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BATON ROUGE 1996

Greetings

The 1996 Society for Music Theory Conference will be held Thursday October 31-Sunday November 3 at the Baton Rouge Hilton. As we are meeting on our own this year, this promises to be an intimate conference, with plenty of scope for meeting friends for intense discussions—or for sampling the colorful culture South Louisiana has to offer. The Louisiana State University theory and musicology faculty look forward to welcoming you to Baton Rouge.

Hotel

All scheduled meeting activities will take place in the Hilton, which is located on the east side of Baton Rouge just off Interstate 10. There are various restaurants and night-spots within walking distance of the hotel; other interesting parts of the city, such as the LSU campus and downtown, are a short five to ten-minute drive away.

You will find that the hotel rates (\$68/night, single or double) compare very favorably to last year's! To reserve a room, use the enclosed hotel registration form, and clearly mark "reservation" on the outside of the envelope. You may also call the Hilton directly, (800) 621-5116 (out of state), (800) 221-2584 (instate),

or (514) 924-5000, extension 1086 or 1087; identify yourself as a member of the Society for Music Theory and use group code "MUS". To be assured of a room at the convention rate, *please make your reservations before Friday October 11*. Check-in time is 3:00 p.m.

Program and Special Events

A preliminary program accompanies this issue of the Newsletter. We have scheduled forty papers in ten regular sessions, plus ten special sessions and a poster session. We are all very excited about the diversity of the papers and would like to thank Richard Kaplan and the members of the Program Committee (Matthew Brown, Roger Graybill, Robert Hatten, Robert Morris, Severine Neff, and Joseph Straus) for doing such an excellent job. Topics range from early music to the most recent, art music to popular, and traditional methodologies to new ones. The Keynote Speaker will be Patricia Carpenter, Professor Emerita, Barnard College, and former Vice-President of the Society. This year's conference will feature a particularly large number of meetings for special interest groups. Other notable events include a concert by the electroacoustic improvisatory ensemble "Guys w/Big Cars."



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We have not scheduled any special tours or social activities, preferring to keep the schedule free for people to follow their own inclinations. If you would like advance information about tours of plantation homes, swamp boat tours, or city tours, call Norfolk Tours at (800) 534-3987 or (504) 925-9338; ample information about other types of local activities will be available upon check-in.

An obvious attraction of the region is New Orleans; from Baton Rouge it takes an hour and a half by car to reach the French Quarter. Our own guide to cool things to do in Baton Rouge and New Orleans will be included in your registration packet.

Transportation

By Air. Northwest Airlines is the official conference airline, providing discounted rates for conference attendees. To reserve a discounted airfare, call Northwest Meeting Services Reservations Desk at (800) 328-1111, Monday-Friday between 7:30 a.m. and 7:30 p.m. (Central Time), and refer to world file number NRU4K. ("All tariff rules apply; contract not valid with other discounted fares.") The hotel provides free shuttle service to and from the Baton Rouge airport (courtesy phone in the baggage claim area). The New Orleans airport is about 65 miles to the east, if you want to rent a car and drive the rest of the way.

By Car. To approach via car from New Orleans, take I-12 West to Baton Rouge until it merges on the right (tall tower). Take the next exit (College Dr.), turn right onto College, first right onto Corporate Blvd., then follow signs to the Hilton. If driving from the Baton Rouge airport, take I-110 South until it merges with I-10 East, exit at Corporate, and follow signs to the Hilton. There is plenty of free parking at the hotel.

Important Information

You will be relieved to find that we have been able to lower the registration fee compared to last year. In order to obtain the early registration discount (\$50, \$30 student/retiree), you must register no later than Tuesday, October 1. After October 1, registration will be \$65 (\$35 student/retiree). The LSU Office of Conference Services will be handling registration. Use the registration form enclosed with the Newsletter. Please photocopy your completed registration form before sending it in, as this will be your only receipt besides your cancelled check.

In case of handout emergencies, Kinko's Copies has a 24-hour pick-up and delivery service through the Hilton; there is also a Printing Tech a short distance from the hotel.

Local Contacts

Questions about registration and logistics should be directed to Brandy Bauchle at the LSU Office of Conference Services: (504) 388-6479, fax (504) 388-6570; <bbaechle@lanmail.ocs.lsu.edu>.

The co-chairs of local arrangements are David Smyth, (504) 388-6446, <musmyt@lsuvm.sncc.lsu.edu>; and Matthew Brown, (504) 388-6830, <mujenn@lsuvm.sncc.lsu.edu>. Book exhibitors should contact Jennifer Brown, (504) 388-2235, <mujenn@lsuvm.sncc.lsu.edu>. All members of the local arrangements committee (these three plus Jeffrey Perry and Rich Kaplan) can also be reached via the LSU School of Music; (504) 388-3261, fax (504) 388-2562. Reminder to participants: please send any outstanding audio-visual requests to Matthew Brown as soon as possible.

We look forward to seeing you at the conference!

