

SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 21,
NUMBER 1

February 1998

IN THIS ISSUE...

SMT AWARDS
Pages 1-2

SMT OFFICERS
AND
COMMITTEES
Sidebars,
Pages 2-4

NEWS FROM
THE SOCIETY
Pages 2-10

GENERAL NEWS
Pages 10-11

SUMMER
WORKSHOP
OPPORTUNITIES
Pages 11-12;
Supplement

CALLS FOR
PAPERS,
UPCOMING
CONFERENCES
Page 12;
Supplement

REGIONAL
SOCIETY NEWS
AND CONTACTS
Pages 12-16

CALENDAR OF
EVENTS AND
DEADLINES
Back Page

1997 PUBLICATION AWARDS

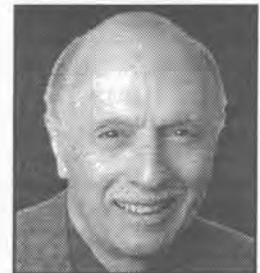
The 1997 SMT Publication Award winners are Allen Forte, Robert Hatten, Richard Cohn, and Leslie David Blasius. The recipients were announced and the following citations read at the Society's annual meeting in Phoenix on Saturday, November 1, immediately preceding the Plenary Session.

The Wallace Berry Award, granted to a distinguished music theory book published during the last three years, was given to two authors. First, Allen Forte's *The American Popular Ballad of the Golden Era 1924-1950* (Princeton University Press, 1995) is a "virtually encyclopedic account of popular song during the years 1924-1950. Using analytic techniques usually applied to music in the concert tradition, the book convincingly demonstrates the richness and complexity of songs by a variety of composers, including Jerome Kern, Irving Berlin, Cole Porter, George Gershwin, Richard Rogers, Harold Arlen, and others." Allen Forte is Battell Professor of the Theory of Music at Yale University. Second, Robert Hatten's *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Indiana University Press, 1994) "posits a model of meaning that aims to unite music's expressive and structural aspects. Employing a powerful combination of interdisciplinary approaches, from semiotics to literary theory, the book elucidates expressive meanings in late-Beethoven instrumental works and exemplifies a promising technique that goes beyond current norms of music analysis." Robert Hatten is Associate Professor of Music at The Pennsylvania State University.

The Outstanding Publication Award, granted to a distinguished music theory article published during the last three years, was given to Richard Cohn for "Maximally Smooth Cycles, Hexatonic Systems, and the Analysis of Late-Romantic Triadic Progressions," *Music Analysis* 15/1:9-40. Cohn's article is a "model of clarity, engaging to read, and stimulating toward further work. The paper intersects with previous scholarship in meaningful and positive ways. It combines lucid theoretical constructs with probing and nuanced musical analyses." Richard Cohn is an Associate Professor of Music at the University of Chicago.

The Young Scholar Award is granted to a scholar for a book or article published within seven years of receiving the Ph.D. or, in the case of authors who do not have a Ph.D., before reaching the age of 40. The Award was given to Leslie David Blasius for *Schenker's Argument and the Claims of Music Theory* (Cambridge University Press, 1996) which, in presenting an "imaginative new interpretation of Schenker's ideas, radically alters the terms of our intellectual engagement with his musical thought. Blasius defamiliarizes Schenker's theory by reading him within a broad matrix of the human sciences, including psychology, paleography, philology, and systematic musicology, always with the goal of elucidating the epistemological status of modern music theory." Leslie David Blasius is an Assistant Professor of Music at the University of Wisconsin-Madison.

The 1997 Awards Committee was chaired by Judy Lochhead and was comprised of Scott Burnham, Michael Cherlin, Warren Darcy, Daniel Harrison, and Janna Saslaw. Nominations for next year's SMT Publication Awards are strongly encouraged from all members of SMT and should be directed to Daniel Harrison, Chair, 1998 SMT Awards Committee, 205 Todd Union, University of Rochester, Rochester, NY, 14627, on or before April 1. Books and articles in English (excluding unpublished dissertations) published between 1995 and 1997 are eligible. A nomination form is enclosed with this edition of the SMT Newsletter. You can also make nominations online using a link from the main menu on the SMT homepage, or directly at <<http://smt.ucsb.edu/smt-list/nominate.html>>. See the nominations form for additional eligibility guidelines.



Allen Forte
Wallace Berry Award



Robert Hatten
Wallace Berry Award



Richard Cohn
Outstanding Publication Award



Leslie David Blasius
Young Scholar Award

**SOCIETY FOR MUSIC THEORY
1998 Executive Board**

Janet Schmalfeldt
President, 1999
Tufts University
(781) 641-3317
<jschmalf@emerald.tufts.edu>

Joseph Straus
Past President, 1998
Queens College and
The Graduate Center, CUNY
<jstraus@email.gc.cuny.edu>

Thomas Christensen
Vice-President, 1999
University of Iowa
<thomas-christensen@uiowa.edu>

Benito Rivera
Secretary, 2000
School of Music
Indiana University
Bloomington, IN 47405
<rivera@indiana.edu>

Cynthia Folio
Treasurer, 1998
Esther Boyer College of Music
Temple University (012-00)
Philadelphia, PA 19122-6079
(215) 204-8316
<cfolio@vm.temple.edu>

Matthew Brown, 1998
Eastman School of Music

Cristle Collins Judd, 1998
University of Pennsylvania

Richard Cohn, 1999
University of Chicago

Robert Hatten, 1999
Pennsylvania State University

Ann K. McNamee, 2000
Swarthmore College

Andrew Mead, 2000
University of Michigan

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

Send materials at any time to:
Claire Boge, Editor,
SMT Newsletter
Department of Music
Miami University
Oxford, OH 45056
fax: (513) 523-0240
<bogecL@muohio.edu>

SMT AUTHORS HONORED

Two SMT authors have been honored with the ASCAP Deems-Taylor Award this year. Patricia Hall's *A View of Berg's Lulu* (University of California Press) and Dave Headlam's *The Music of Alban Berg* (Yale University Press) tied for the award. Congratulations to both!

NEWS FROM THE SOCIETY

From the President

For those of us who are still shoveling snow in various parts of the country, the 1997 AMS/SMT Conference in Phoenix may by now seem too good to have been true. Rarely over our twenty years as a society have our conferences afforded us the chance to begin each day with the view of a mountain range from our hotel windows; and the sun's radiance on our walk from the Hyatt Regency to the Convention Center seemed emblematic of the warmth, high energy, dedication, and good will of conference attendants. The diversity and quality of scholarship about which we've especially been able to boast in recent years was everywhere in evidence. And the often divisive boundaries between theoretic, analytic, historical, and cultural concerns seemed less evident than ever. For so many aspects of this conference, we are indebted to our 1997 Program Committee and the superb leadership of its chair, Roger Graybill. For their highly professional organization of conference facilities and amenities, we also owe a big thanks to the AMS Local Arrangements chair, Amy Holbrook, and to our SMT liaison, Steve Lindeman. Altogether, our society celebrated its twentieth anniversary in a manner that would surely please its founders.

Having now for the first time faced the post-conference responsibilities of the SMT President, I have come to marvel more than ever the achievements of my immediate predecessor, Past-President Joseph Straus. With the help of numerous hard-working committee members, Joe really has succeeded in implementing his three goals for our society—to expand our membership, to diversify our membership, and to enhance and expand services to our members. More important, his goals themselves reflect Joe's visionary leadership: it's doubtful that our society could ever afford to abandon these aspirations. Here are some of the ways in which I shall want to keep us striving towards them.

First, let us agree as a society to make the very most of our Executive Board's decision to allocate funds for helping minority students and faculty attend our conferences (see Secretary Rivera's report below). We are fortunate that Kristin Wendland has agreed to continue as chair of our Committee on Diversity, since we can be confident that she and her colleagues will soon be ready to provide guidelines, application forms, and a means of disseminating them both online and by mail. But then we will all need to pitch in—by reaching out, making contacts, and spreading the news.

Second, let me propose a direct and personal means of expanding and diversifying our membership. Imagine what could transpire if even just one-quarter of our SMT members who regularly attend conferences were to seek financial aid from their institutions for bringing along just one new music theorist—a graduate student or faculty colleague for whom some help with expenses, or simple encouragement, would make the difference. Not only does our membership have a long way to go in achieving genuine ethnic, racial, and gender diversity; the time has also come, as it must perennially, for our society to ensure that a new generation of music theorists will be ready to sustain and invigorate its leadership.

As a third means of generating new interest in our society, and on behalf of all current members of our Executive Board, I hereby put forth a call for the formation of an independent Theory Pedagogy Group. We can again be grateful to Joseph Straus here: the idea of such a group came from him within the context of an exchange on our smt-list. As was the case with our Music Cognition, our Jazz Theory and Analysis, and our Music Theory and Philosophy interest groups, a Pedagogy Group can become a reality as soon as some one or more SMT members take on an initial leadership role—by announcing a plan of action in the Newsletter and online, and, ideally, by submitting a session proposal to be considered for our conferences. If such actions have already been taken by now, so much the better. I'll venture to propose that the non-existence of an SMT Pedagogy Group all too easily suggests that we are in denial about the most important work most of us do from day to day. Such a group could invite us to give renewed value and focus to the ideas and methods we continually share with our students; and, to the many music-theory teachers and students who are not SMT members, the activities of the group could send a welcoming message, by highlighting our commitment to the teaching we all hold in common.

from the president, cont...

The business of our society can now be undertaken on a daily basis through what sometimes seems like a never-ending stream of e-mail. What I have especially learned within my first months as part of this process is that our welfare as a society—our excellent current status—is the product of so much time, dedication, and hard work on the part of our committee members. Let us extend our warmest thanks to those whose committee terms came to an end this fall: to our two outgoing Members-at-Large of the Executive Board, Elizabeth West Marvin and Fred Everett Maus, whose thoughtful contributions will be much missed; to William E. Caplin and Candace Brower, who retire as outstanding members of our Publications Committee; to Michael Rogers, chair of the 1997 Nominating Committee; to William Renwick, who has completed his work on the SMT database; to Robert Judd, who can now enjoy a well-deserved rest from the roles of mto-list and mto-talk Manager; to Jane Clendinning, who amply deserves respite from her work as smt-list Manager (but who has graciously agreed to continue as smt-list Alternate); to Judy Lochhead, who, with Michael Cherlin, has now completed an arduous two-year stint on the Awards Committee and who served as its 1997 chair; and to Richmond Browne, who retires as our Archivist after having served us in this capacity since the very inception of our organization in 1977.

In the place of these uncommonly dedicated individuals, I welcome the following: Ann McNamee and Andrew Mead, our two new Executive Board members; Lori Burns and Charles Smith, who, along with our new *Spectrum* Editor, Philip Lambert, join the Publications Committee; Jane Clendinning, our 1998 Nominating Committee chair; Ichiro Fujinaga, Jay Rahn, and Robert Kosovsky, our new mto-list, mto-talk, and smt-list Managers; Daniel Harrison, chair of the 1998 Awards Committee; and Stephen Soderberg, our new Archivist. I'm so pleased to be working with Thomas Christensen, who, as our newly-elected Vice-President, has already provided the Executive Board with some much-needed research on publication subventions. And I gratefully acknowledge the continuing contributions of Helen Brown and Mary Wennerstrom, who, like Kristin Wendland as Diversity chair, have agreed to extend their terms as chairs of the Committee on the Status of Women and the Committee on Professional Development. Finally, we can look forward to the results of some inspired conference plans on the part of our 1998 Program Committee, chaired by Severine Neff; and I sense that our 1998 Local Arrangements chair, Thomas Warburton, will be ready to roll out the red carpet for us in Chapel Hill.

As I can now emphatically confirm, the SMT President's most difficult task each year is the making of appointments. From the list of committees in this Newsletter, you will see that many new individuals are about to join in the work of our society. In particular, the membership of our Networking Committee has been expanded in response to its ever-growing operations; and four new members of the *Spectrum* Editorial board will take on the work of its four retiring members. For specific recommendations and advice about these appointments, not to mention initial contacts with potential candidates, I am entirely indebted to the Publications Committee and its redoubtable chair, John Roeder; to Aleck Brinkman, the indefatigable head of our Networking Committee; and to Lee Rothfarb, our incomparable General Editor of MTO and our System Administrator. I thank John, Aleck, and Lee most especially for their support of my desire to expand and diversify our society by eliciting the help of new talent—of SMT members who, through their participation in conferences, have signaled their readiness and eligibility to serve as committee members for the first time.

Actions of the Executive Board

In August 1997 the Society agreed to transfer its Archives to the University of Maryland under terms set forth in the recent Agreement (amended to provide SMT the right of first refusal in the event that part or all of the Archives are deaccessioned).

