation is open to CMS members and non-members, although non-members will pay higher tuition fees. For complete information on any workshop listed below, contact The College Music Society, 202 West Spruce St., Missoula MT 59802; (800) 729-0235, (406) 721-9616, fax (406) 721-9419; <cms@music.org>, <<http://www.music.org>>.

Teaching Tonal Theory at the End of the 20th Century
(February 21–22, Southern Methodist University)
(May 16–17, Syracuse University)
(July 11–12, Northwestern University)

Designed for teachers of freshman and sophomore theory, rudiments, and fundamentals, for graduate students who anticipate teaching basic theory, and for private studio instructors, the workshop introduces teachers to techniques for the development of students' score analysis skills and for the enhancement of aural imaginations. These workshops answer 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?". The workshop covers routines for the rapid scanning of score for information about tonal operations, mental rehearsal of sound and notational patterns which facilitate analytical reading and music memory, strategies to motivate student learning, integration of new techniques into traditional course formats, and demonstration of computerized score anthology and mental rehearsal programs. The workshop is led by John Buccheri (Northwestern University).

Music Technology

(June 14–19, Indiana University/Purdue University at Indianapolis)

Content will include introductory-level applications for both Macintosh and Windows platforms in music instruction as well as Internet and other instructional resources. Gary Wittlich (Indiana University) serves as Director of the CMS Center for Professional Development in Music Technology; workshop faculty had not been established at press time. For further details, contact The College Music Society at the address provided above.

**Computers in Music Research
(CCRMA Workshop)**

(June 16–27, Stanford University)

The Center for Computer Assisted Research in the Humanities workshop provides a comprehensive introduction to computer-assisted music research using the Humdrum Toolkit. Participants will learn to manipulate computer-based scores, tablatures, and other documents in order to solve a wide variety of analytic problems. By way of example, participants will learn to characterize common patterns of orchestration in Beethoven symphonies, examine harmony and voice-leading in Bach chorales, and investigate text/melody relationships in Gregorian chant. Thousands of full scores will be available for processing online—including repertoires from various cultures, periods, and genres. The course will be of particular value to scholars contemplating graduate-level or advanced music research projects. The seminar staff will provide individual advice on participants' own research projects.

All software and documentation from the workshop (including a sizeable score database) are free to take. The software is available for UNIX, DOS, OS/2, Windows-95, and Windows-NT (some

restrictions apply). Familiarity with the "emacs" or "vi" text editors is recommended; limited knowledge of UNIX is helpful. The workshop is limited to fifteen participants; no academic credit is offered for participation. Workshop fee is \$800, \$600 for students.

Instructors for the workshop are David Huron and Andreas Kornstaedt. For more information, contact CCRMA Workshops, Department of Music, Stanford University, Stanford, CA 94305-8180; (415) 723-4971, fax (415) 723-8468; <aledin@ccrma.stanford.edu>, <<http://ccrma-www.stanford.edu>>.

Karl Geiringer Scholarship in Brahms Studies

(Application deadline: June 1)

The American Brahms Society is seeking applicants for its Karl Geiringer Scholarship in Brahms Studies. This scholarship is awarded annually, as meritorious candidates present themselves. The competition is open to students who are in the final stage of preparing a doctoral dissertation at a university in North America. Although work relating to Brahms should form a significant thread within the dissertation, it need not be the only one, and the Selection Committee welcomes applications from students whose research might be concentrated instead on music by members of the Brahms circle, questions concerning musical life in later 19th-century Vienna, and so forth. Only those projects that demonstrate significant original thought and research will be considered competitive. The decision on awarding the scholarship will rest with the Board of Directors of the ABS, and the winner will be announced in November 1997.