Please Note: SMT members are encouraged to book rooms in the conference hotel and to fly the official conference airline for annual meetings, especially solo meetings. This will help us to guarantee the best possible rates for conference expenses and to keep costs of future meetings reasonable.

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

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1996 SMT Publication Awards

The 1996 SMT Publication Awards will be presented Saturday, November 2, at 2:00 p.m., immediately preceding the keynote address by Patricia Carpenter. Three categories of awards are possible: the Wallace Berry Award for an outstanding book published by scholars of any age; the Outstanding Publication Award for an article of major significance by scholars of any age; and the Young Scholar Award for an article or book by scholars who are age forty or younger at the date of publication.

The deadline for 1997 nominations (including self-nominations) is April 1, 1997; publications appearing between January 1, 1994 and December 31, 1996 are eligible. Nomination forms will be sent out in February's edition of the SMT Newsletter.

SMT Business Meeting

The Society's Annual Business Meeting will take place in Baton Rouge November 2 (Saturday), 1:00-2:00 p.m., prior to the Awards Ceremony and the SMT Keynote Address. This year's meeting is especially important as we consider the possibility of engaging a university press to handle some of our operations (see the President's message). Check your conference program for the room listing.

SMT Life Members Named

At our 1995 meeting in New York, the Society for Music Theory named Milton Babbitt and Allen Forte as its first Life Members. The following are remarks made on that occasion by Joseph Straus:

"Apart from our Publication Awards, the Society for Music Theory has never given any official award or recognition to any individual. Now, as we approach the twentieth year since our inception as a learned society, we find ourselves in a contemplative mood, and eager to acknowledge those who have done so much to establish and shape our field and our society.



Milton Babbitt and Allen Forte, New York, 1958
—photo by Sharland

"And what better place to begin to acknowledge our profound intellectual debts than with Milton Babbitt, for it is with him that the field of music theory, in its modern North American incarnation, begins. He taught us what kinds of questions to ask and what appropriate answers might look like. His theoretical prose, no less than his music, presented a challenge to which the academic discipline of music theory is, in a sense, the response. In celebrating his extraordinary ways of thinking in and about music, we celebrate our own origins and highest aspirations. It is a great pleasure to honor Milton Babbitt with the first Life Membership in the Society for Music Theory.

"If Milton Babbitt in some ways created us, then Allen Forte shaped and molded us. His early work on Schenkerian theory and pitch-class sets helped to define our central shared methodologies. His work in either of those areas would have been a substantial scholarly career for most of us, but Allen is inexhaustible, and he has continued to carve out new areas of research for himself and for us, in the motivic structure of late-nineteenth-century music, rhythmic theory, atonal voice leading, and, most recently, American popular song. Just as he led us in our early days, he thus continues to lead us as our field grows and expands. He is also, of course, one of the founders of this society and its first president. It is therefore with the greatest pleasure that I offer this Life Membership in the Society for Music Theory to Allen Forte."

NEWS FROM THE SOCIETY

From the President

The Society for Music Theory is burgeoning. We are approaching 1,000 individual and 300 institutional members. We publish two outstanding journals (*Music Theory Spectrum* and *Music Theory Online*) and this lively Newsletter. We offer a wide range of online services, including two online discussion lists and a database. Through our committees, including those on the Status of Women, Diversity, Professional Development, and Networking Operations, we support and enrich the academic careers of our members. In all of these efforts, we have depended on the dedication of talented volunteers. In my first year as President, I have been amazed and delighted to see the amount of time and energy our members have been willing to donate to the workings of our society and our field.

The time may now be approaching, however, when we may wish to professionalize some of our operations. In particular, the work of the Treasurer and the production of *Music Theory Spectrum* have both become far more complex and demanding than in the good old days. As a result, the Publications Committee and Executive Board are now considering the possibility of engaging a university press to handle both the production of *Spectrum* and the membership rolls. This matter is under active discussion, and I will have more to say about it at the Business Meeting in Baton Rouge.

And speaking of Baton Rouge, our conference there promises to be one of our best ever. The program is unusually diverse, reflecting the continuing evolution of our field. One of the most striking developments of recent years has been the proliferation of "special interest" groups, like the Music Cognition Group and the Music Theory and Philosophy Interest Group, and of proposals for special sessions, including many on popular and other non-canonical musics. Some may see in this a dangerous trend toward Balkanization, where special interests come to predominate over the common interest. I see it, however, as a healthy sign of a mature field, one whose practitioners are secure enough in their shared methodologies and interests to branch out into new areas. Special interests, pursued vigorously and at the highest professional level, can only enrich and renew our field as they gradually become our common property. See you in Baton Rouge!