The following decisions were made by the Executive Board during the Phoenix meeting:

- 1) For future joint sessions with other organizations, the published program will identify the sponsoring society for each paper.
- 2) When responding to the Call for Papers, proposals that require special equipment must itemize those requirements and will be accepted contingent on the cost being reasonable.
- 3) A budget of \$2600 is allocated for MTO.
- 4) The Database will be discontinued as an official publication of SMT. (RILM now provides a similar service.) In its current form, the Database will remain available for searching via e-mail queries at <http://smt.ucsb.edu/smt-list.smt-search.html>, and a web-only search page will soon be installed on the SMT server.
- 5) A sum of \$300 is allocated for upgrading software to help with the online version of the Newsletter.
- 6) A sum of \$2000 is allocated next year for publication subventions of up to \$1000 each.
- 7) A sum of \$2000 is allocated next year to assist minority students and faculty with expenses related to attending the SMT meeting. The grants may amount up to \$500 for each individual. (The Committee on Diversity will draw up guidelines for applications.)

—Benito Rivera, SMT Secretary

SOCIETY FOR MUSIC THEORY 1998 Committees

Awards Committee

Daniel Harrison, chair
Leslie Blasius
Scott Burnham
Warren Darcy
Robert Hatten
Janna Saslaw

Publications Committee

John Roeder, chair
Claire Boge
Lori Burns
Marion Guck
Martha Hyde
Philip Lambert
Lee Rothfarb
Charles Smith

Committee on the Status of Women

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

Committee on Diversity

Kristin Wendland, chair
Dwight Andrews
Vincent Benitez
Ann Hawkins
Eric Lai
Joel Larue Smith
Kristin Taavola
Yayoi Uno

Networking Operations

Aleck Brinkman, chair
Philip Baczewski
Jane Clendinning
David Loberg Code
Ichiro Fujinaga
Dave Headlam
Robert Kosovsky
Jocelyn Neal
Jay Rahn
Lee Rothfarb
John Schaffer

Committee on Professional Development

Mary Wennerstrom, chair
Jonathan Bernard
David Carson Berry
Jack Boss
Michael Klein
Elizabeth West Marvin
Miguel Roig-Francofi

**SOCIETY FOR MUSIC THEORY
1998 Committees,
continued**

1998 Nominating Committee

Jane Clendinning, chair
Steven Bruns
John Snyder

1998 Program Committee

Severine Neff, chair
Brian Alegant
John Covach
Fred Lerdahl
Peter Schubert
Deborah Stein
Janet Schmalfeldt, *ex officio*

1998 Local Arrangements

Thomas Warburton, chair
<twarburt@email.unc.edu>
John Covach
Severine Neff

Archivist

Stephen Soderberg
<ssod@loc.gov>

Legal Advisor

Wayne Alpern
<wayneal@aol.com>

Editors

Philip Lambert, Editor,
Music Theory Spectrum
Thomas Christensen,
Reviews Editor,
Music Theory Spectrum
Lee Rothfarb, General Editor,
Music Theory Online
Robert Gjerdingen,
Reviews Editor,
Music Theory Online
Claire Boge, Editor,
SMT Newsletter

Spectrum Editorial Board

Scott Burnham
Allen Cadwallader
Stephen Dembski
Patricia Hall
Martha Hyde
Cristle Collins Judd
Richard Kurth
Steve Larson
Robert Morgan
David Neumeyer
Charles Smith
Robert Snarrenberg

**Music Theory Online
Co-Editorial Board**

Henry Klumpenhouwer
Justin London
Catherine Nolan

From the Vice President and Liaison to Regional Societies

As newly-elected Vice President of the Society, I am delighted to assume the responsibility of liaison to the regional societies from the capable leadership of my predecessor, Janet Schmalfeldt. Janet, I gather, is moving on to greater things.

The exhibit table at the Phoenix meeting—however modest—was a wonderful sign of the vitality of our many regional societies. We plan to continue hosting such a table at all national conferences in the future, and the leaders of each regional society will be encouraged—indeed, exhorted—to contribute informational material. (Kudos to Helen Brown and Music Theory Midwest for a lively picture display of their recent conference in Minnesota!)

At the annual breakfast meeting for representatives of the Regional Societies, an issue of particular importance was discussed that may be reported here: the question of multiple conference presentations of the same paper. It was strongly the opinion of all present that there should be no restrictions made upon this. Not only do multiple presentations give individuals a chance to present their research in front of differing audiences, the regional societies benefit by having a greater number and variety of papers to choose from.

Members can contact me with any communications and suggestions at: Thomas Christensen, SMT Vice President, School of Music, University of Iowa, Iowa City, IA 52246; <Thomas-Christensen@uiowa.edu >.

From the Committee on Professional Development

The Committee on Professional Development is a quite recent one for the Society for Music Theory, since it was begun just in 1995. During 1997 the committee included Mary Wennerstrom (chair), Jack Boss, Cynthia Gonzales, Elizabeth Marvin, and Miguel Roig Francolí, plus a new student member, David Carson Berry. One of the main activities was formulating a proposal for a special session at the 1997 conference in Phoenix. Continuing the theme begun last year, of exploring different aspects of the music theory profession, the 1997 special session was on "Becoming Visible in the Field of Music Theory: Presentations to Professional Meetings." The session was very well attended and included presentations by two previous SMT program committee chairs, Hedi Siegel and Richard Kaplan, plus two other panelists, Elizabeth Marvin and Steve Larson. The panelists gave specific suggestions for submitting proposals to conferences, for stimulating local interest in research presentations, and for presenting effective papers. There was also much discussion from the audience.

The Professional Development Committee was charged by the SMT board in late 1996 to take over the publicizing of grant and fellowship opportunities, information which previously appeared in the SMT Newsletter. Jack Boss, at the University of Oregon, has established a webpage, and, although it is still being refined, the site already has a great deal of information available (see related article, below). We urge all the members to look at this information and give us comments about how to improve the listings.

During the year the committee also explored options for publishing information from the 1996 panel on theory faculty search committees. Some of this material, in addition to information from the 1997 panel, will be available on a webpage being designed for the committee. Check the SMT homepage for links to the Professional Development Committee; we hope to have specific tips available both for theory job searches and for developing presentations to professional meetings. We have also had conversations with the AMS Committee on Career-Related Issues about possible interaction between our committees, and we have had discussions with the SMT chairs of the Committee on the Status of Women and the Committee on Diversity about ways that we can cooperate on certain projects.

Next year we are planning on exploring other aspects of the profession, such as publishing journal articles. The size of the committee will also be extended slightly. Please let us know of other interests you have which might be appropriate for the committee to consider. Contact Mary Wennerstrom, chair, SMT Committee on Professional Development, Indiana University, Bloomington IN 47405; <wennerst@indiana.edu>.

Grants and Fellowships Information Now Online

About a year ago the Professional Development Committee of the SMT was asked to develop a webpage listing the grants and fellowships that might be of interest to music theorists at all levels, which would supersede the printed lists that used to be published in the SMT Newsletter. The page is now up and running, thanks to the assistance of Jack Boss, who developed the page, and Jim Caldwell of the music staff at the University of Oregon. The address is <<http://music1.uoregon.edu/grants/grantsindex.html>>; the page can also be accessed through a link called "Summary of Grants" on the SMT homepage, as well as through the SMT Newsletter link. We hope it becomes a valuable service to the music theory community. Comments and suggestions about format, other sources for grants, etc. are welcome; send them to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; (541) 346-5654; <jfboss@oregon.uoregon.edu>. Current plans are to update the grants index continuously throughout the year.

From the Publications Committee

As Society 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 Publications Committee conducts much of its business online and meets in person once a year. The following is a summary of the state of Society publications, and of current initiatives.

Music Theory Spectrum. At the annual general meeting in Phoenix, Society members expressed their gratitude to Joel Lester, who recently concluded his three-year appointment as editor. With energy and wisdom, he maintained the high standards of the journal and oversaw the transition to a new publisher. Philip Lambert, the incoming editor, has been handling article adjudications for the last few months, and his first issue (Volume 20, No. 1) is scheduled for publication in April. Of 31 papers submitted in the last year to *Spectrum*, 6 were accepted. The 19% acceptance rate is lower than last year's 24% but higher than 14% and 10% the years before. The quality of submissions and accepted papers remains high. As in past years, over 50% of submissions were on tonal or post-tonal analysis/theory or 20th-century analysis/theory. However, two of the six accepted papers fell outside these categories. We would like to encourage all members, including those who read papers at Phoenix, to consider submitting their work to Society journals, as we seek to publish the best scholarship of the Society members in all its diversity. The Publications Committee's discussions of *Spectrum* editorial policy also included: guidelines for length and scope of letters to the editor; fair-use guidelines for the reproduction of musical scores; and the nature and length of reviews.

Music Theory Online. The online journal of the Society continues to evolve under Lee Rothfarb's able editorship. Multimedia content is expanding slowly, respecting the slow growth in readers' abilities to access it, as indicated by a user survey. This year, frames and MIDI were added, and a RealAudio server for streaming CD-quality sound has been installed. As a way of encouraging the development of multimedia authoring expertise, the Publications Committee asked the editor to consider larger, monograph-length submissions, and it agreed that the number of issues could vary somewhat from year to year, depending on the amount of production needed for each issue. The Committee also recommended that the Society establish an ongoing budget line for *Music Theory Online*, to ensure its continued maintenance and development.

SMT Newsletter. Claire Boge continues her excellent work as editor. As is evident from this issue, she continues to provide the membership with a wealth of information within the confines of 16 pages (the materials are prioritized according to guidelines given by the Publications Committee). She has established a detailed timetable for production, which will be a great help to future editors. The Newsletter continues to appear in an online version, thanks to the substantial production assistance of Jocelyn Neal.

SMT Bibliographic Database. This year, William Renwick, the director of this online index of journal articles in music theory, implemented a search interface that give results directly to the user's web browser. However, no new items have been added to the Database. In light of the growing availability of RILM online, and of the difficulties in finding volunteers to maintain the project, the Publications Committee recommended that the Database be discontinued as an active SMT publication. However, the Database will remain publicly available in its current form, along with search facilities, on the SMT website.

Other committee business and new initiatives. The Committee was consulted frequently during the year about various policy issues concerning the SMT website, including what kind of links it should contain. Concerning *Music Theory Spectrum*, it approved a back-issue sale, approved a small rate increase for institutional subscriptions, rejected offering subscription discounts to authors, and discussed a proposal for a special-topic issue. It approved several initiatives of the Networking Committee, which are reported elsewhere in this issue, and recommended that the Society consider taping paper sessions, especially at joint conferences that feature multiple concurrent sessions.

As this was the first year of the Society's new agreement with the University of California Press to publish *Music Theory Spectrum*, a preliminary evaluation of the agreement was undertaken. It affirmed that SMT has obtained many of the expected benefits: additional visibility; back-issue handling; an improved production timetable; accounting and billing accuracy; a reduced workload for the treasurer; guidance about library subscriptions; proper legal procedures for authors' rights; and new advertising. However, it also identified areas that needed improvement, especially in subscription fulfillment and mailing list maintenance. Rebecca Simon, the director of UC Press Journals Division, met with the Committee in Phoenix to answer questions and respond to concerns. We feel confident that the difficulties that have arisen in the first year are indeed transitional, and we are pleased, on balance, with the effects of the agreement. The Committee will continue to monitor the arrangement in the coming year.

I am very grateful to the many volunteers who serve on the editorial boards and supervisory committees. The time and creative energy they devote is in large part responsible for the maturing of SMT as a scholarly society. I look forward to the fruits of their labor: another year of innovative thought and critical insights into music theory, published according to the highest standards.

—John Roeder

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).

SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenses, and Changes in Fund Balance 10/31/96–10/31/97

Revenues:

Membership receipts	\$1,610.00
<i>Spectrum</i> Proceeds	8,008.76
Interest income	2,272.66
Label sales	348.60
UCal press income*	5,015.57
UCal press payments	[-3,732.60]
Refunds and bank charges	[-408.11]
	13,114.88

Expenses:

<i>Spectrum</i> (vol. 18/2)	\$2,938.70
Newsletter	5,504.42
Office expenses (copies, postage, etc.)	3,274.16
Committees	5,187.44
RILM contribution	500.00
Miscellaneous expenses	1,869.44
	\$19,274.16

Summary:

Total Receipts	\$13,114.88
Total Expenditures	19,274.16
Receipts minus Expenditures	[\$-6,159.28]

*U Cal transactions:

Total Income	\$19,831.00
Cost of Sales	[-8,395.88]
Operating expenses	[-470.25]
Press Fee	[-5,949.30]
Balance to SMT	\$5,015.57

The full fiscal report for the Society, 1996–1997, is available from the Treasurer and was distributed at the business meeting in Phoenix. A comparison with last year's report is deceptive, as our affiliation with University of California is experiencing startup costs and changes in the reporting of expenses, which should stabilize by next year's report.