Completed applications will consist of 1) a cover letter, including the applicant's address, phone number, and institutional affiliation; 2) a concise description of the project (no more than 500 words), in which the applicant's methods and conclusions are stated clearly; and 3) a brief account (no more than 250 words) detailing the aspect of the project to be completed with assistance from the Geiringer Scholarship, including travel plans, if appropriate. These materials should be submitted, in triplicate, to Professor John Daverio, Chair, Geiringer Scholarship Committee, School for the Arts, Boston University, 855 Commonwealth Avenue, Boston MA 02215, and must be postmarked no later than June 1, 1997. The application must be supported by two confidential letters of recommendation, including one from the dissertation advisor; these should be sent directly to the Chair of the Geiringer Scholarship Committee and must also be postmarked by June 1. Finalists in the competition will be notified by June 15 and asked to submit a sample chapter from their dissertation.

NEWS OF REGIONAL THEORY SOCIETIES

Reminder: All regional and international theory societies reported on pages 12–16 are independent organizations. Many welcome membership and program participation from outside their geographical regions. Please direct correspondence to the contact persons listed in the sidebars on pages 15–16.

Canadian University Music Society

The Canadian University Music Society/Société de musique des universités canadiennes annual conference, themed this year as "A World of Musical Discovery," will focus on Music in the New World. It will be held at Memorial University of Newfoundland, June 11–14, 1997, the year of the 500th anniversary of Cabot's arrival. Maureen Volk, Director of the School of Music there, chaired the program committee.

CUMS/SMUC welcomes as members all individuals who are concerned with the study of music in Canada at the university level.

Membership in the Society is \$40 (CAN), (\$45 outside Canada and the U.S.), and includes a subscription to the *Canadian University Music Review*, published twice yearly. Interested parties should contact Anne C. Hall, Dean, Faculty of Music, Wilfrid Laurier University, Waterloo, ON N2L 3C5, Canada; <ahall@mach2.wlu.ca>.

Florida State University Theory Forum

The FSU Graduate Theory Society will hold its annual forum April 18–19, 1997 at the FSU School of Music. Keynote speaker will be Joel Lester, Dean of the Mannes College of Music. Papers on any topic related to music theory are welcome for presentations, which will be allotted 30–40 minutes each including time for follow-up discussion. Send a cover letter stating the title, author, address, phone, e-mail, and equipment requirements for the presentation, and five copies of a 3–4 page proposal including examples but without the author's name to Gabe Fankhauser, Chair, FSU 1997 Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098. Deadline for submission is March 1. Presenters will be notified by March 15. If there are any further questions, please contact Gabe Fankhauser at <gff4458@garnet.acns.fsu.edu>, or James Mathes at (904) 644-7602; <mathes_j@cmr.fsu.edu>.

Georgia Association of Music Theorists

The 1997 GAMUT meeting will be held in Athens at the University of Georgia School of Music February 21–22, 1997. The meeting will begin with a Friday evening panel session on pedagogical approaches to ear training. Panelists will include Severine Neff (University of North Carolina at Chapel Hill), moderator, Leonard Ball (University of Georgia), Uzee Brown (Clark College/Atlanta University), Calvin Grimes (Morehouse College), and Susan Tepping (Georgia State University). Saturday events include a morning paper session, a luncheon business meeting, and the keynote address Saturday afternoon by Gary Wittlich (Indiana University) on "Music Technology in the 21st Century." For accommodation information contact Leonard Ball, Program Chair, University of Georgia, School of Music, 250 River Road, Athens, GA 30602. Current GAMUT officers are Susan Tepping (Georgia State University), president; Kristin Wendland (Morris Brown College), secretary; Susan McEwen Sigmon (DeKalb College), treasurer; and Leonard Ball (University of Georgia), program chair. New officers will be elected at the February meeting.