SOCIETY FOR MUSIC THEORY 1996 Committees

Awards Committee

Christopher Hasty, chair
John Clough
Judith Lochhead
Warren Darcy
Daniel Harrison

Committee on the Status of Women

Deborah Stein, chair
Helen Brown
Lyn Burkett
Lori Burns
David Loberg Code
Nadine Hubbs
Rosemary Killam
Andrew Mead
Nancy Rao
Elizabeth Sayrs

Nominating Committee

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Brian Alegant
Michael Rogers

Publications Committee

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

Committee on Diversity

Anne Hall, chair
Dwight Andrews
John Covach
Ann Hawkins
Ellie Hisama
Eric Lai
Kristin Wendland

Committee on Professional Development

Ann Blombach, chair
Jack Boss
John Buccheri
Allen Forte
Cynthia Gonzales
Miguel Roig-Francolí

Networking Operations

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

**SOCIETY FOR MUSIC THEORY
1996 Committees, Cont.**

1996 Program Committee

Richard Kaplan, chair
Matthew Brown
Roger Graybill, 1997 chair
Robert Hatten
Robert Morris
Severine Neff
Joseph Straus, ex officio

1996 Local Arrangements

Matthew Brown, co-chair
David Smyth, co-chair
Jennifer Brown
Richard Kaplan
Jeffrey Perry

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Lee Rothfarb, Editor,
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Spectrum Editorial Board

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**Music Theory Online
Co-Editorial Board**

Dave Headlam
Justin London
Ann McNamee

SMT Newsletter Online

The SMT Newsletter will appear online in early September. In addition to publishing all information from this printed edition, the online Newsletter will feature networking news and will include additional information about grant and fellowship opportunities.

Bylaws Amendment Proposal

An amendment to the Society's bylaws has been proposed regarding the number of members appointed to the *Spectrum* Editorial Board. The amendment assures that we are acting promptly to bring our recent actions into conformity with our bylaws. It will be voted on at the business meeting in Baton Rouge.

We, the five undersigned members of the Society for Music Theory, propose that Article 9, Section 2, fifth sentence of the society bylaws be amended from:

"The editorial board of Music Theory Spectrum shall comprise nine members, including the editor."

to

"The editorial board of Music Theory Spectrum shall comprise at least ten members, including the editor."

Rationale:

At the 1995 meeting of the SMT Publications Committee in New York, concern was expressed that the large number of submissions to *Spectrum* was creating delays and a heavy work load for members of the Editorial Board. It was recommended that the size of the Board be increased from nine to twelve by the President in consultation with the Editor. The current version of the bylaws, however, fixes the size at nine. This was already problematic in that it failed to reflect the Editorial Board's actual size, which was ten (including the Editor). The proposed amendment would allow the Board's size to increase, thereby spreading out the work among more members and providing some flexibility to augment or diminish (to no fewer than ten) the Board as future circumstances may warrant.

—Submitted by Publications Committee members Claire Boge, Candace Brower, Richard Cohn, Joel Lester, and John Roeder

SMT 1997: Call for Papers

The 1997 meeting of the Society for Music Theory will be held jointly with the American Musicological Society in Phoenix, Arizona, October 29–November 2. Proposals are solicited for paper presentations and special sessions.

Postmark deadline is February 1, 1997. Send seven copies of the proposal and two copies of an abstract; clearly mark "SMT Proposal" on the outside of the envelope, and be certain that your name does not appear on the proposal itself. Submit to Roger Graybill, 1997 Program Chair, Conservatory of Music, Oberlin College, Oberlin, OH 44074.

The official call for papers is enclosed on a special flyer with this mailing of the Newsletter.

**Actions of the
Executive Board**

The following actions have been taken by the SMT Executive Board since the New York meeting:

1) Membership in the Society for Music Theory has been made a requirement for attendance at annual conferences of the SMT. At joint conferences attendees must be a member of at least one of the sponsoring organizations. At joint conferences all speakers on SMT sessions must be members of SMT. Speakers at joint sessions may be a member of any sponsoring organization. Exception to the membership requirement may be made for speakers from outside music scholarship (e.g., Larry Rosenwald and Kendall Walton in 1988).

2) The Board approved a raise for one of Cynthia Folio's assistants from \$7.00 to \$8.00 an hour.

From the Vice-President

It was my great pleasure to attend the annual breakfast meeting of representatives of the regional theory societies at our conference in New York. On behalf of all members of the SMT, I thank the chair of that meeting, outgoing Vice-President Marianne Kielian-Gilbert, for her superb contributions to our organization.

As Liaison to Regional Theory Societies, I cordially invite representatives of all such societies in the U.S., Canada, and the U.K. to attend our breakfast meeting in Baton Rouge, at 7:30–9:00 a.m. on Saturday, November 2. (Regional societies each designate their own representative.) Topics for this meeting will include pending initiatives as follows: 1) the desirability at the 1997 conference of an exhibit table for the display of regional and international society announcements, programs, and publications; and 2) other ways in which to profile the outstanding growth of the regional societies while realizing their potential as resources for the promotion of theory pedagogy. Input on these topics from representatives of all regional societies, including those outside the U.S., would be most welcome.