SMT Membership Reminder: It's Time to Renew

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 Betty Dover, University of California Press, Journals Division, 2120 Berkeley Way, #5812, Berkeley, CA 94720-5812; fax for VISA/MC only (510) 642-9917; <betty.dover@ucop.edu>.

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

Through your membership dues you help support the numerous free services offered by SMT—including networking services—as well as gain the opportunity to contribute to the Society's profile through committee participation. A complete listing of membership benefits may be found on the SMT website.

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

HELP!

We need the help of individual SMT members to identify prospective minority graduate students and junior faculty as recipients of travel assistance to the 1998 meeting in Chapel Hill. Please contact Kristin Wendland, chair of the SMT Committee on Diversity <ir002842@pop.mindspring.com>, or any member of the committee listed on page 3 with prospects' names and contact information. Thank you!

From the Committee on the Status of Women

The Committee on the Status of Women promotes gender equity and feminist scholarship in areas related to music theory and serves as a repository of information about women and music. The mission of the Committee on the Status of Women is to be of service to the Society for Music Theory in matters that are critical to all music theorists.

The development of CSW well reflects the Society's actions in acknowledging that conditions for women and minorities have consequences for all SMT members. In Phoenix, SMT members celebrated the culmination of CSW's first decade, focusing on putting achievements in gender equity and feminist scholarship into perspective. Nadine Hubbs was a superb Organizer, Chair, and Moderator of this session, with assistance from other CSW members (David Loberg Code, Elizabeth Sayrs, Fred Maus, Andrew Mead, and Helen Brown). "Celebrating a Decade of Achievement in Feminist Scholarship and Equity," featured an outstanding and provocative quintet of speakers and topics: Marcia Citron (Rice University)—"Gendered Analysis in the Classroom: Opportunities and Challenges"; Susan C. Cook (University of Wisconsin—Madison)—"Musicology Undisciplined: A Feminist Fantasy"; Ellie M. Hisama (The Ohio State University)—"Feminist Musical Discourses"; Marianne Kiellian-Gilbert (Indiana University)—"Gender, Minority, and Power"; and Fred Everett Maus (University of Virginia)—"Creating Musical Adults."

CSW welcomes Elizabeth Paley (University of Wisconsin) as the new graduate student on the Committee. Elizabeth's three-year term began with the Phoenix meeting. The terms of Rosemary Killam and Elizabeth Sayrs were extended an additional year to allow them time to complete comprehensive CSW projects. Rosemary is organizing a summer seminar in feminist analysis, while Elizabeth Sayrs is completing revision of the CSW "Bibliography of Sources Related to Women's Studies, Gender Studies, Feminism, and Music." There are now two versions of this resource available from either the SMT or the CSW homepage: 1) alphabetized by author and 2) grouped into topical categories. Elizabeth is currently finishing the frames version and continuing to add annotations and keywords. CSW invites everyone to explore the bibliography and to participate in keeping this comprehensive resource up-to-date by contributing additional citations or annotations of current citations. Questions about the bibliography may be sent to Elizabeth at <sayrs.1@osu.edu>.

In addition to the bibliography, the CSW website, located at <<http://www.wmich.edu/musictheo/csw.html>>, includes an Archive of Syllabi from Women & Music Courses, Guidelines for Non-Sexist Language, information on the CSW Mentoring Associates Program, and CSW activities from the 1995–1997 SMT conferences. David Loberg Code continues to maintain and update the website. Questions or comments about the CSW website may be sent to him at <code@wmich.edu>. The next sections of the website to be updated are the Guidelines and the Course Syllabi, a project that will be coordinated by Fred with help from Nadine and Elizabeth Paley.

The Mentoring Pilot Program is underway with increasing number of pairs of mentors and mentees. David, Helen, Andy, and Gretchen Horlacher are revising the Questionnaire, writing a follow-up survey, compiling guidelines, and planning for the next phase of the program. Questions about the Mentoring Program may be directed to <helen@purdue.edu>.

The SMT meeting in 1998 will provide the opportunity for CSW to present a feminist analysis special session, featuring performance and analytic interpretations of works by Joan Tower, whose presence at the meeting will be sponsored by CSW. Questions about CSW and its activities may be directed to its chair, Helen Brown, at <helen@purdue.edu>.

SMT Archives Move

The official Archives of the Society for Music Theory for the years 1977–1992 have now been deposited at the Music Library of the University of Maryland in College Park. The Archives contain the organizational papers of SMT and include such things as committee minutes, conference programs and packets, and correspondence, as well as a complete run of *Music Theory Spectrum* and the SMT Newsletter. A finding aid for the material will be prepared by the University staff under the direction of its Curator of Special Collections in the Performing Arts, Bonnie Jo Dopp, and should be available some time in 1998.

Additions to the Archives will be made annually. Anyone who is holding any material that is related to the operations or activities of SMT (including its various committees) is encouraged to contact the SMT Archivist so that the Executive Board can determine whether this material should be included in the permanent collection. Guidelines for inclusion including a deposit form are now being prepared and will be published in the near future. For further information contact Stephen Soderberg, SMT Archivist, by e-mail at <ssod@loc.gov> or by telephone at (202) 707-1051.

From the Committee on Diversity

Since the Baton Rouge conference in 1996, the Committee on Diversity has been working on a number of projects to fulfill its mission "to promote diversity—of race, of culture, of values, and of points of view—within the Society." Three of those projects came to fruition before and during the Phoenix meeting. First, the SMT Committee on Diversity webpage was completed. It may be linked to via the SMT Committees page, or accessed directly at <www.emory.edu/MUSIC/diverscomm.html>. Second, the committee presented a Special Session in Phoenix, "Expanding the Analytic Canon: A Practicum" organized by Kristin Taavola, on Friday evening, October 31. Ten members and supporters of the Committee on Diversity discussed a cross-section of non-traditional examples, including lesson plans, background readings, bibliographic resources, and discographies. The participants included Keith Waters (University of Colorado, Boulder), Vincent Benitez (Bowling Green State University), Eric Lai (Baylor University), Kristin Taavola (Sarah Lawrence College), Kristin Wendland (Morris Brown College), Dave Headlam (Eastman School of Music), Yayoi Uno (University of Colorado), Ellie Hisama (Ohio State University), Ann Hawkins (University of South Florida), and Dwight Andrews (Emory University). Third, in an effort to work with the AMS Committee on Cultural Diversity in Phoenix, members of the SMT Committee on Diversity joined the AMS Committee on Cultural Diversity's Breakfast Planning Meeting and the Seminar for Visiting Students on Saturday.

The committee obtained SMT Membership Statistics, compiled by SMT Treasurer Cynthia Folio from the University of California database. Part II, Ethnic Origin, shows that out of the 379 SMT members who responded to the question regarding ethnicity on the membership form (out of 842 total members), 86% are Caucasian, 4% are Hispanic, 5.5% are Pacific Islander, 2% are African American, <1% are Native American, and 2% are Other.

The committee has been continuing its efforts to increase minority membership and participation in the SMT. This fall, individual members of the committee invited music faculty from historically black colleges and other colleges and universities to attend the Phoenix meeting, but more individual communication is needed. At the Phoenix meeting, the SMT Board resolved to allocate \$2,000 to the Committee on Diversity to help bring minority theorists to the 1998 meeting in Chapel Hill. The committee is grateful to the Board for this show of support for the diversity initiative.

Plans and projects for 1998 include devising and implementing a strategy for identifying prospective minority theorists (junior faculty and graduate students) to receive financial assistance for travel to Chapel Hill, and guidelines for disbursing the money allocated to the committee for this purpose; submitting a proposal for a Special Session at the Chapel Hill meeting; finishing the electronic bibliography begun last year, putting it on our webpage, and submitting it to a journal for publication; continuing our work with the Committee on the Status of Women and the Committee for Professional Development on the SMT Mentoring Project; finding more direct ways to reach out to potential new minority members (each committee member will endeavor to bring one minority student or faculty member to Chapel Hill next year); possibly hosting a summer workshop for theory faculty; and ongoing work with the AMS Committee on Cultural Diversity.

We appreciate support for the work of this committee from the SMT Board, officers, and other committees, and we welcome comments and suggestions from all SMT members. Please send suggestions to Kristin F. Wendland, 643 Delmar Ave. SE, Atlanta, GA 30312; <ir002842@pop.mindspring.com>.

Music Theory Online

When MTO began in early 1993, the World Wide Web was in its technological infancy. Many of the possibilities that are now commonplace, or quickly becoming so, either did not exist or existed only in rudimentary form. What back then seemed "pie in the sky"—full-blown multimedia—is now a reality. MTO began publishing on the Web in early 1995 and has increasingly incorporated more of the technological advantages offered by the Web. With volume 3.5, we have caught up, so to speak, with the ever advancing edge of web technology. 3.5 contains three large-scale multimedia essays that integrate graphics, sound, and film clips with text. Those who have not yet seen the issue should point their web browsers at the page listing all MTO tables of contents <<http://smt.ucsb.edu/mto/issues/issues.html>>, and follow the link to volume 3.5.

The newest aspect of MTO's evolution as a multimedia electronic journal is the implementation of a Real Audio server on our Internet host. The server will allow us to offer recorded sound instead of MIDI files only, which is what we have done up until now. The server "streams" the digitized audio signals over the network in a highly compressed, proprietary format (.RA files), which means that sound begins to play within seconds, and continues to play while the audio file streams in. To hear .RA files, users must be equipped with a Real Audio player, available free for the major hardware/software platforms from the Real Audio website <<http://www.realaudio.com>>. The server will make it easier for MTO to provide sound, and more efficient for subscribers to hear the audio component of future MTO essays.

As announced in volume 3.5, Robert Judd, MTO Manager and interim mto-talk Manager, is leaving the staff to take up the post of AMS Executive Director. Bob was one of the first people involved with MTO, and we thank him for the years of dedicated service he has given us. Two new appointees will take over, Ichiro Fujinaga (Peabody Conservatory, Johns Hopkins University) as MTO Manager, and Jay Rahn (York University) as mto-talk Manager. Brian Alegant's term as Reviews Editor is also at an end. He has been most effective in delivering informative, quality reviews of a wide variety of books. I look forward to working with our new staff members as MTO enters its sixth year.

Subscribers should watch for forthcoming articles, by Lawrence Zbikowski on metaphoricity in music, Stephen Soderberg on diatonic theory (a "White Note Fantasy"), and Jay Rahn on Marchetto's tunings. Authors are invited to submit essays at any time to the General Editor <mto-editor@smt.ucsb.edu>. Submissions should be prepared according to the MTO author guidelines, available through a link on the MTO homepage.

**Warehouse Sale
SMT Members and Library Subscribers Only**

All back issues of *Music Theory Spectrum*
now stored at Temple University must be sold!
All volumes and issues up to 18/2 are available except vol. 1 and vol. 16/1.
These prices go into effect March 1, 1998
and end September 1, 1998, so order soon!

	Regular	Student	Libraries
Price per volume/issue:	\$12	\$10	\$14
For orders of more than one:	\$10	\$8	\$12
Almost-complete set: (vol. 2-18/2, except 16/1)	\$210	\$175	\$250

For mailings outside the U.S. and Canada, add \$5 mailing for each volume or issue or \$50 for package order. Order directly from Cynthia Folio, SMT Treasurer, Esther Boyer College of Music, Temple University (012-00), Philadelphia, PA 19122-6079; (215) 204-8316; <cfolio@vm.temple.edu>

From the Committee on Networking Operations

The Society owes much to three members of the Committee on Networking Operations (NC) who have served the Society for the last three years and who are stepping down from their current duties: Robert Judd, Jane Clendinning, and William Renwick. Robert Judd, who served us as MTO manager and, for the last year, as acting mto-talk moderator, has accepted a position as the chief administrator of AMS, and will no longer serve on this committee. William Renwick, who has served as smt-database director, also conceived of the Virtual Poster Session and was its first administrator. He has stepped down from both positions. Jane Clendinning deserves special thanks for her service for the last three years as smt-list manager, and for agreeing to continue in this capacity since November while we searched for the right person to replace her.