GAMUT publishes a journal annually in the early winter and welcomes articles dealing with all aspects of music theory, including pedagogy, analysis, history, and book reviews. GAMUT especially invites articles on music technology to be submitted for Volume 8. The Editorial Committee includes David Bernstein (Mills College), Ted Mathews (Agnes Scott College), Severine Neff (University of North Carolina at Chapel Hill), and Frank Samarotto (University of Cincinnati). Prospective contributors should send three copies of their article anonymously with an identifying cover letter, a short abstract of the article, and camera-ready examples to Kristin Wendland, GAMUT Editor, Morris Brown College, Department of Music, 643 Martin Luther King Drive, Atlanta, GA 30314; (404) 220-0045, fax (404) 220-0261; <ir002842@mindspring.com>. Submissions for Volume 8 should be postmarked by May 31, 1997, and should not be faxed or e-mailed.

Volume 7 will be printed in January, 1997. The contents of this issue include "This I Have Learned from my Students": The Teachings of Arnold Schoenberg," by Severine Neff (University of North Carolina at Chapel Hill); Interview with Patricia Carpenter by Jaques Monod; two hitherto unpublished Schoenberg fragments from his harmony text and book on performance, prepared by Severine Neff; Review of Schoenberg's *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, edited and translated by Patricia Carpenter and Severine Neff, by David Bernstein (Mills College); "Among the Simple Side-Effects of Symmetrical Pitch Distribution," by Geoffrey Hom (Florida A&M University); and "An Introduction to Solfege: Some Preliminary Ideas on an Approach for Teaching Remedial Ear Training to Underprepared College Students," by Anthony Kosar (Rider University, Westminster Choir College).

Indiana University Graduate Theory Association

The IUGTA held its Ninth Biennial symposium of Research in Music Theory September 27–28, 1996, featuring keynote speaker Thomas Christensen. IUGTA officers for 1996–1997 are Elisabeth Honn, president; and Gwynne Kuhner, vice-president.

Music Graduate Society of McGill University

The Music Graduate Society of McGill University holds its annual Symposium February 15–16, 1997; for all the details please consult the conference website; <www.music.mcgill.ca/~mgs97>.

Plans are underway for the 1998 symposium. More information, including a call for papers, will appear in the August newsletter. In the meantime, contact David McIntyre, MGS president, c/o Faculty of Music, McGill University, 555 Sherbrooke St. West, Montréal, PQ, H3A 1E3, Canada; or James MacKay; <bhym@musicb.mcgill.ca>.

Music Theory Midwest

Music Theory Midwest will hold its 1996 conference May 16–18, 1997 at Carleton College in Northfield, Minnesota. Peter Schickele will deliver the keynote address and present a concert of music composed especially for the group Calliope. Sessions on the music of Peter Schickele, the topic of music humor, and non-European musics are anticipated. The program committee for the 1997 meeting is James Buhler (Indiana University), chair, with Helen Brown (Purdue University), Ellie Hisama (Ohio State University), Brian Hyer (University of Wisconsin), Elizabeth Paley (University of Wisconsin), and Reynold Simpson (University of Missouri-Kansas City).

Since accommodations in Northfield are limited, those attending the conference should begin making their travel arrangements as soon as possible. Rooms may be reserved at the Country Inn; (507) 645-2286 (\$50 plus tax), or the Archer House; (507) 645-5661 (\$55 plus tax). Both of these hotels are an easy walk to the conference site, though limited shuttle service will be available. Another possibility is the Super 8; (507) 663-0371, about two miles from the conference. The Local Arrangements chair for the conference is Ronald Rodman; <rrodman@carleton.edu>. An MTMW website has been created and is maintained by David Loberg Code at Western Michigan University. The 1997 Call for Proposals, general information on Music Theory Midwest, and the latest information on the 1997 Northfield meeting are all currently available at the site; <http://www.wmich.edu/music/mtmw.html>.