The recent flourishing of bulletins on the *smt-list*, *mto-talk*, and *www* pages has made it so much easier for all of us to know about the activities of international, Canadian, and U.S. regional societies. But email cannot substitute for the direct exchange of ideas that the annual breakfast meeting invites. I trust that our meeting in November will be highly productive; and I urge representatives with concerns or ideas about the rapport between regional societies and the SMT to contact me before October 15. Correspondence and information can be sent to: Janet Schmalfeldt, SMT Vice-President, Department of Music, Tufts University, 20 Professors Row, Medford, MA 02155; (617) 491-5065; fax (617) 627-3967; <jschmalf@emerald.tufts.edu>.

From the 1995 Program Committee Statistical Report On The New York Conference

For the first time, a statistical report from the program committee is included with the SMT Newsletter. The first post-conference report of this kind, prepared by Paul Wilson, chair of the 1994 Program Committee, was distributed to the members of the Executive Board after the Tallahassee meeting. This report was prepared by Hedi Siegel, chair of the 1995 Program Committee.

In summary, there were a total of 183 proposals by a total of 191 authors received for the 1995 meeting, 40 of which were accepted for presentation (acceptance rate: 22%). Of the proposers, 49 were women and 142 were men; acceptance rate was 18% for women (9/49) and 25% for men (36/142). By academic rank, 70 proposers were students, 20 were adjunct or part-time faculty, 64 were assistant professors, 22 were associate professors, and 15 were full professors; the acceptance rate was 21% for students (15/70), 10% for adjunct or part-time faculty (2/20), 25% for assistant professors (16/64), 36% for associate professors (8/22), and 27% for full professors (4/15). The final program contained 36 solo papers and 9 joint papers; general distribution by gender was 20% female, 80% male; distribution by academic rank was 33% student, 4% adjunct or part-time faculty, 36% assistant professor, 18% associate professor, and 9% full professor.

Further breakdown by geographical region (state or country), and topic (composers and general topics) is presented in the full statistical report enclosed separately in this Newsletter mailing. Proposals for special sessions are not included in the statistical summary.

From the Publications Committee

Since the 1995 annual meeting, the Publications Committee has been carrying forward several significant initiatives in support of the publishing enterprises of the Society. Following the examples of the Committee on Networking Operations and the Executive Board, Publications Committee business is now conducted via electronic mail, which has enabled a more thorough and timely discussion of opportunities, needs, and ongoing projects.

The official publications of the Society, *Music Theory Spectrum*, *Music Theory Online*, and the SMT Newsletter, continue to flourish under the editorial guidance of Joel Lester, Lee Rothfarb, and Claire Boge, respectively. Both scholarly journals are widely recognized for their quality. As the number of submissions increases, the Committee is especially grateful for the labor of the editorial boards in ensuring that the articles present the best research in music theory. The PC also continues to support the initiatives of the Committee on Networking Operations that relate to publication by reviewing the content of new Society webpages, and by considering publication policies for *Music Theory Online*.

The most significant and time-consuming issue before the committee has been to evaluate various options for publishing *Music Theory Spectrum*. A subcommittee including Candace Brower, William Caplin, Richard Cohn, Joel Lester, and John Roeder was struck to consider how alternative methods of production, such as some proposed collaborations with university presses, would affect the quality and financial aspects of the journal. Of specific concern were such issues as editorial control, pricing control, production quality, flexibility, cost, marketing strategies, back-issue order fulfillments, mailing-list maintenance, and intellectual property rights. In preparing their report, subcommittee members consulted widely with editors of other journals and with representatives of university presses. The recommendations of the subcommittee were approved by the full Publications Committee and sent to the Executive Board. Further developments will be reported to the Society at the next annual meeting.

From the Committee on Diversity

The committee is sponsoring two different sessions at the Baton Rouge conference. The first is an open discussion session, organized by Kristin Wendland, to be held over breakfast on Friday morning, November 1, 7:30–9:00 a.m. The goal of the session is to create a forum where theorists can discuss topics related to race and ethnicity in our profession, and where students can possibly find a faculty mentor. Members of the committee will introduce topics for discussion: 1) diversifying the SMT (Anne Hall and John Covach); 2) new areas of analysis (Eric Lai); 3) diversity in theory pedagogy (Kristin Wendland and Ann Hawkins); diversifying the mainstream of music theory (Ellie Hisama); and 4) the "Why" of theory (Dwight Andrews). There is no intention, however, to restrict discussion to these topics. The second session—Expanding the Analytical Canon: Music Theory and Recent Music from Outside the Art-Music Mainstream—was organized by Ellie Hisama and will be held Saturday evening, November 2, 8:00–11:00. Papers by Dwight Andrews on "Issues in Jazz Analysis," by John Covach on "Thinking in Rock," and by Ellie Hisama on "Critical Thinking in Postmodern Musical Analysis" should spark lively discussion.

The committee continues to work to find out what issues we should address and to identify people who will assist us. We hope that you will get in touch with us before the conference, that you will participate in the sessions at the conference, and that you will feel free to nab any one of us there and give us your ideas.

Election Reminder

The Society's Nominating Committee has compiled an excellent slate of candidates for the fall election of officers and members of the SMT Executive Board. Ballots are mailed to the SMT membership in early August. To be counted, your vote must be *received* by September 25. Results will be announced at the SMT Business Meeting in Baton Rouge.