New Appointments. There have been five new appointments to the NC: Jay Rahn, Ichiro Fujinaga, Dave Headlam, Robert Kosovsky, and Jocelyn Neal. Jay Rahn (York University) is our new mto-talk moderator. This position was previously held by Claire Boge, and has been filled on an interim basis by Robert Judd. Ichiro Fujinaga (Peabody Conservatory) will take over from Robert Judd as MTO Manager. Fujinaga, who has vast experience in computing, worked on the Optical Music Recognition project at McGill University. Dave Headlam (Eastman School of Music) will be our new Virtual Poster Session Manager. He demonstrated his expertise in Macromedia Director and web design in a recent article in MTO 3.5., and will use these skills to revitalize the VPS. Robert Kosovsky is a librarian at the Music Division of The New York Public Library for the Performing Arts (at Lincoln Center), and a doctoral candidate at the Graduate School of the City University of New York; in addition, he teaches part-time in the Extension Division of the Mannes College of Music and the Belz School of Music of Yeshiva University, and is listowner of the internet e-mail list, OPERA-L. We are delighted that he has agreed to take on management of smt-list as well, replacing Jane Clendinning. Jocelyn Neal (doctoral student at Eastman School of Music) joins the committee as our first student member. Jocelyn, who prepared the last two issues of the online version of the SMT Newsletter, will continue doing this job as an official committee member. Jane Clendinning will continue on the NC as smt-list alternate, so that we can continue service on those occasions when the primary manager needs to be away from the computer for an extended period of time.

Regional Societies Page. At SMT Baton Rouge, we proposed a Regional Society link for our website. The idea was to duplicate from the SMT Newsletter the list of U.S. Regional Theory Societies and

U.S. societies governed by graduate students, with hot links to take the user to the homepage for each organization. When we implemented this service, only one regional society had a webpage. A year later, our page is linked to homepages for the Georgia Association of Music Theorists, Music Theory Midwest, Music Theory Society of New York State, Music Theory SouthEast, Rocky Mountain Society for Music Theory, South Central Society for Music Theory, and Indiana University Graduate Theory Association. We expect others to follow.

Glimpse. A new service has been added to the SMT website, Glimpse, a powerful indexing and query system that allows users to search all public archive areas on an Internet server. A simple graphical interface for Glimpse on our server is at the URL <<http://smt.ucsb.edu/ghindex.html>>. There is a link to Glimpse near the top of the SMT homepage <<http://smt.ucsb.edu/smt-list/smthome.html>>. We hope that visitors to our site will find the new service valuable.

New Used Book Services. The NC recently introduced two new complementary web services: a Used Book Corner and a Book Seekers page. The two pages allow users to post information about books they wish to sell (Used Book Corner) or buy (Book Seekers). Additionally, they provide contact information (name, e-mail address) so that others can get in touch and arrange a sale/purchase. The pages use forms to collect data on the books from the user, and the information is registered in separate, searchable databases. For searching, users can either list the entire contents of the databases, or can search them on an author's last name or a title word. Items remain in the database for up to eight weeks depending on when they are registered. A maintenance program, which runs on the first of every month, removes expiring registrations and mails a notice to sellers/seekers warning them that their listing has expired. Users may repost the item by submitting another registration form. The book pages are intended for exchange of scholarly materials related to study and research in music theory. Postings are invited from private individuals, not from commercial publishers. The service is free of charge. SMT receives no commission on sales, makes no warranties, and bears no legal responsibility for arrangements or terms of sale worked out between seller and buyer. The new services can be accessed from the main menu of the SMT webpage <<http://smt.ucsb.edu/smt-list/smthome.html>> under Online Services. Special thanks to Lee Rothfarb, our system administrator, for conceiving of this service, and for his excellent implementation.

Online SMT Archive Planned. At the SMT Conference in Phoenix, our proposal for an SMT Archive Page was approved. This page will contain historical information about the Society, initially including, but not limited to: elected officials and board members, appointed committees (standing and *ad hoc*), publication awards, other offices (e.g., legal advisor, and archivist), society activities (conference locations, dates, etc.), links to online newsletters, conference abstracts, and the like. It is expected that we will add to the information to a) keep it current; b) reflect any changes in the society's administrative structure; c) encompass future activities. The new pages will be implemented by the Networking Operations Committee in consultation with the Society Archivist and the Publications Committee.

Improved Services. Lee Rothfarb, Boethius System Administrator, has made many improvements to the SMT server and services. Among these are an external 2-Gigabyte disk brought online for more storage capacity; implementation of the Apache Web Server, which is faster and offers a number of features not available on our old software; implementation of Glimpse search utility (see above); an operating system upgrade; a Real Audio Server, which makes it possible to offer audio files of recorded music online in a highly compressed and efficient format, and an online nominations form for Publication Awards. 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 on the SMT homepage.

SMT ONLINE ADDRESSES

- SMT homepage: <<http://smt.ucsb.edu/smt-list/smthome.html>>
- MTO homepage: <<http://smt.ucsb.edu/mto/mtohome.html>>
- SMT Help Desk: <<http://smt.ucsb.edu/help/smt-help.html>>
or <help@smt.ucsb.edu>
- List managers:
 - <smt-editor@smt.ucsb.edu> (smt-list)
 - <talk-editor@smt.ucsb.edu> (mto-talk)
 - <mto-editor@smt.ucsb.edu> (mto editor)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Other addresses: <addresses@smt.ucsb.edu>

- RILM (replacement for the SMT bibliographic database):
<<http://rilm.cic.net>>

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

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

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

SMT / AMS '97

Between October 29 and November 2, 1997 (Halloween weekend!), members of the Society for Music Theory joined with members of the American Musicological Society at the joint Annual Meeting of the two Societies in Phoenix, Arizona. A total of 1,250 persons registered for the meeting: 734 were AMS members, 218 were SMT members, and 128 were members in both societies, with about 400 student/retired registrants. The SMT meets every two-to-three years with the AMS (Montréal, 1993, New York, 1995), and following meetings of just the SMT in Chapel Hill, NC, next year, and Atlanta in 1999, it will meet again with the AMS, the American Musical Instrument Society, the Society for Technology in Music Instruction, the Canadian University Music Society, the College Music Society, the Lyrica Society, the Society for Ethnomusicology, and the Sonneck Society for American Music in Toronto in the year 2000.

This was the twentieth annual meeting of the SMT, and this important milestone in the Society was commemorated at the Meeting with a special Plenary Session on Saturday afternoon, where a panel of invited participants, moderated by SMT President Joe Straus, and including Patrick McCreless, Judy Lochhead, Richard Cohn, Joel Lester, Robert Morris, and Janet Schmalfeldt, addressed the topic Music Theory: Practices and Prospects. This session generated much discussion among those fortunate enough to have attended, and it continues to inspire some good debate on MTO and in other forums.

The SMT Program Committee (chaired by Roger Graybill, and including Thomas Christensen, Patricia Hall, Peter Kaminsky, Henry Klumpenhouwer, Robert Snarrenberg, and Joseph Straus) put together a marvelous and very impressive program, consisting of over twenty-five sessions. These included eleven regular sessions, eight special sessions, two poster sessions, and seven joint AMS/SMT sessions. The sessions ranged from Bach to Stravinsky, with others devoted to Similarity Relations, Serialism, Transformational Theory, Post-War Music, and Twentieth-Century American Music. Technological issues were well represented at sessions concerning Computer Imaging, Current Research in Music Cognition and Aural Training, and Computers and the Analysis of Twentieth-Century Music. The joint AMS/SMT sessions presented the opportunity for our two societies to benefit from each other's presence, and these sessions were most engaging. One examined music theory from the fourteenth through seventeenth centuries, another investigated "Personification and Metaphor in Mozart and Beyond," another Lutoslawski and Schnebel. Three additional joint sessions examined "Embodiment, Voice, and Narrative in Nineteenth-Century Music," "Forms Revisited," and, finally, "Phenomenology, Cognition, Body, and Performance." A number of SMT special sessions featured topics such as that given by the Committee on the Status of Women, entitled "Celebrating a Decade of Achievements in Feminist Scholarship and Equity." Other special sessions concerned "Becoming Visible in the Field of Music Theory," and "Engaged Theory for Musicians: A Participatory Workshop." Sessions outside the canon included joint AMS/SMT sessions devoted to jazz and improvisation, and one entitled "New Analytic Tracks in Popular Music." A separate SMT session was concerned with the analysis of different performances of the jazz standard "Stella by Starlight," with a response from Allen Forte. Other sessions investigated World Musics and Cross-Cultural Influence, and Expanding Our Communities for Musical Discourse.

Most of the sessions were held in the Phoenix Civic Plaza Convention Center, an enjoyable two-to-three block walk from the Phoenix Hyatt Regency Hotel, the Conference Hotel. Phoenix's warm, dry days and pleasant cool evenings were a welcome respite for most of the conference participants, particularly those from cooler climes. A number of attendants enjoyed investigating some of Phoenix's sites, including the Herberger Theater Center at Symphony Hall, the Heard Museum of native American Art, and the campus of Arizona State University in nearby Tempe, which features the Gammage Auditorium, designed by Frank Lloyd Wright. Many of those interested in Wright made the journey out to Taliesin West in Scottsdale, to see one of the architect's structures, built as a winter home for students from his Wisconsin school in 1937.

The chair of the AMS Local Arrangements, Amy Holbrook, and all the members of her committee from Arizona State University, the host institution, worked very hard to insure a successful conference for both Societies. She went out of her way on many occasions to be certain that the SMT's needs were met, and I owe her a debt of gratitude for all the assistance she gave me as SMT liaison on the Local Arrangements Committee. —Steve Lindeman

SMT 1998: Chapel Hill, North Carolina

The twenty-first annual meeting of the Society for Music Theory will be held at the Omni Europa Hotel and the University of North Carolina at Chapel Hill, December 2–6. For the first time in the history of the Society the role of keynote speaker will be filled by a performance group, the eminent New York-based contemporary ensemble "Speculum Musicae." Founded in 1968 by a distinguished group of performers including Ursula Oppens and Fred Sherry, the group is currently artist-in-residence at Columbia University. At the 1998 meeting "Speculum Musicae" will take part in the plenary session and offer a Saturday-night concert of recent art music.

The Omni Europa Hotel is located several miles from the university on 1 Europa Drive. Special bus service will be provided between the hotel and the University of North Carolina campus for conference events. Long-distance travelers should fly into Raleigh-Durham International Airport, which has convenient access to the hotel via the Omni-Europa shuttle or commercial taxi service. Members coming from major cities east of the Mississippi are encouraged to investigate Midway Airlines, a subsidiary of American, which has direct jet flights to Raleigh-Durham.

The University of North Carolina at Chapel Hill, the oldest state university in the country, was founded in 1795. A two-hundred-year-old oak tree that witnessed the event still lies at the heart of the campus. Within walking distance of the oak tree is Franklin Street, a venue lined with varied shops specializing in North Carolina pottery and other local crafts as well as restaurants offering Southern cuisine—shrimp and grits, cornbread, sweet tea, barbecue, and pecan pie.

Chair of the conference Program Committee is Severine Neff (University of North Carolina at Chapel Hill, <sevneff@aol.com>); chair of the Local Arrangements Committee is Thomas Warburton (University of North Carolina at Chapel Hill, <twarburt@email.unc.edu>). Members of the Program Committee are Brian Alegant (Oberlin Conservatory), John Covach (University of North Carolina at Chapel Hill), Fred Lerdahl (Columbia University), Peter Schubert (McGill University), Deborah Stein (New England Conservatory of Music), and Janet Schmalfeldt (Tufts University).

SMT Nominations

SMT offices open for the 1998 election include President-Elect, Treasurer, and two members of the Executive Board. SMT members who would like to submit nominations for President-Elect or Executive Board Members should contact Jane Clendinning, chair, SMT Nominating Committee, School of Music, Florida State University, Tallahassee, FL 32306-1180; <jane_c@cmr.fsu.edu>. According to the SMT bylaws, nominations for Treasurer are made by the SMT Executive Board; suggested nominees for this office should be directed to SMT President Janet Schmalfeldt, Department of Music, Tufts University, 20 Professors Row, Medford, MA 02155; <jschmalf@emerald.tufts.edu>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

Future SMT Meetings

1998	December 2–6	Chapel Hill, North Carolina (Omni Europa Hotel)
1999	November 18–21	Atlanta, Georgia (Renaissance Atlanta Hotel Downtown)
2000*	November 1–5	Toronto, Canada (Sheraton Center)
2001	date not set	Philadelphia, Pennsylvania

*The 2000 conference is a joint meeting with the American Musicological Society, the American Musical Instrument Society, the Society for Technology in Music Instruction, the Canadian University Music Society, the College Music Society, the Lyrica Society, the Society for Ethnomusicology, and the Sonneck Society for American Music.

1998–2000 Membership Directory

The biennial SMT membership directory is being published and will be sent out under separate cover this spring. Watch for it soon!

Music Cognition Group

The Music Cognition Group sponsored both a special session and a poster session at the Phoenix meeting. The special session, "Cognition Research in Music Theory: A Ten-Year Retrospective" (organized by session moderator Mina Miller and MCG chair Helen Brown), celebrated the tenth anniversary of MCG with a short history of the group, summaries of recent theoretical and experimental work in music cognition, and a glimpse at some new developments, presented by David Butler, David Huron, Elizabeth West Marvin, Rosemary Killam and Philip Baczewski, and Eugene Narmour. Our thanks to Sheryl Skifstad, who hosted a great anniversary party for that session. The poster session, "Current Research in Music Cognition and Aural Training" (organized by Helen Brown and Steve Larson), provided a well-attended opportunity to exchange ideas on memory, diatonic sets, listening skills, and melodic expectation in an informal setting. Posters were presented by Rita Aiello, Rene Van Egmond and David Butler, Philip Baczewski and Rosemary Killam, Steve Larson, Sheryl Skifstad, and Scott Spiegelberg.