Music Theory Midwest officers are Helen Brown (Purdue University), president; Joseph Kraus (University of Nebraska), secretary; John Schaffer (University of Wisconsin), treasurer; area representatives Lora Gingerich Dobos (Ohio State University), Peter Smith (University of Notre Dame), Justin London (Carleton College), and Michael Rogers (University of Oklahoma); student representatives Elizabeth Paley (University of Wisconsin-Madison) and Ian Coleman (University of Kansas). Music Theory Midwest welcomes members from any geographic area who teach music theory or are interested in music-theoretic issues. Annual dues for 1997 are \$15 (regular), \$20 (joint), and \$5 (student/emeritus). Send dues to John Schaffer, MTMW Treasurer, University of Wisconsin School of Music, 455 North Park Street, Madison, Wisconsin 53706.

Music Theory SouthEast

The Sixth Annual Meeting of Music Theory SouthEast will be held at Winthrop University in Rock Hill, SC on March 14–15, 1997. Bruce Thompson (Winthrop University) is in charge of local arrangements. Proposals are currently being reviewed by the Program Committee which includes Thomas Huener (East Carolina University), Ann Hawkins (University of South Florida), Severine Neff (UNC-Chapel Hill), and Renee McCachren (Catawba College). McCachren also serves as president of MTSE. The other officers are Paul Wilson (University of Miami), treasurer; J. Kent Williams (UNC-Greensboro), secretary; with Thomas Huener and Bruce Thompson, members-at-large of the Executive Committee.

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. Dues are \$10 for faculty and \$5 for students. To join, contact Paul Wilson at the University of Miami; (305) 282-4886; <pwilson@umiami.ir.miami.edu>.

Music Theory Society of New York State

The 25th anniversary meeting of MTSNYS will be held April 12–13, 1997 at the Eastman School of Music in Rochester, New York, the site of the first meeting of the Society. The conference, which opens with registration at 9:00 a.m. April 12, will extend until 1:00 p.m. April 13. Conference attendees will have the opportunity to attend a performance of Verdi's *Falstaff*, and a noontime gamelan concert. The session topics for this anniversary meeting include: Pedagogy, Ambiguity, Analytical Interpretation, Transformations and Extensions, Opera, Spaces and Partitions, Similarity Relations, and an Analysis Symposium (with performance) on the Bartok First Violin Sonata. Members of the 1997 Program Committee are Elizabeth West Marvin (Eastman School of Music), Mark Anson-Cartwright (The Graduate Center, CUNY), Joseph Dubiel (Columbia University), John Hanson (SUNY Binghamton), Marie Rolf (Eastman School of Music), and Robert Wason (Eastman School of Music). Steve Laitz (Eastman School of Music) is coordinating the local arrangements. For program and hotel information, contact Garry Brodhead, MTSNYS Secretary, School of Music, Ithaca College, Ithaca, NY 14850-7240.

MTSNYS has had a change of treasurer. Annie Yih, who was elected treasurer in 1996, resigned the position during the summer after she accepted a teaching position at Hong Kong Baptist University. George Fisher (New York University) is the new treasurer for the society. Membership in MTSNYS is open to all theorists and persons interested in music theory. To join MTSNYS, contact George Fisher, MTSNYS Treasurer, 22 Watson Lane, Setauket, NY 11733. Other officers are Mary Arlin (Ithaca College), president; David Gagné (Queens College, CUNY), vice-president; and Garry Brodhead (Ithaca College), secretary; with Poundie Burstein (Mannes College and Hunter College, CUNY), Daniel Harrison (Eastman School of Music and the University of Rochester), Martha Hyde (SUNY Buffalo), and Elizabeth West Marvin (Eastman School of Music), members of the board.

Volume 21 of the society's journal, *Theory and Practice*, will be mailed to all 1996 members in early spring. Submissions for *Theory and Practice* (three anonymous copies with a cover letter) should be sent to Philip Lambert, Department of Music-321, Baruch College of CUNY, 17 Lexington Avenue, New York, NY 10010. Anyone interested in receiving back issues of *Theory and Practice* should contact the subscription manager, Daniel Harrison, 205 Todd Union, University of Rochester, Rochester, NY 14627.