Directory Update

An SMT Directory Update is enclosed with this mailing of the SMT Newsletter. Please keep this update with the 1995 membership directory mailed last August for complete and up-to-date address information. Updated email addresses are also constantly available from the SMT homepage, under the "membership" section.

A reminder: Please keep SMT informed of address changes. Send your address change to Cynthia Folio, SMT Treasurer, Esther Boyer College of Music, Temple University, Philadelphia, PA 19122; (215) 204-8316; <cfolio@vm.temple.edu>.

Future SMT Meetings

SMT meeting locations have been set through the year 2000, with committed dates through 1998. Mark your calendars.

1997: Phoenix (with AMS),
October 29–November 2

1998: Chapel Hill,
December 2–5

1999: Atlanta, no dates yet

2000: Toronto (with AMS,
CMS, ATMI, SEM)

Please note the unusually late date for the Chapel Hill meeting (the result of working around a football schedule).

Call for Volunteers

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

SMT Mentoring Project

For the past several years, the Committee on the Status of Women has encouraged mentoring within the SMT community and has assisted prospective mentors and mentees in meeting their needs. We have long recognized that through mentoring, theorists can provide invaluable service to one another, giving advice on issues that range from possible graduate school applications to potential paper or proposal submissions, to providing support at times of tenure decisions or discrimination due to sexism, racism, or sexual orientation. SMT members may request to be both a mentor and/or mentee. For example, a graduate student may mentor an undergraduate applying to graduate schools, while at the same time receiving advice on securing a job; or a full professor may mentor a junior professor seeking tenure, while requesting counsel on new research.

We are pleased to announce that the CSW, in consultation with the Committee on Professional Development, is able to present the membership with a newly expanded Mentoring Program. With the combined resources of the Mentoring Questionnaire below and the implementation of a CSW Mentoring Database, we can now match up prospective mentors and mentees with precision and efficiency. The CSW and CPD encourage the entire theory community to take advantage of this unique opportunity, and ask that you begin by filling out the Mentoring Questionnaire in one of two ways: 1) fill out the Mentoring Questionnaire provided here, and mail the completed form to CSW Chair, Deborah Stein, at the address listed below; or 2) fill out an electronic Mentoring Questionnaire available on the CSW homepage <<http://www.wmich.edu/mus-theo/csw.html>> or directly at <<http://www.wmich.edu/mus-theo/cswmentor.html>>.

We welcome your participation and wish to hear any comments or concerns about the new Mentoring Program; feel free to write to the CSW Chair at the address below; <dstein@world.std.com>, or any other members of the CSW listed in the sidebar, page 3.

Mentoring Questionnaire

If you are interested in participating in SMT mentoring, please complete this form and mail to CSW Chair, Deborah Stein, Theory Department, New England Conservatory, 490 Huntington Avenue, Boston, MA 02115. (You may also complete the electronic version of the form available on the CSW homepage through the Committees link at the SMT homepage or directly at the URL location mentioned above.)

- A. 1. I would like to participate as a mentor and/or mentee in a general mentoring program
2. I would like to participate in a mentoring program especially for women
3. I prefer to mentor or to be mentored by:
- women
- men
- either
- B. 1. I'm particularly interested in mentoring theorists and/or being mentored at the following stages of development:
- a. in the process of graduate school admission
- b. in the early stages of graduate work
- c. at the dissertation level
- d. about to enter the job market
- e. dealing with general faculty concerns
- f. facing tenure decisions
- g. moving toward full professorship
- h. seeking administrative positions
- i. pursuing nontraditional/nonacademic theory careers
2. I'm particularly interested in providing and/or receiving advice to and/or from theorists in the following areas:
- a. critiques of presentations/publication submissions
- b. issues of pedagogy
- c. balancing the demands of personal/family life and career
- d. issues of sexual identity and career
- e. issues of racism and career
- f. coping with departmental politics
- g. dealing with sexual harassment

Please enclose with your responses:

Your name, your mailing address, and your email address.

From the Committee on Professional Development

For the Baton Rouge conference, the Committee on Professional Development has organized a special session entitled "Theory Search Committees: What Do They Want?" This session responds to concerns of SMT members at every level, ranging from the students who are preparing to seek jobs, to the faculty members who prepare these students for their future profession, to the search committee members who interview candidates and select new faculty members. We anticipate that this session will provide participants with information about the current state of the music theory job market and the realities of the interview process, and emphasize the preparation and qualifications expected of today's candidates. In addition, we expect that the professional development concerns and interests of SMT members expressed during the course of the session, both in the panel discussion and in the audience discussion portion, will help guide our committee in determining the focus of future projects and conference proposals.