Two helpful electronic resources are now available to members of MCG. Both the website <<http://pcb2.acs.unt.edu/smtmcg/>> and the electronic discussion list were created by Philip Baczewski (to subscribe to the electronic discussion list, contact Phil <baczewski@unt.edu>). For next year's SMT meeting, MCG will propose a poster session reporting recent research on music cognition. In addition, a proposal for a special session on analysis from the perspective of cognition is being drafted. The MCG electronic discussion list will distribute details.

Interest Group in Jazz Theory and Analysis

The Jazz Special Interest Group (called SMT-Jz by its members) met for its third annual luncheon during the Phoenix convention. A main item on the agenda was celebrating the success of its first panel presentation, called Alternate Takes—on the song "Stella By Starlight," which was very well received. Papers were presented by Cynthia Folio, J. Kent Williams, Steve Larson, Steve Lindeman, and Henry Martin. Allen Forte served as a respondent. The presentation began with Martin showing a film clip of the movie, *The Uninvited*, which is where the Victor Young song first appeared in 1944. The papers of the panel will be published as a symposium in the *Annual Review of Jazz Studies*, of which Henry Martin is Associate Editor. Allen Forte has agreed to develop his remarks on the song into a paper to be included with the others for the *Annual Review*.

Four SMT-Jz members have work appearing in a special edition of *The Annual Review of Jazz Studies* (No. 8): special edition on jazz music theory, which was available for viewing at the luncheon. The *Annual Review* is available from Scarecrow Press at (800) 462-6420.

The last item discussed was a proposal for a panel for next year's convention at Chapel Hill. After various ideas were discussed, the group settled on the theme: After Bebop: Outside and In. The idea is that after bebop, there were numerous jazz styles that developed from bebop or reacted against it. Papers could focus on groups, styles, or pieces that reflect these reactions or accommodations. Steve Strunk agreed to serve as organizer for this panel, with Keith Waters and Henry Martin assisting in evaluating proposals.

Henry Martin is continuing as Chair of the Group. He can be contacted at <martinh@newschool.edu> or (212) 229-5896, ext. 309. Those wishing to be on the SMT-Jz listserv should contact Steve Larson at <steve@darkwing.uoregon.edu>.

Music Theory and Philosophy Interest Group

The Music Theory and Philosophy interest group of SMT is open to all society members interested in the intersection between music-theoretical and philosophical topics, including aesthetics, musical metaphysics, and the nature of "musical" knowledge. The principal activity of the group is to prepare special topic and/or coordinated paper submissions for inclusion on SMT programs. The group met again at the Phoenix meeting, and a session proposal is in the works.

Members interested in the Philosophy interest group may contact Fred Maus <fem2x@faraday.clas.virginia.edu> or Justin London <jlondon@carleton.edu>. The Interest Group maintains an e-mail listserv for communication and discussion; for subscription information contact <owner-mtp-prop@virginia.edu>.

GENERAL NEWS

Buffalo Symposium

This past July the Music Department at SUNY-Buffalo sponsored a symposium on "Neo-Riemannian Transformations: Mathematics and Applications." The topic springs from recent work of Richard Cohn, Brian Hyer (whose *Journal of Music Theory* article "Reimag(in)ing Riemann" won the SMT Outstanding Publication Award in 1996), Henry Klumpenhouwer, and David Lewin, among others. The Organizing Committee for the event was comprised of David Clampitt, John Clough, Cohn, and Jack Douthett.

Participants in the symposium included scholars from The University of Alberta (Klumpenhouwer), The University of Chicago (Clifton Callender, Adrian Childs, Cohn), Cornell University (Carol Krumhansl), Harvard University (Edward Gollin, Lewin), The University of New Mexico (Douthett), SUNY-Buffalo (Clough, Nora Engebretsen, Martha Hyde, Jonathan Kochavi, Erik Ona, and Charles J. Smith), Yale University (Clampitt), and the Library of Congress (Steven Soderberg).

The group met for two days of presentations (each morning) and roundtable discussions (each afternoon) ranging over various aspects of the topic—historical, mathematical, pedagogical, cognitive-perceptual, compositional, and music-analytical. Plans are underway for publication of papers issuing from the symposium.

Generation Music: New Graduate Student Journal

A new publication, "generationMusic," is available for graduate students in music theory, hosted by the University of Iowa, and located at <<http://www.uiowa.edu/~music/grmusic/>>. All are invited to sample, preview, critique, and comment on the site.

Graduate students are encouraged to take their best work and publish it at the site. Guidelines for authors are available online, or contact Christopher Pitchford, TA, Music Theory, University of Iowa; <cpitchfo@blue.weeg.uiowa.edu>.

Database for Italian Music Theory and Aesthetics

Saggi musicali italiani (SMI), a database for Italian Music Theory and Aesthetics, makes available in electronic form major musical treatises and significant journal articles written in Italian. This database intends to make it possible to download, browse, and search documents pertaining to this field, taking as its model the *Thesaurus Musicarum Latinarum*, which has already become an indispensable tool for scholars of Medieval and Renaissance music theory.

In order to use the SMI, you should first subscribe by sending this one-line message (without quotes and brackets, of course) "subscribe smi-L <your first and last name here>" to <listserv@piano.ucs.indiana.edu>. Direct questions to Andreas Giger, Indiana University School of Music, Bloomington IN, 47405; (812) 855-6889; <agiger@indiana.edu>.

Milton Babbitt Symposium

(May 2, 1998)

A symposium in honor of Milton Babbitt will be held at the Library of Congress on May 2, 1998. Joseph Dubiel, Allen Forte, Marion Guck, Andrew Mead, Robert Morris, Joseph Straus, and Robert Taub will read papers on topics related to Milton Babbitt's work as a composer, theorist, and teacher. A complete program will soon be available.

Over the past 30 years Mr. Babbitt has been actively involved with the Music Division of the Library of Congress, serving as a consultant on the Coolidge Foundation Committee and lending invaluable assistance regarding the commissioning of the works of other composers. Mr. Babbitt's own works commissioned by the Library of Congress include his String Quartet No. 4, The Joy of More Sextets, and his Piano Quartet. Recently Mr. Babbitt agreed to donate his papers to the Music Division. When it becomes available, the Babbitt Collection will be of special interest to those scholars who wish to study the impact of serialism on American music, the introduction of Schenkerian analysis and set theory into virtually all American university music curricula, and the history and impact of synthesized sound.

The symposium will be held in the Coolidge Auditorium in the Library's Jefferson Building, where several of Babbitt's works have been premiered. The Auditorium is located in the Jefferson Building of the Library of Congress across from the Capitol Building. The symposium will begin at 10:00 a.m. and end at around 5:00 p.m. with about an hour and a half for lunch. Since the symposium is being underwritten by a grant from the Krasnoff Gift Fund, there will be no attendance fee. To make a reservation or for more information, please contact Stephen Soderberg; (202) 707-1051; <ssod@loc.gov>.

SUMMER DEVELOPMENT OPPORTUNITIES (additional summer seminars are listed in the Newsletter Supplement)

CMS Summer Workshops

The College Music Society sponsors several opportunities for professional development. Its offerings in 1998 include three workshops of special interest to theorists, along with two others of broader scope—An Invitation to the Music of Vietnam, and World Music. More complete information on the three theory workshops is provided below. For additional information, or for information on the World Music or the Music of Vietnam workshops, contact The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <cms.music.org>; or visit the CMS homepage at <<http://www.music.org/>>.

Rhythmic Concepts in Undergraduate Theory (June 27, 1998) Northwestern University, Evanston, Illinois.

This one-day workshop will provide teachers with new strategies for the teaching of rhythmic concepts in the undergraduate theory curriculum. Emphasis will be placed on the importance of listening and responding to the aural stimulus well before considering the typical classification of meters or performing/transcribing series of specific rhythmic patterns. Other topics include introduction of meter and the quality of measuredness, the rhythmic organization of other musical domains (tonal, textural, durational) and their coordination, and form as a temporal process of articulated motion and flow (musical seams, phrase rhythm, and hypermeter). Several specific classroom strategies will be demonstrated. A case will be made for the study of long-span metric organization as essential to memorization and interpretation.

This one-day intensive workshop will be led by John Buccheri, Chair of Academic Studies and Composition at the Northwestern School of Music. Tuition: Before June 15: CMS members, \$65. Non-CMS members, \$100. After June 15: CMS Members, \$80. Non-CMS members, \$125.

Sparking Aural Imagination: Music Theory Pedagogy (June 14-20) University of Oklahoma, Norman, Oklahoma

Historically, music theory has been taught via written explication. However, current thinking in the profession has identified a renewed interest in aural learning theory and a critical need to develop effective methodologies for teaching theory aurally. The hands-on, ears-on, six-day workshop, hosted by the Gail Boyd de Stwolinski Center for Music Theory Pedagogy, will provide an excellent opportunity to develop skills for enhancing aural imagination in the classroom. This participation-based experience will provide mental rehearsal strategies to improve performance. Attendees will also learn current trends in recent aural theory research. Other topics covered in the coursework include software available for aural theory training and networking opportunities via Internet webpages. During this course, participants will have the opportunity to spend significant time with aural theory pedagogy experts. Attendees will benefit greatly from the interactive experiences which can then be translated into meaningful classroom activities.

Faculty includes Ann Blombach, John Buccheri, James Faulconer, Alice Lanning, and Michael Rogers. Tuition: Before April 30: CMS members, \$365. Non-CMS members, \$465. After May 1: CMS members, \$425. Non-CMS members, \$550. Graduate credit (2 hours) is available.

Music Technology (June 12-17) Illinois State University, Normal, Illinois

This year's Center for Professional Development in Music Technology will provide beginning to intermediate levels of training with three tracks of Internet Web design, multimedia development, and computer-aided composing and performing. The five-day experience will give participants the opportunity to explore these possibilities, seek answers to questions related to music technology, and work in a cross-platform environment with the large resources of music software, hardware, and well-qualified professional expertise on hand in the arts technology program at Illinois State. Instruction will consist of lecture and demonstration, followed by hands-on experiences in the four Macintosh and Windows labs. Many special activities are planned, including a night at the Illinois State Shakespeare Festival and presentations by a digital artist, a multimedia CD-ROM developer, and a Finale expert. Registration is available for "Internet Observers" who would like private access to RealAudio broadcasts of the lectures over the Internet and access to the Web-based teaching materials used.

The primary faculty are David Williams, Peter Webster, and Frank Clark. Additional Illinois ORAT staff support will be provided by Jonathan Monhardy, James Bohn, Jody DeCremer, and David Kuntz. For more information, see <<http://www.orat.ilstu.edu/cmscenter/>>. Tuition: Before April 30: CMS members, \$400. Non-CMS members, \$500. Internet Observer, \$150. After May 1: CMS members, \$475. Non-CMS members, \$600. Internet Observer, \$200.

Macro Analysis Creative Research Organization

(May 28–29)

MACRO (Macro Analysis Creative Research Organization) has announced that the 1998 MACRO workshop will be held May 28–29 at the Monona Terrace in Madison, Wisconsin. The workshop will feature presentations and activities that use macro techniques as a springboard to the enhancement of all aspects of performance, pedagogy, analysis, composition, and informed listening. For registration information, please contact: Jamie L. Henke, Chair, 717 Lowell Hall, 610 Langdon Street, Madison, WI 53703; (608) 263-6822; <jamie.henke-paustian@ccmail.adp.wisc.edu>.

Intensive Program in Cognitive Musicology

(August 3–13) Jyväskylä, Finland

Open to students studying musicology and related disciplines such as psychology, philosophy, computer science, etc., the course is free to students. Travel costs will also be paid to successful applicants. Tutors include Antonio Camurri, Marc Leman, Jukka Louhivuori, Alan Marsden, Albrecht Schneider, Takala Tapio, Mari Tervaniemi, and Toiviainen Petri. Further details are available from Jukka Louhivuori, University of Jyväskylä, Department of Music, P.O. Box 35, 40351 Jyväskylä, Finland; <Jukka.Louhivuori@jyu.fi>, or from the URL <<http://www.jyu.fi/musica/IPC98.html>>.