New England Conference of Music Theorists

The twelfth annual meeting of the New England Conference of Music Theorists will be held during the weekend of April 5–6, 1997 at Yale University, New Haven, Connecticut. The conference will feature a varied mix of presentations, a banquet dinner, and concert offerings from throughout the University.

NECMT officers for the 1996–1997 academic year are Allan Keiler (Brandeis University), president; David Ferris (Amherst College), treasurer; and David Kopp (Yale University), secretary. Program committee members are David Epstein (M.I.T.), chair; Michael Friedmann (Yale University), and Janet Hander-Powers (Topsfield, MA). Membership in NECMT is on an academic-year basis. Yearly dues are \$15, \$7.50 for students and retired individuals. For membership and conference inquiries, please contact David Kopp, secretary and conference coordinator, at the Department of Music, Yale University, Box 208310, New Haven, CT 06520-8310; <david.kopp@yale.edu>.

Pacific Northwest Music Graduate Students' Conference

The seventh Pacific Northwest Music Graduate Students' Conference was held September 28–29, 1996 in Vancouver at the University of British Columbia. Organized by Melinda Boyd, a Ph.D. student in musicology at U.B.C., the conference included fourteen engaging papers on diverse topics in music history, theory and analysis, and cultural studies. Presenters from near and far—from British Columbia, Alberta, Ontario, Québec, Washington state, Oregon, New Mexico, Ohio, and Illinois—were able to exchange diverse concerns and perspectives on graduate study in music. The conference is an annual event, rotating between U.B.C., the University of Victoria, and the University of Washington in Seattle, where it will be held next year. For additional information, watch the smt-list postings, or contact Richard Kurth, School of Music, University of British Columbia, Vancouver, BC, V6T 1Z2, Canada.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory is holding its fourth annual meeting at the University of Colorado in Boulder March 14–15, 1997. Proposals have been solicited on all topics related to music theory, analytic techniques, music theory pedagogy, or technology in music research and/or pedagogy. Program committee members are Lisa Derry (Albertson College of Idaho), chair; with Richard Hermann (University of New Mexico), Paul Murphy (Eastern New Mexico University), Tim Smith (Northern Arizona State), and Steve Lindeman (Brigham Young University). The conference notice is also posted on the Website at <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>.

The Rocky Mountain Society for Music Theory draws its membership from the following states: Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. It has decided to remain informal for the time being, and share meetings with regional chapters of other professional music societies. There are no dues; to be added to the mailing list, contact Lisa Derry, Albertson College, Caldwell, ID 83605; <lderry@stimp.acofi.edu>. For more information about the RMSMT, contact Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

Society for Music Analysis

The 7th Music Analysis Conference, CUMAC (Cambridge University Music Analysis Conference) will be held August 8–11, 1997. For additional information, contact Sally Britten, Administrator CUMAC 97, Department of Music, University of Nottingham, Nottingham NG7 2RD, U.K. The president of the SMA is Robert Pascall; <Robert.Pascall@Nottingham.ac.uk>; Jonathan Dunsby may also be contacted. Funds of the SMA and the journal *Music Analysis* have been consolidated; members of SMA receive a discount subscription. For information on subscribing to *Music Analysis*, please visit Blackwell's website at <<http://www.blackwellpublishers.co.uk>>.

South Central Society for Music Theory

The 1997 annual meeting of the South Central Society for Music Theory will be held on the campus of the University of Mississippi in Oxford, Mississippi, March 21–22, 1997. The conference will take place in the Yerby Conference Center. Conference fees are \$5, with an additional \$15 for SCSMT membership or \$10 for student membership. Local arrangements are being coordinated by Laurdella Foulkes-Levy (University of Mississippi); <mulf@olemiss.edu> and Andrew Fox, Department of Music, University of Mississippi, University, MS 38677; (601) 232-5116. Participants will have the opportunity to stay in rooms in the university's Alumni House Motel,

which is directly attached to the Yerby Conference Center. The program committee consists of Robert Peck (Louisiana Tech University), chair; with Andrew Fox (University of Mississippi), Linda Shipley (Nashville, TN), and Matthew Champagne (University of Southwestern Louisiana).