To set the stage for the panel discussion, the session will begin with Cynthia Gonzales's report categorizing information about music theory jobs listed in the CMS Music Vacancy List during the last ten years. Her report will include summary information about the number of advertised jobs, types of institutions, job ranks, desired areas of expertise, and required qualifications. With this background information in mind, each panel member will make a short presentation addressing one or more of the following:

From the interviewer's standpoint

(Jonathan Bernard, Robert Morgan, and Mary Wennerstrom):

- what kinds of preparation and qualifications are expected of candidates,
- what candidates are expected to be able to do as part of the interview,
- what candidates will be expected to do after they are hired, and
- in general, how the search process is supposed to work;

From the interviewee's standpoint

(Cynthia Gonzales and Jeffrey Perry)

- what preparation and qualifications the interviewers seem to expect (including new directions in our field and their impact on the job market), and
- in general, how the search process actually does work.

The Committee on Professional Development has also been coordinating with the Committee on the Status of Women as it develops the mentoring project for SMT members (see this page). The committee invites suggestions from society members regarding future projects and initiatives. Contact Ann Blombach, Chair, Committee on Professional Development, Ohio State University, Columbus, OH 43210; <blombach.1@osu.edu>.

From Networking Operations

SMT's computer services should continue to improve due to increased hardware and software capabilities. We have added an extra 2 GB hard disk, and our server now has 48 MB of RAM. An operating system upgrade to Solaris 2.5 has also increased efficiency. Hypermail, a means of viewing recent list postings by author, date, or subject, is now available through the SMT website for both `smt-list` <<http://boethius.music.ucsb.edu/www/smt/current/index.html>>, and for `mto-talk` <<http://boethius.music.ucsb.edu/www/mto/current/index.html>>.

In addition to introducing Web-accessible forms for joining SMT, reported in the last issue, we will shortly be making other additions to the SMT Membership section of the SMT homepage. The new services will include Web forms for subscribing and unsubscribing to `smt-list`, `MTO`, and `mto-talk`, and other forms for setting mail options (to change from `ack` to `noack`, to postpone mail, to receive mail in digest form, to change passwords, and to change addresses).

The online version of the SMT Newsletter was introduced this past February. The online Newsletter duplicates the print Newsletter sent to SMT members in February and August, but adds features appropriate to the electronic medium; for example, email addresses are replaced by hot links, so users send mail to contacts simply by clicking on the address. Non-linear browsing is facilitated by the addition of a hierarchical menu with links to articles and sidebars, and cross-references are replaced by links. Changes from the printed version are listed in an Update Log and flagged in the text. The first online issue was implemented by Aleck Brinkman, Networking Operations chair, working closely with Claire Boge, SMT Newsletter Editor. The online Newsletter can be reached from a link in the "SMT Newsletter" section of the SMT homepage. We hope that this service will be helpful and informative both to SMT members and to those who are considering becoming members.

In response to a request from an outside party to reprint job listings from `smt-list` in a for-fee newsletter listing job openings, the committee has developed guidelines for reprinting material from our online services. The policy outlined on page 8 was adopted unanimously by the Committee on Networking Operations and approved by the Publications Committee.

Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Networking Operations Committee, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604; <aleck@theory.esm.rochester.edu>, or contact individual members of the committee through the "SMT Networking Committee Members" link on the SMT homepage; <<http://boethius.music.ucsb.edu/smt-list/smthome.html>>.

From the Committee on the Status of Women

The Committee on the Status of Women presented a special joint session in New York with the CSW of AMS. The topic was "Women and Scholarly Careers in Music", and we were treated to several engaging talks by invited speakers: Kay Shelemay and Ellen Harris offered a remarkable duet about career development from graduate school through the tenure process; Joel Lester, as Editor of *Spectrum*, gave a thorough and thoughtful outline of the publication process; Suzanne Cusick offered provocative thoughts about marginalization in various areas; and Judy Tsou addressed the issue of non-traditional careers in music by describing the work of a music librarian. A woman recently denied tenure described the difficulties of that process and general discussion ensued. A New York attorney invited to participate was unfortunately unable to attend at the last minute. The evening was provocative and informative, and similar ventures with AMS and CMS are possibilities for future sessions.

The Committee on the Status of Women is pleased to announce two initiatives: development of a CSW homepage, and revision of the Mentoring Program. Due to the special efforts of member David Loberg Code, the CSW has its own homepage on World Wide Web. The CSW homepage contains information about the committee and its ongoing projects, including a bibliography of resources in music and women's studies, SMT's guidelines for non-sexist language, and an archive of syllabi from Women and Music courses. The CSW site can be accessed directly via the URL <<http://www.wmich.edu/mus-theo/csw.html>> or from the SMT homepage via the following link paths: [SMT homepage -> SMT Committees Page -> CSW] If you have any questions regarding the CSW homepage, or need technical assistance in accessing it, contact David Loberg Code; <code@wmich.edu>.

The CSW, in consultation with the Committee on Professional Development, has now formally developed an SMT Mentoring Program. The program includes the formation of an online mentoring database (via the CSW webpage) that will help match prospective mentors and mentees. The database will be compiled through information provided on the mentoring questionnaire, page 6. The CSW hopes that all members of SMT will consider participating.