Third International Schenker Symposium

(Proposal deadline: October 1)

The Mannes College of Music, Joel Lester, Dean, announces the Third International Schenker Symposium, to be held Friday through Sunday, March 12–14, 1999. It is hoped that this symposium, like those held in 1985 and 1992, will demonstrate the scope of scholarly and artistic work stimulated by Schenker. Anyone interested in presenting a paper is cordially invited to submit a proposal by October 1, 1998. For details please contact David Loeb, Co-Chair, Techniques of Music Department, The Mannes College of Music, 150 West 85th Street, New York, NY 10024; (212) 580-0210, ext. 249. E-mail inquiries may be addressed to Hedi Siegel at <heshc@cunyvm.cuny.edu>.

NEWS OF REGIONAL THEORY SOCIETIES

All regional and international theory societies reported here are independent organizations. Please direct correspondence to the contact persons listed in the sidebars on pages 15–16.

CALLS FOR PAPERS AND ARTICLES

Please note: due to an abundance of society news, only a limited number of calls appears in the Newsletter proper. Additional Calls for Papers, Conference Announcements, and Summer Development Opportunities appear in the enclosed Newsletter supplement. Please keep both the Newsletter and the Supplement handy when making plans.

GAMUT Journal

(Article deadline: May 31)

The Journal of the Georgia Association of Music Theorists especially welcomes articles dealing with theory of nonwestern and diverse music, or the influence of nonwestern music on western composers, for Volume 9, but articles dealing with any aspects of music theory, including pedagogy, analysis, history, and book reviews are welcomed. Contributors should submit four copies anonymously with an identifying cover letter and a short abstract of the article by May 31, 1998. Manuscripts should be double-spaced with one-inch margins. Documentation must be complete. Musical examples, tables, and diagrams should be camera-ready. Copyright privileges, if required for publication, should be secured in advance. Materials should be sent to Kristin Wendland, editor, 643 Delmar Ave. SE, Atlanta, GA 30312; (404) 622-4891; <kwendla@emory.edu>.

Theoria

(Call for Articles, Spring 1998)

Theoria, a journal devoted to all aspects of the history of music theory, is seeking manuscripts for publication in Volume 9. The journal welcomes articles concerned with any historical era and any society's music. Consideration will also be given to translations of treatises not currently available in English. We intend to publish in the summer of 1998. Articles should be prepared for blind reading, with the author's name included only in the cover letter. Inquiries and articles can be addressed to Howard Meltzer, College of Music, University of North Texas, 415 Avenue C, Room 247, Denton, Texas 76203; (940) 369-7542; <hmeltzer@cmm.unt.edu>.

Canadian University Music Society

The 1998 Annual Conference of the Canadian University Music Society will be held at the University of Ottawa May 27–30. The Program Committee hopes to present a balanced program comprising formal papers, roundtable discussions, lecture-recitals, and mini-concerts. The Congress of Social Sciences and the Humanities has identified health, migration/immigration, and the public good as overall themes for the congress; proposals were also invited for special joint sessions of CUMS with the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), and the Canadian Society for Aesthetics (CSA). For additional information, contact CUMS president Maureen Volk, School of Music, Memorial University of Newfoundland, Newfoundland, Canada; (709) 737-7486, fax (709) 737-2666; <mvolk@morgan.uccs.mun.ca> or consult the CUMS website at <<http://www.utoronto.ca/cums/>>.

The board of directors for 1997–1999 includes Maureen Volk (Memorial University of Newfoundland), president; Tom Gordon (Bishop's University), vice president; Johanne Rivest (Montréal), secretary; James Deaville (McMaster University), treasurer; Anne Hall (Wilfrid Laurier University), past president; and Glen Carruthers (Lakehead University), chair of the standing committee of institutional members. Current membership dues run from July 1, and are \$46 (Canadian) for regular members and \$25 for students, independent scholars, and retired persons. Membership applications should be sent to CUMS, c/o Becker Associates, Box 507, Station Q, Toronto, ON M4T 2M5, Canada. Members receive *The Canadian University Music Review*: a journal with a Canadian emphasis, containing refereed articles on a wide range of musical topics, as well as reviews of current books and records; the biennial CUMS Directory, providing a complete listing of full- and part-time personnel teaching in departments, schools and faculties at some forty-one Canadian universities offering degree programs and courses in music; and the CUMS Newsletter, published in late fall and in the spring.

Florida State University Music Forum

The FSU Music Theory Society held its annual Forum on Saturday, January 24, 1998. Presented papers covered topics in music theory from the seventeenth through the twentieth centuries. Elizabeth West Marvin (Eastman School of Music) gave the keynote address. For more information, contact Ellen Archambault, FSU Music Theory Society Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098; (850) 222-9538; <archam_e@cmr.fsu.edu> or James Mathes <mathes_j@cmr.fsu.edu>.

Georgia Association of Music Theorists

Georgia Association of Music Theorists (GAMUT) is a regional music theory society whose purpose is to advance music theory in Georgia, to create a forum for the exchange of ideas relative to the teaching of music theory, and to provide opportunities for professional growth and development through seminars, presentations, workshops, and other means. GAMUT meets annually, and membership is open to anyone with an interest in music theory. Please visit our website <www.emory.edu/MUSIC/gamut.html>, or link to it via the SMT Regional Societies Page.

This year, GAMUT will hold a joint meeting with Music Theory SouthEast at Emory University in Atlanta, Georgia March 13–14, 1998. Robert Gauldin will be the keynote speaker. Members of the program committee from GAMUT are Ron Squibbs (Georgia State University), chair, with Nick Demos (Georgia State University), Rudy Volkman (Paine College) and Kristin Wendland (Morris Brown College and Emory University). Kristin Wendland <kwendla@emory.edu> is also serving as local arrangements coordinator; contact her for additional information.

Current GAMUT officers include Kristin Wendland (Emory University/Morris Brown College), president, Rudy Volkman (Paine College), secretary; and Nick Demos (Georgia State University), treasurer. Membership dues of \$25 include annual meeting registration fee and subscription to the GAMUT Journal (dual memberships are \$30, students and retired faculty \$15, and students for meeting only, \$5). Address inquiries for back issues (\$10), subscriptions, manuscripts, proposals for reviews, or any other responses and communications to Kristin Wendland, Editor, 643 Delmar Ave. SE, Atlanta, GA 30312; (404) 622-4891; <kwendla@emory.edu>.

Volume 8 of the GAMUT Journal should be appearing in February 1998. The editorial committee is comprised of David Bernstein (Mills College), Rick Hermann (University of New Mexico), Theodore Mathews (Agnes Scott College), Severine Neff (University of North Carolina at Chapel Hill), and Frank Samartotto (University of Cincinnati).

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association will hold its Tenth Biennial Symposium in Music Theory March 6–7, 1998, on the I.U. Bloomington campus. Sessions will take place in the recently-built Sweeney Lecture Hall in the Simon Music Building; the keynote speaker will be Robert Gauldin (Eastman School of Music) whose topic will be "The Tyranny of Analytic Systems." Registration is \$15 (\$5 student/emeritus). Up-to-date information on travel, housing, etc., may be found at <<http://www.music.indiana.edu/som/theory/gta/symp98main.htm>>. If you have any further questions, please contact Artie Samplaski, 1998 Symposium, Graduate Theory Association, Indiana University School of Music, Bloomington, IN 47405; (812) 855-5716, fax (812) 855-4936; <asamplas@indiana.edu>. 1997–1998 officers of the IUGTA include Artie Samplaski, president; Claudia Millicent, vice president; and Elisabeth Honn, representative to the Dean's Advisory Committee.

McGill Symposium

The Music Graduate Society of McGill University will hold its 1998 annual symposium March 7–8. A special session entitled "The Composer and Society" is planned, as well as papers on general topics in music theory, musicology, music education, computer applications, sound recording technology, ethnomusicology, and composition. The MGS Symposium is an annual event, established in 1986. Held in Montréal, Canada, this international gathering of graduate students provides a forum for presentations of the highest calibre. Selected papers are published in the MGS Journal. Over the years, the Symposium has not only been a site for the presentation of provocative papers, it has also served as a meeting place where young scholars can really get to know each other. For this reason, the

Symposium committee also hosts a welcome cocktail party on Friday evening, a breakfast and lunch on Saturday, and a potluck cum party (alcohol provided) on Saturday evening.

For further information, write Symposium '98, McGill University, Faculty of Music, 555 Sherbrooke Street West, Montréal, PQ, Canada H3A 1E3; fax: (514) 398-8061; <mgs@music.mcgill.ca>. For more information and to view programs from previous years, visit the website at <www.music.mcgill.ca/~mgs>.

Music Theory Midwest

The Ninth Annual Conference of Music Theory Midwest will be held May 15–17, 1998 at the University of Louisville in Kentucky. Thomas Christensen from the University of Iowa will be the keynote speaker. Sessions on a wide variety of topics, including the pedagogy of theory, are expected. The Arthur J. Komar Award for best student paper will be presented at the conclusion of the meeting. The program committee for the 1998 meeting is Brian Hyer (University of Wisconsin-Madison, <bhyer@facstaff.wisc.edu>), chair; with Gene Biringer (Lawrence University); Anne Marie deZeeuw (University of Louisville); Nancy Rogers (University of Iowa); and Clifton Callender, Student Representative (University of Chicago). The meeting will take place on the campus of the University of Louisville; moderately priced accommodations will be available close to the convention venue. The Local Arrangements Chair is Rebecca Jemian <rajemi01@ulkyvm.louisville.edu>. More information is also available on the Music Theory Midwest homepage: <<http://www.wmich.edu/mus-theo/mtmw.html>>.

Music Theory Midwest officers are Anne Marie deZeeuw (University of Louisville), president; Joseph Kraus (University of Nebraska), secretary; Justin London (Carleton College), treasurer; area representatives David Loberg Code (Western Michigan University), Peter H. Smith (University of Notre Dame), Michael Cherlin (University of Minnesota), and Michael R. Rogers (University of Oklahoma); and student representatives Julie Landers (Northwestern University) and Ian Coleman (University of Kansas). Music Theory Midwest welcomes members from any geographic region who teach music theory or are interested in music-theoretic issues. Annual dues for 1998 are \$15 (regular), \$20 (joint), and \$5 (student/emeritus). Dues should be sent to Justin London, Music Department, Carleton College, Northfield, MN 55057.

Music Theory Society of New York State

The 26th meeting of MTSNYS will be held April 18–19, 1998 at Hunter College of CUNY in New York City. The conference will open with registration at 9:00 a.m. on Saturday, April 18 and will end at 3:00 p.m. the next day. This meeting will include sessions on Analysis and Performance, Meta-Theory, Multimedia, Theories in Action, Twentieth-Century Diatonicism, Twentieth-Century Theoretical Models, and two special sessions, one devoted to J. S. Bach and one devoted to Beethoven. The American Beethoven Society, housed in Hunter College, will participate in the conference. The Keynote Address will be given by Hedi Siegel (Hunter College). Members of the 1998 Program Committee are Deborah Kessler, Chair (Hunter College), Wayne Alpern (City University of New York), L. Poundie Burstein (Hunter College), Jonathan Kramer (Columbia University), Elizabeth West Marvin (Eastman School of Music), and Christopher Park (Mannes College of Music). L. Poundie Burstein (Hunter College) is coordinating the local arrangements. For program and hotel information, contact Daniel Harrison, MTSNYS Secretary, 205 Todd Union, University of Rochester, Rochester, NY 14627. The complete program and abstracts can be found on the MTSNYS website <<http://www.ithaca.edu/music/music3/mtsnys>>.

The 1999 meeting of MTSNYS will be hosted by Ithaca College on April 10–11. The committee invites proposals for papers and presentations on any topic. Areas of particular interest are 1) Analysis of jazz or popular music, 2) Technology in music theory pedagogy or analysis, 3) Pedagogy of twentieth-century theory, and 4) Analysis symposium on Berg's *Vier Stuecke*, op. 5 and both settings of *Schliesse mir die Augen beide* (1900 and 1925). The guidelines for

(MTSNYS, cont...)

submission of papers are posted on the MTSNYS website; Craig Cummings (School of Music, Ithaca College, Ithaca, NY 14850-7240) is serving as program chair. Postmark deadline will be October 1, 1998. Submissions for *Theory and Practice* (3 anonymous copies with a cover letter) should be sent to the editor, Taylor Greer, Music Building, The Pennsylvania State University, University Park, PA 16802. Anyone interested in receiving a back issue of *Theory and Practice* should contact the subscription manager, Joel Galand, 207 Todd Union, University of Rochester, Rochester, NY 14627.

Membership in the Music Theory Society of New York State is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. The membership year for MTSNYS is the academic year from July 1; dues are \$22 (individual), \$12 (student/retired), and \$28 (joint); members outside the US, please add \$5. Please contact George Fisher, MTSNYS Treasurer, 22 Watson Lane, Setauket, NY 11733. 1998 officers include Mary I. Arlin (Ithaca College), president; David Gagné (Queens College, CUNY), vice president; Daniel Harrison (University of Rochester), secretary; George Fisher (New York University), treasurer; and board members L. Poundie Burstein (Hunter College and Mannes College of Music), Mark Anson-Cartright (Hofstra University), Martha Hyde (SUNY-Buffalo), and Steve Laitz (Eastman School of Music).