The SCSMT would like to announce the formation of a new award for an outstanding student paper/presentation. Full-time students are eligible for the \$100 SCSMT Student Award. This award will be given for the first time at the 1997 meeting.

Officers for 1996–1997 are Linda Shipley (Nashville), president; Robert Peck (Louisiana Tech University), vice-president; Kate Covington (University of Kentucky), secretary; Laurdella Foulkes-Levy (University of Mississippi), treasurer; and Timothy McKinney (University of Texas at Arlington), archivist. Proceedings from the 1996 SCSMT Meeting are available at a nominal cost from Timothy McKinney <b864trm@UTA.EDU>, SCSMT Archivist, Music Department, The University of Texas at Arlington, Box 19105, Arlington, TX 76019-0105; (817) 272-2439.

Please visit the SCSMT homepage. This site contains links to the SCSMT officers' e-mail addresses, membership information, information on the student award, 1997 Meeting information, abstracts and minutes from the 1996 Meeting, and links to other music theory resources on the internet. The URL is <<http://www.latech.edu/~rpeck/scsmt.html>>. The South Central Society for Music Theory covers the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee; however, people from all regions of the country are invited to submit proposals and to become members.

Texas Society for Music Theory

The Texas Society for Music Theory will hold its 1997 meeting February 28–March 1, at Texas Christian University in Fort Worth. Blaise Ferrandino (Texas Christian University) is coordinating local arrangements. This will be a joint meeting with the South Central Chapter of the College Music Society. Keynote speaker is Gary Karpinski (University of Massachusetts); a special session devoted to technology in music theory and teaching will be featured.

Current officers of the Texas Society are John Snyder (University of Houston), president; James Bennighof (Baylor University), treasurer and president-elect; Don McManus (Angeline College), secretary; and Members-at-Large Douglass Green (University of Texas at Austin), David Hooten (McLennan Community College), Karen McBee (Panola College), and Timothy McKinney (University of Texas at Arlington). For additional information, contact John Snyder, TSMT President, Moores School of Music, University of Houston, Houston, TX 77204-4893; (713) 743-3143; <jlsnyder@uh.edu>.

University of Wisconsin Graduate Student Forum

The Graduate Student Music Forum at the University of Wisconsin-Madison will host a one-day symposium for graduate students in music theory, music history, and ethnomusicology on Saturday, April 5, 1997. The symposium is designed to give graduate students experience in first presentations of their own research (papers previously published or presented at other conferences are not accepted), as well as to promote scholarly exchange among graduate students in the region. For more information, please contact Elizabeth Paley or Rebecca Oettinger, symposium co-chairs, c/o School of Music, 455 N. Park St., University of Wisconsin, Madison, WI 53706; <espaley@students.wisc.edu>, <oettinge@macc.wisc.edu>.

West Coast Conference of Music Theory and Analysis

The Sixth Annual Meeting of the West Coast Conference of Music Theory and Analysis will be held at the University of California at Santa Barbara, April 11–13, 1997. Five sessions are scheduled for this event, including two special sessions on meter, measurement, and rhythm in music. Invited guests at the special session are Diana Deutsch (UC San Diego), Christopher Hasty (University of Pennsylvania), Martha Hyde (SUNY Buffalo), Harald Krebs (University of Victoria), Fred Lerdahl (Columbia University), and John Roeder (University of British Columbia). The remaining three sessions will feature a variety of topics in music theory and analysis. This year's chair of the program committee is Pieter van den Toorn (UC Santa Barbara); other members include Steve Larson (University of Oregon), John McGinness (UC Riverside), and Lee Rothfarb (UC Santa Barbara).