The CSW presentation in Baton Rouge will address how to incorporate feminism into the music theory curriculum. Called "Into the Curriculum," the evening session will focus on how feminist scholarship, including study of the music of women composers, can be introduced into all parts of the curriculum. To begin, CSW committee members will outline this integration process within different categories of courses: graduate music seminars in feminism and/or women's studies; analytical techniques courses (e.g., set theory, Schenkerian analysis, or counterpoint); upper-level topics courses (e.g., music of a single composer or time period); and lower-level theory and musicianship. These presentations will address several general issues, including course objectives, pertinent feminist literature, methods of class presentation, determining a suitable level of sophistication, and assessment of how this inclusion is received by students and colleagues. The presentations will be followed by discussions within small groups based on the course categories. These smaller groups will provide the opportunity for the exchange of ideas and materials among those teaching similar types of courses. The larger group will reconvene to conclude the session with brief reports and general discussion. To facilitate the exchange of ideas and materials at this session, all relevant materials will be added to the online bibliography and archive of syllabi for participants to review both prior to and after the session <<http://www.wmich.edu/music/csw.html>>. In addition to the evening session in Baton Rouge, the CSW will hold its annual Affiliates Luncheon Friday afternoon, November 1, 12:15-1:45. All interested members of the SMT community are invited to join CSW members for a no-host luncheon where we can discuss issues of mutual interest and concern in an informal gathering.

Finally, a few reminders. SMT Guidelines for Non-Sexist Language can be found via the CSW webpage; music examples by women composers for music theory courses are available in *Music by Women for Study and Analysis*, Joseph N. Straus, editor. Anyone seeking information about the CSW can contact any of its members, including the Chair, Deborah Stein, Theory Department, New England Conservatory of Music, Boston, MA 02115; <dstein@world.std.com>.

SMT ONLINE ADDRESSES

- Join SMT: <<http://boethius.music.ucsb.edu/smt-list/join-smt.html>>
- SMT homepage: <<http://boethius.music.ucsb.edu/smt-list/smthome.html>>
- MTO homepage: <<http://boethius.music.ucsb.edu/mto/mtohome.html>>
- Anonymous FTP: <boethius.music.ucsb.edu>; or <smtftp.acs.unt.edu>
- Gopher: <boethius.music.ucsb.edu>; or <smtgopher.acs.unt.edu>
- SMT Help Desk: <<http://boethius.music.ucsb.edu/help/smt-help.html>>; <help@boethius.music.ucsb.edu>
- System administrator: <sys-admin@boethius.music.ucsb.edu>
- Other addresses: <addresses@boethius.music.ucsb.edu>

Music Theory Online Update

In its fourth year now, with numerous articles, reviews, and commentaries published, an active associated email discussion forum (mto-talk), and approximately 1,200 subscribers, *Music Theory Online* has established itself as an important scholarly journal in our discipline. MTO now regularly publishes hypertext versions of all items, so that essays can combine text, graphics, and sound, making MTO the multimedia publication that only a few years ago seemed a distant "pie-in-the-sky" goal.

The University of California, Santa Barbara, continues to support MTO generously. In March, 1996, the College of Letters and Science granted MTO \$3,000 for each of the next two years to fund its operations. The MTO staff, and SMT as a whole, is very grateful for the University's recognition and its confidence in our efforts.

By the time this Newsletter reaches you, MTO should have two new sections: 1) New Books, and 2) Music Theory International. The New Books section will contain information on recently published and forthcoming books in music theory. Leading publishers will provide the information, taken from brochures about new releases. Music Theory International will include reports from various MTO Correspondents, who will write about local and regional conferences abroad where papers on music-theoretical subjects are read. A list of Correspondents will appear in the MTO masthead.

Besides growing in content, MTO has also grown in support staff. William Loewe, a graduate student at UCSB, is our Musical Example Designer, and David Patrick Watts, a graduate student at Baylor University, is our MIDI Consultant. Both have done excellent work in enhancing the quality of the journal. Along with the gains in staff since the last Newsletter, MTO has also lost one staff member, Claire Boge, SMT Newsletter Editor and formerly mto-talk moderator. With the addition of the online version of the SMT Newsletter, her work as its editor became too time-consuming for her to continue as 'talk' moderator; a glance through these pages certainly explains the scope of her job as Editor! We thank Claire for her work on the MTO staff. Robert Judd, MTO Manager, has taken on the job of moderator until we can find a replacement.

The World Wide Web has initiated a new era in publishing. Electronic delivery of literature of all kinds, scholarly included, is fast gaining ground and acceptance. MTO, with its comparatively quick turn-around times, possibility for immediate peer responses, and multimedia options, offers an ideal opportunity for scholars, particularly younger scholars, to introduce their work to a wide audience. MTO accepts, and encourages, submissions of essays for consideration at any time. Contact Lee A. Rothfarb, General Editor, *Music Theory Online*, University of California-Santa Barbara, Santa Barbara, CA 93106-6070; <mto-editor@boethius.music.ucsb.edu>.

SMT REPRINT POLICY

Permission to Reprint from smt-list and mto-talk.