Music Theory SouthEast

Music Theory Southeast (MTSE) will meet jointly with the Georgia Association of Music Theorists (GAMUT) March 13–14, 1998 in Atlanta, GA. The site of the meeting has been moved from Georgia State University to Emory University in Atlanta. Robert Gauldin of the Eastman School of Music will give the keynote address. Music Theory SouthEast members of the program committee include Severine Neff (University of North Carolina at Chapel Hill), chair, Eddie Bass (University of North Carolina at Greensboro), Gabe Fankhauser (doctoral student, Florida State University), and Mark Parker (Bob Jones University), with John C. Nelson (Georgia State University) and Renee McCachren (Catawba College), ex officio. For additional information on local arrangements, please see the GAMUT article in this edition of the SMT Newsletter, or visit the MTSE website <www.uncg.edu/~jkwillia/mtse/>.

Music Theory Southeast (MTSE) is a regional society whose primary goal is to foster the discipline of music theory throughout the region which includes the states of Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia. Membership is open to interested persons from any region. Annual dues are \$10 for faculty and \$5 for students. To join, contact Paul Wilson, University of Miami (Florida) <pwilson@umiami.ir.miami.edu>. Current officers are Renee McCachren (Catawba College), president; Paul Wilson (University of Miami), treasurer; J. Kent Williams (University of North Carolina-Greensboro), secretary; with Judy Hutton (Wingate College) and Thomas Huener (East Carolina University), members-at-large. Future MTSE meetings are tentatively set for Davidson College (1999) and Florida State University (2000).

New England Conference of Music Theorists

The thirteenth Annual Meeting of the New England Conference of Music Theorists will take place March 28–29, 1998 at the University of Connecticut, Storrs. All are invited to attend! Plans include three varied paper sessions, the annual business meeting, and a Saturday evening banquet. Program committee members are Richmond Browne (University of Michigan, emeritus; <richmond@browne.com>), chair, Jeanne Bamberger (Massachusetts Institute of Technology), Richard Bass (University of Connecticut), and Gerald Zaritzky (New England Conservatory). The meeting arrangements coordinator is Peter Kaminsky. Contact him at Box U-12, University of Connecticut, Storrs, CT 06269-1012; <PKaminsky@finearts.sfa.uconn.edu>.

NECMT officers for 1997–1998 are Gerald Zaritzky (New England Conservatory; <nec_zaritzky@flo.org>), president; Hali Fieldman (University of Massachusetts; <earym@aol.com>), secretary; and David Cohen (Harvard University; <decohen@fas.harvard.edu>), treasurer. Membership dues are \$15; \$7.50 student/emeritus. Inquiries may be directed to Hali Fieldman, NECMT Secretary, Department of Music and Dance, Fine Arts Center, University of Massachusetts, P.O. Box 32520, Amherst, Mass., 01003-2520. No separate fee is charged for the meeting, except for meals.

Upcoming plans include outreach to all New England theorists and improved opportunities for communication among our members, including establishing a regional website. Comments and suggestions to any of the officers are welcome.

Oklahoma Music Theory Round Table

The Oklahoma Music Theory Round Table held its 1997 meeting at East Central University in Ada, Oklahoma, on October 3. The meeting featured a presentation by special guest Robert Ottman, Professor Emeritus from the University of North Texas.

The Oklahoma Music Theory Round Table was primarily the brainchild of Dr. Gail Boyd deStwolinski of the University of Oklahoma and, except for one hiatus of a few years, has met annually since the early 1960s. Usually 20–50 college-level professors and graduate students from around the state attend. Members of the host school each year act as officers except for financial officer. As the name of the group implies, the meetings usually center around open discussion periods; traditionally the topics have mostly, though not exclusively, related to theory pedagogy. A modest membership fee allows inviting a guest speaker approximately every other year. Guests in the last decade have included Tim Kolosick, Joel Lester, and Joseph Straus. We'd love to hear from you. If you would like information about the group or about attending a meeting, please contact Ken Stephenson at School of Music, University of Oklahoma, Norman, OK, 73019; <kstephenson@ou.edu>.

Pacific Northwest Graduate Students' Conference

The Pacific Northwest Graduate Students' Conference, initiated in 1990 as an annual event to be hosted in rotation by the Universities of British Columbia, Washington, and Victoria, held its eighth meeting at the University of Washington School of Music on October 25, 1997. Students from the Universities of Washington, British Columbia, and Oregon delivered papers on diverse topics in musical analysis, music history, and music education, ranging from Strauss's *Macbeth*, to the missions of colonial Mexico, to Gershwin's *Second Prelude*. The conference was ably organized by Jennifer Milne, candidate for the M.A. in Theory at the University of Washington.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory is holding its fifth annual meeting jointly with the regional AMS and SEM chapters at the University of New Mexico in Albuquerque on March 13–14, 1998. Patrick McCreless, of the University of Texas at Austin, will address the society as keynote speaker. Proposals have been solicited for papers on all topics related to music theory, analytic techniques, music theory pedagogy, or technology in music research or pedagogy. Paul Murphy (Eastern New Mexico University) is program chair; program committee members are Steve Lindeman (Brigham Young University), Yayoi Uno (University of Colorado-Boulder), Leigh VanHandel (University of New Mexico), and Robert Clifford (University of Arizona).

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

South Central Society for Music Theory

The 1998 Meeting will be held jointly with the Southern Chapter of AMS at the University of Mississippi in Oxford, Mississippi, February 13-14, 1998. The Program Committee consists of David Smyth (Louisiana State University), chair, Robert Peck, Melissa Garmon Roberts (University of Texas at Austin), student representative, and Glenn Walden (Louisiana State University). Local arrangements are being coordinated by Laurdella Foulkes-Levy (University of Mississippi). The SCSMT offers an annual cash award to a student paper/presentation selected by the program committee. The recipient will be announced in the August edition of the SMT Newsletter. (The Call for Proposals for the 1999 Meeting will be available in the Fall of 1998.)

Current SCSMT officers include Robert Peck (Louisiana State University; <rpeck@unix1.sncc.lsu.edu>), president; Kate Covington (University of Kentucky; <kcov@ukcc.uky.edu>), vice president; Laurdella Foulkes-Levy (University of Mississippi; <mulfl@olemiss.edu>), treasurer; Mark Richardson (University of Oklahoma; <markdrich@aol.com>), secretary; and Timothy McKinney (University of Texas at Arlington; <tmckinney@uta.edu>), archivist. SCSMT serves primarily the following states: Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee. Membership is open to all interested music theorists, professionals or students, regardless of locality. Annual dues are \$15 (\$10 student); conference fees are \$5. Membership includes a copy of the Proceedings. Contact Robert Peck, 950 South Foster Dr., Apt.23, Baton Rouge, LA 70806; (504) 924-3768; <rpeck@unix1.sncc.lsu.edu>.

The SCSMT website URL is <http://comp.music.lsu.edu/~rpeck/scsmt.html>. Copies of the Proceedings from SCSMT annual meetings are available from Timothy McKinney <tmckinney@uta.edu>, SCSMT Archivist, as well as on the SCSMT website; minutes from the 1997 business meeting are available on the SCSMT website as well.

Texas Society for Music Theory

The Texas Society for Music Theory's twentieth annual meeting will be held February 27-28, 1998 at Sam Houston State University in Huntsville, near Houston. SMT President Janet Schmalfeldt (Tufts University) will be the keynote speaker. Local arrangements are being coordinated by Kip Wile (Sam Houston State University); <mus_kdw@shsu.edu>. Further information can be obtained from him or from Jim Bennighof, TSMT President, School of Music, P. O. Box 97408, Baylor University, Waco, TX 76798-7408; <james_bennighof@baylor.edu>.

Other TSMT officers include John Snyder (University of Houston), past president; Don McManus (Angelina College), secretary; Doug Claybrook (Baylor University), treasurer; with members-at-large Douglass Green (University of Texas); David Hooten (McLennan Community College); Karen McBee (Panola College); and Timothy McKinney (University of Texas at Arlington).

University of Wisconsin Graduate Student Music Forum

The Graduate Student Music Forum of the University of Wisconsin-Madison will host its second annual symposium on Saturday, April 4, 1998 at the University of Wisconsin-Madison, in conjunction with students from the University of Chicago. The one-day symposium allows graduate students in various fields of music to come together and share ideas on a vast array of topics, and will feature papers in the areas of music theory, analysis, ethnomusicology, history, and other topics concerning the study and practice of music. For further information, contact symposium co-chairs Shersten Johnson <srjohns2@students.wisc.edu> or Scott Schouest <schouest@students.wisc.edu>. (Shersten is serving as local arrangements chair, while Scott is program committee chair.) University of Chicago liaisons are Adrian Childs <apchilds@midway.uchicago.edu> and Clifton Callender <cdcallen@midway.uchicago.edu>.

West Coast Conference of Music Theory and Analysis

The Seventh Annual Meeting of the West Coast Conference will be held at the University of Washington in Seattle, Washington, April 17-19, 1998. This year's program committee has invited submissions on a wide variety of topics. Chairing the committee is Jonathan Bernard (University of Washington); other members are Richard Kurth (University of British Columbia) and John Rahn (University of Washington). The program announcements are scheduled for mailing in February.

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 fees are currently \$10 (individual), \$5 (student/retired). 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.

REGIONAL THEORY SOCIETY CONTACTS

Canadian University Music Society

Maureen Volk
Director, School of Music
Memorial University
Newfoundland, Canada
<mvolk@morgan.ucs.mun.ca>

Florida State University Music Theory Society

c/o James Mathes
School of Music
Florida State University
Tallahassee, FL 32306-2098
<mathes_j@cmr.fsu.edu>

Georgia Association of Music Theorists

Kristin Wendland
Music Department
Morris Brown College
643 Martin Luther King Dr.
Atlanta, GA 30312
<kwendla@emory.com>

Indiana University Graduate Theory Association

Artie Samplaski
GTA, School of Music
Indiana University
Bloomington, IN 47405
<asamplas@indiana.edu>

McGill Graduate Society

James MacKay
Music Graduate Society
c/o Faculty of Music
McGill University
555 Sherbrooke St. West
Montréal, PQ, H3A 1E3, Canada
<bhym@musicb.mcgill.ca>

Music Theory Midwest

Anne Marie deZeeuw
School of Music
University of Louisville
Louisville, KY 40292

Music Theory Society of New York State

Mary Arlin
School of Music
Ithaca College
Ithaca, NY 14850
<arlin@ithaca.edu>

Music Theory SouthEast

Renee McCachren
Department of Music
School of Performing Arts
Catawba College
Salisbury, NC 28144

**REGIONAL THEORY SOCIETY
CONTACTS, CONTINUED**

**New England Conference
of Music Theorists**

Gerald Zaritsky
New England Conservatory
290 Huntington Ave.
Boston, MA 02115
<nec_zaritsky@flo.org>

Oklahoma Theory Round Table

Ken Stephenson
Music Theory
University of Oklahoma
Norman, OK 73019
<kstephenson@ou.edu>

**Pacific Northwest Graduate
Students' Conference**

Jennifer Milne
School of Music, Box 353450
University of Washington
Seattle, WA 98195
<jdmilne@u.washington.edu>

**Rocky Mountain Society
for Music Theory**

Steven Bruns
College of Music
Campus Box 301
University of Colorado
Boulder, CO 80309
<bruns@spot.colorado.edu>

**South Central Society
for Music Theory**

Robert Peck
School of Music
Louisiana State University
Baton Rouge, LA 70803
<rpeck@unix1.sncc.lsu.edu>

**Texas Society
for Music Theory**

James Bennighof
School of Music
Baylor University
Waco, TX 76798
<james-bennighof@baylor.edu>

**University of Wisconsin
Graduate Student Music Forum**

Shersten Johnson
c/o School of Music
455 N. Park St.
University of Wisconsin
Madison, WI 53706
<srjohns2@students.wisc.edu>

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

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

REGIONAL SOCIETY WEBSITE ADDRESSES

Canada <<http://www.toronto.ca/cums/>>
Georgia <<http://www.emory.edu/MUSIC/gamut.html>>
Indiana <<http://www.music.indiana.edu/som/theory/gta/gta.htm>>
McGill <<http://www.music.mcgill.ca/~mgs>>
Midwest <<http://www.wmich.edu/mus-theo/mtmw.html>>
New York <<http://www.ithaca.edu/music/music3/mtsny>>
Rocky Mountain <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>
SouthEast <<http://www.uncg.edu/~jkwillia/mtse/>>
South Central <<http://comp.music.lsu.edu/~rpeck/scsmt.html>>

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

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of January 15.