Current officers of the West Coast Conference are Pieter van den Toorn (UC Santa Barbara), president; Patricia Hall (UC Santa Barbara), secretary; and David Bernstein (Mills College), treasurer. Membership is welcome from all geographical areas; dues are \$10 (individual), \$5 (student/retired), and may be sent to David Bernstein, Head, Department of Music, Mills College, 5000 MacArthur Blvd., Oakland, CA 94613 (checks may be made out to "West Coast Conference"). Questions concerning the WCC and its activities may be addressed to Pieter van den Toorn, Department of Music, University of California, Santa Barbara, CA 93106-6070.

INTERNATIONAL AND NORTH AMERICAN SOCIETY CONTACTS

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NORTH AMERICAN & U.S. SOCIETIES GOVERNED BY GRADUATE STUDENTS

Florida State University Music Theory Society

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Indiana University Graduate Theory Association

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McGill Graduate Society

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

Pacific Northwest Graduate Students Conference

c/o Richard Kurth
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6361 Memorial Road
University of British Columbia
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University of Wisconsin Graduate Student Music Forum

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New England Conference of Music Theorists

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West Coast Conference of Music Theory and Analysis

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University of California
Santa Barbara, CA 93106

REGIONAL THEORY SOCIETY WEBSITE ADDRESSES

McGill Symposium <www.music.mcgill.ca/~mgs97>
Music Theory Midwest <http://www.wmich.edu/mus-theo/mtmw.html>
Rocky Mountain <http://jan.ucc.nau.edu/~tas3/rmsmt.html>
South Central <http://www.latech.edu/~rpeck/scsmt.html>

Additional sites will be linked to the SMT homepage as they become available.
SMT homepage <http://boethius.music.ucsb.edu/smt-list/smthome.html>

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Please note: Information on regional meetings and national conferences, including local arrangements information and program specifics, is frequently circulated via the smt-list close to conference time. Keep an eye out for additional information!

Dates published as of January 1.

SMT Deadlines

Nominations for SMT officers March 15
Nominations for 1997 SMT awards April 1

Calls for Papers

FSU Theory Forum March 1
New Music and Art Festival (BGSU) March 24
GAMUT articles for Volume 8 May 31

Conferences, Symposia, and Workshops

Arts and Technology Symposium February 27–March 2
Sonneck Society for American Music March 5–9
Palestrina Symposium March 6–7
The Mendelssohns at the Millennium March 6–9
Sam Houston Contemporary Music Festival April 2–5
Society for Seventeenth-Century Music April 11–13
Brahms the Contemporary April 17–20
disChord: Contemporary Popular Music May 9–11
Teaching Tonal Theory at the End of the 20th Century (CMS) May 16–17
Feminist Theory and Music 4 June 5–8
William Grant Still and His World June 7–11
A World of Musical Diversity (CUMS) June 11–14
Music Technology Workshop (CMS) June 14–19
Computers in Music Research Workshop June 16–27
College Music Society International Conference July 1–5
Music Studies and Cultural Difference July 2
Teaching Tonal Theory at the End of the 20th Century (CMS) July 11–12
Creativity in American Colleges and Universities July 17–20
Improving University Teaching July 21–24
Music Analysis Conference (CUMAC) August 8–11
International Musicological Society Congress August 14–20

Regional Society Meetings

McGill Graduate Society Symposium February 15–16
Georgia Association of Music Theorists February 21–22
Texas Society for Music Theory February 28–March 1
Music Theory SouthEast March 14–15
Rocky Mountain Society for Music Theory March 14–15
South Central Society for Music Theory March 21–22
UW-Madison Graduate Student Music Forum April 5
New England Conference of Music Theorists April 5–6
West Coast Conference of Music Theory and Analysis April 11–13
Music Theory Society of New York State April 12–13
Florida State University Theory Forum April 18–19
Music Theory Midwest May 16–18