SMT Deadlines

Nominations for 1998 SMT awards April 1
Nominations for SMT officers April 15

Proposals and Articles (*see Newsletter supplement)

American Society for Aesthetics* March 1
New Music and Art Festival* March 15
Theoria Spring
GaMUT May 31
Schenker Symposium October 1
Improvisation and the Arts* October 1
Music Theory Society of New York State October 1

Conferences and Symposia (*see Newsletter supplement)

Royal Music Association* March 27–29
Contemporary Music Festival* April 1–4
Popular Music and Technology* April 3–4
Society for Seventeenth-Century Music* April 16–19
Philosophy of Music* April 21–22
Milton Babbitt Symposium May 2
Musical Cognition and Behavior (ESCOM)* May 28–30
Nineteenth-Century Music* July 16–19
Creativity in American Colleges and Universities* July 18–19
Mathematical Connections in Art, Music, and Science* July 28–30
Popular (Commercial) Music* August 16–21

Summer Workshops (*see Newsletter supplement)

MACRO Analysis Creative Research Organization May 28–29
NEH seminar: Analyzing Early Music* June 8–July 17
Music Technology June 12–17
Sparking Aural Imagination: Music Theory Pedagogy June 14–20
Rhythmic Concepts in Undergraduate Theory June 27
Intensive Program in Cognitive Musicology August 3–13

Regional Society Meetings

Florida State University Theory Forum January 24
South Central Society for Music Theory February 13–14
Texas Society for Music Theory February 27–28
Indiana Biennial Symposium March 6–7
McGill Graduate Society Symposium March 7–8
Georgia Association of Music Theorists March 13–14
Music Theory SouthEast March 13–14
Rocky Mountain Society for Music Theory March 13–14
New England Conference of Music Theorists March 28–29
UW-Madison Graduate Student Music Forum April 4
West Coast Conference of Music Theory and Analysis April 17–19
Music Theory Society of New York State April 18–19
Music Theory Midwest May 15–17

SMT NEWSLETTER 21.1 SUPPLEMENT: CALLS FOR PAPERS

American Society for Aesthetics

(Proposal deadline: March 1)

The ASA's 56th Annual Meeting will be held November 4–7, 1998 in Bloomington, Indiana. In addition to considering papers in any area of aesthetics, the Program Committee has particularly invited submissions falling under the following headings: the new musicology; aesthetics before the seventeenth century; political criticism; contemporary art strategies and theory; taste and character; romanticism and its theories; cultural studies and aesthetics; principles of film theory; and aesthetic unity/aesthetic provocation.

Papers, in triplicate, should be submitted together with a one-hundred word abstract and formatted for blind reviewing. Papers should not exceed twelve pages (twenty to twenty-five minutes reading time). Abstracts cannot be considered in lieu of papers. Proposal deadline is March 1, 1998. Send to Richard Eldridge, ASA Program Chair, Department of Philosophy, Swarthmore College, Swarthmore PA 19081; <reldrid1@swarthmore.edu>. Some funds are available to subsidize the participation of graduate students and of scholars from economically disadvantaged countries. The ASA's homepage is <<http://www.indiana.edu/~asanl/asa/asa-info.html>>.

New Music & Art Festival

(Proposal deadline: March 15)

The MidAmerican Center for Contemporary Music invites scholars of new music to submit papers on any aspect of music since 1945 to be presented Saturday, October 10, 1998 as part of Bowling Green State University's Nineteenth Annual New Music & Art Festival. Presentations will be limited to 25 minutes. Applicants may submit a 200-word abstract or a complete paper. They should not identify themselves in the abstract or paper, but only in their cover letter. Entries must be postmarked by March 15, 1998. Send all materials to William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290; (419) 372-0522; <wlake@bgnet.bgsu.edu>.

Improvisation in the Arts

(Article deadline: October 1)

The *Journal of Aesthetics and Art Criticism* announces a call for papers for a special issue of the Journal on "Improvisation in the Arts." This issue will be devoted to this pervasive yet little-discussed element of artistic creativity. Papers are invited that contribute to the elucidation of the significance improvisation in any of the arts holds for conceptions of the work of art, for understanding more fully the multi-dimensional roles of the performer in any of the arts, or for demystifying the creative process both in improvisational artforms and, less obviously but perhaps no less significantly, in traditionally non-improvisational genres. Authors might also consider relations between improvisation and aesthetic value, the diversity of the very concept of improvisation as it appears in various artforms, or conversely, the hidden unities or commonalities between various artforms that a focus on the improvisational element uncovers.

Suggested focal areas include music (in jazz, classical, Indian music, etc.), film (in writing, directing, and acting), dance (in choreography and performance), poetry, painting, sculpture, photography, drama, fiction, and places where the appearance of improvisatory spontaneity is carefully produced (e.g., recent architecture and landscape architecture). Also encouraged are studies of the role of improvisation in evolving "hybrid" artforms, such as performance art and electronic arts, as well as studies of collaborative efforts combining music and dance (e.g., Cage and Cunningham). In contributions on any of these topics authors may want to explore the significance of improvisation in terms of various settled categories of aesthetic inquiry, including ontology, perception, interpretation, evaluation, expression, creation, representation, definition, and related issues.

Article deadline is October 1, 1998. Contact Garry Hagberg, Department of Philosophy, Bard College, Annandale-on-Hudson, NY 12504; (914) 758-6822, ext. 7270, fax (914) 758-7628; <hagberg@bard.edu>.

CONFERENCES AND SYMPOSIA; SUMMER SEMINARS

Royal Musical Association Annual Conference

(Conference, March 27–29)

The Royal Musical Association Annual Conference will be held at New College, Oxford March 27–29, 1998. The topic of the conference will be Music and Theatre, to be interpreted in its widest sense. The conference will be a mixture of organized sessions and free papers. For additional information, contact Michael Burden, New College Oxford, OX1 3BN UK; (+44 0)1865-271 976 or 279 526; fax (+44 0)1865-279 590; <michael.burden@new.ox.ac.uk>.

Contemporary Music Festival

(Festival, April 1–4)

Sam Houston State University will hold its 36th Annual Contemporary Music Festival April 1–4, 1998. The featured guest composers for this year's festival are Leslie Bassett (University of Michigan) and Martin Mailman (University of North Texas). For further information, contact Phillip Schroeder, Department of Music, Sam Houston State University, Huntsville, TX 77341; <mus_pjs@shsu.edu>.

Popular Music and Technology

(Conference, Salford University, April 3–4)

Salford University Music Department is holding a two-day conference on popular music and technology April 3–4, 1998. The use of modern electronic technology permeates the production, performance and consumption of popular music—yet the study of its musical implications remains relatively small and diffuse. The aim of this conference is to bring together these disparate strands of research and stimulate discussion in this dynamic and exciting field. The conference will address the following themes: composition; performance and communication; redefining musicology—social, political, and economic issues; and women, popular music, and technology.

Andrew Goodwin (University of San Francisco) and Steve Jones (University of Oklahoma) have been planned as keynote speakers. For additional information, contact Mark Grimshaw, Music Department, Salford University, Adelphi Campus, Peru Street, Salford, Manchester M3 6EQ UK; fax (+44) 161 833 3672; <Mark.Grimshaw@ucsalf.ac.uk>.

Society for Seventeenth-Century Music*(Conference, April 16–19)*

The sixth annual meeting of the SSCM will be hosted by the School of Music, University of Illinois, Urbana-Champaign, April 16–19, 1998. The conference program is now available online at <<http://www.sscm.harvard.edu/Welcome.html>>. Conference programs and abstracts of papers read at annual meetings since 1996 are also maintained online. For additional information, consult the website.

The Philosophy of Music*(Conference, April 21–22)*

The Aesthetics Group at the Open University are holding a conference on the Philosophy of Music, April 21–22, 1998, in King's College Hall, Denmark Hill, London. Stephen Davies, Susan Khin-Zaw, Matthew Kieran, Peter Kivy, Jerrold Levinson, Colin Lyas, Derek Matravers, Aaron Ridley, Roger Scruton, and Robert Sharpe will be presenting papers. For additional information, contact Derek Matravers, Philosophy Department, Open University, Walton Hall, Milton Keynes UK MK7 6AA; <d.c.matravers@open.ac.uk>.

Musical Cognition and Behavior*(ESCOM Symposium, May 28–30)*

The European Society for the Cognitive Sciences of Music and the Econa Interuniversity Centre for the Research on Cognitive Processing in Natural and Artificial Systems announce the symposium "Musical Cognition And Behavior: Relevance for Music Composing" to be held in the Aula Magna of the University Of Rome "La Sapienza", May 28–30, 1998. Invited lectures will be given by Rita Aiello (USA), Helga de la Motte (Germany), Irene Deliege (Belgium), Michel Imberty (France), Carol Krumhansl (USA), Eliezer Rapoport (Israel), Petri Toiviainen, (Finland) and Giovanni B. Vicario (Italy). For additional information, contact Marta Olivetti Belardinelli, ECONA c/o Dipartimento di Psicologia, Via dei Marsi 78, I 00185 Roma.

NEH Summer Seminar*(June 8–July 17)*

Jessie Ann Owens of Brandeis University is offering a NEH summer seminar on "Analyzing Early Music: 1300–1600", to take place this summer June 8–July 17. Each of fifteen selected applicants will receive a stipend and will have additional time to pursue research and study projects. For further info, contact Jessie Owens at <owens@brandeis.edu>.

International Conference on Creativity in Colleges and Universities*(Conference, July 16–19)*

The ninth annual conference features Rolf Smith, whose topics include "a journey through the seven levels of change" and "think about thinking different." For additional information, contact the Alden B. Dow Creativity Center, Northwood University, 3225 Cook Road, Midland, MI 48640; (517) 837-4478; <creativity@northwood.edu>.

10th International Conference on Nineteenth-Century Music*(Conference, July 16–19) University of Bristol*

The conference will feature a Keynote lecture and piano recital by Charles Rosen, and a roundtable on nineteenth-century music aesthetics, with participants Andrew Bowie, Peter Kivy, and Roger Scruton. Thematic sessions will include: new German school, Meyerbeer, the trope of the sacred in secular music, 19th-century criticism, performance studies in the nineteenth century, music in the home, and new Wagner criticism. Further details are available from Jim Samson, Music Department, University of Bristol, Victoria Rooms, Queens Road, Bristol, BS8 1SA, England (+44 0) 117 954 5028, fax: (+44 0) 117 954 5027; <t.j.samson@bris.ac.uk>.

Bridges: Mathematical Connections in Art, Music, and Science*(Conference, July 28–30)*

Southwestern College announces the first annual conference of Bridges: Mathematical Connections in Art, Music, and Science, to be held July 28–30, in Winfield, Kansas. Suggested topics have included: fractals; math and music; tessellations; geometry in quilting; M.C. Escher work; math and three-dimensional art; origami; symmetry and asymmetry in psychology; computer-generated art math and art in culture; and art in hyperbolic geometry. Invited Contributors include: Brent Collins, Sculptor (Kansas City, Missouri); Carlo H. Sequin, Computer Scientist (UC, Berkeley); Dan Daniel, Integrative Studies (Southwestern College); Margit Echols, Geometric Quilt Maker (New York); Pozzi Escot, Musician and Mathematician (New England Conservatory); Nat Friedman, Mathematician and Artist (SUNY at Albany); Martin Golubitsky, Mathematician (University of Houston); Michael Leyton, Psychologist (Rutgers University); and Michael Stephens, Director of Art Research Center (Missouri).

For more information contact Reza Sarhangi, Bridges, Mathematics Department, Southwestern College, 100 College Street, Winfield, KS 67156; (316) 221-8373, fax (316) 221-8224; <sarhangi@jinx.sckans.edu>. Conference homepage is <<http://www.sckans.edu/~bridges/>>.

Popular (Commercial) Music Conference*(Conference, Haifa, August 16–21)*

Popular (Commercial) Music at the End of the Twentieth Century (Issei Conference) will be held at Haifa University, Israel, August 16–21, 1998. The conference is chaired by Stan Hawkins, who can be contacted for further information via his e-mail address at Oslo University <stan.hawkins@imt.uio.no> or at Music Department, University of Oslo, P.O. Box 1017, Blindern N-0315 Oslo, Norway; (+47) 22 85 40 63; fax (+47) 22 85 47 63.

Conference List Reminder

Readers are encouraged to check websites for news of upcoming conferences. In addition to regional sites listed on the back page of the Newsletter, and the AMS homepage <<http://musdra.ucdavis.edu/Documents/AMS/AMS.html>>, the Royal Holloway College (University of London) has established a searchable website announcing conferences (past and forthcoming) at <<http://www.sun.rhbc.ac.uk/Music/Conferences/>>.