Institutions or individuals who contribute material to our lists do not automatically grant others permission to reprint it. Even in cases of job announcements, general announcements, ads, and dissertation postings, where it is advantageous to distribute such notices as widely as possible, SMT cannot grant blanket permission to reprint.

SMT does grant permission under the following conditions: 1) The original posting includes a statement granting reprint permission, e.g., "This vacancy notice may be reproduced and distributed freely." The committee on networking operations encourages authors who want their notices widely distributed to include such a statement; 2) If an announcement does not contain a statement granting permission to reprint, the party wishing to reprint must request and receive permission from the author of the original posting; 3) The SMT publication that carried the original notice must be cited as the source if the notice is reprinted verbatim; 4) SMT does not charge for reprint permission; and 5) Requests to reprint from other sources, e.g., Spectrum, MTO, SMT Newsletter, should be addressed to the editor of that source.

SMT SPECIAL INTEREST GROUPS

Music Cognition Group

The Music Cognition Group is sponsoring a special poster session, "New Cognition Research in Music Theory," in Baton Rouge. Organized by Philip Baczewski (University of North Texas), the session features seven posters, and will be held 9:00-1:00, Saturday, November 2. The cognition group is also scheduled to meet November 1 at 5:30 p.m., and invites all SMT members interested in the subject to attend.

The Music Cognition Group is also sponsoring a special poster session at the fourth International Conference on Music Perception and Cognition, to be held in Montréal, August 11-15. Organized by Helen Brown (Purdue University), the Montréal session will feature posters by Rita Aiello, Rosemary Killam and Philip Baczewski, Steve Larson, Michael Palij, Mary Poulter and Sean Malone, Sheryl Skifstad, and William Stowman.

Interest Group in Jazz Theory and Analysis

At the New York conference, there was a meeting of SMT members interested in the theory and analysis of jazz, chaired by Henry Martin. Among the plans discussed were special sessions at future conferences, entering jazz journal articles onto the SMT online database, assembling transcriptions, and contributing articles to the *Annual Review of Jazz Studies*. There will be a lunch meeting on Friday, November 1, at the Baton Rouge conference, open to all interested parties.

Music Theory and Philosophy Interest Group

At the New York conference, about thirty-five people attended an organization meeting of the Special Interest Group in Music Theory and Philosophy. The new Steering Committee, formed at that meeting, consists of Paul Attinello, Naomi Cumming, Joseph Dubiel, Maria Anna Harley, Gregory Karl, Justin London, Fred Everett Maus, and Robert Snarrenberg.

After discussion of topics for a special session to be proposed for the Baton Rouge meeting, those attending agreed that the Interest Group should propose a special session on the role of explanation in theory and analysis. Fred Everett Maus agreed to set up an email list for development of the proposal. The resulting panel, accepted by the Program Committee, includes papers by Peter Hoyt, Joseph Dubiel, Fred Everett Maus, and Gregory Karl, with John Covach as moderator and Renée Lorraine as session respondent. The session is programmed for Thursday evening.

The Music Theory and Philosophy Interest Group will use its email list, "mtp-prop," to discuss the panel as it develops and to plan for the 1997 meeting. In the meantime the list is also available for discussions in the area of music theory and philosophy. To subscribe, write to <major-domo@virginia.edu> with the command "subscribe mtp-prop".

The group is scheduled to meet in Baton Rouge Friday evening at 5:30 p.m.

**CALLS FOR PAPERS AND ARTICLES
UPCOMING CONFERENCES AND SYMPOSIA**

Sonneck Society

(Proposal deadline: September 1)

The Sonneck Society for American Music will hold its 23rd National Conference in Seattle, Washington, March 5–9. Proposals for papers and performances involving all aspects of music in America (defined as Canada, United States, Mexico, and the Caribbean) are welcome. While a broad range of topics and approaches is the Program Committee's goal, topics highlighting the cultural diversity of the Pacific Northwest would seem particularly appropriate. To foster dialogue and discussion, the Committee would also like to advocate consideration of diverse presentation formats—including panels, presentations with respondents, and papers integrated with performances. Papers should be carefully timed to last no longer than twenty minutes. Please submit five copies of a proposal (500 words maximum) and five copies of an abstract in suitable form for publication in the conference program (100 words maximum); your name should appear on only one copy of your proposal. Please also include a list of audiovisual equipment and two self-addressed stamped envelopes. Materials must be received on or before September 1 by Program Chair Rae Linda Brown, University of California, Irvine, School of the Arts—Music, Irvine, CA 92717.

Society For Seventeenth-Century Music

(Proposal deadline: October 1)

The fifth annual conference of the Society for Seventeenth-Century Music will be held April 11–13 at Florida State University in Tallahassee. The Program Committee solicits proposals on all aspects of seventeenth-century music and musical culture. In addition to topics directly concerned with music history, it welcomes those dealing with other fields (e.g., literature, the visual arts, other performing arts, other aspects of cultural history) as they relate to music. Any national focus or methodology will be welcome.

Presentations in a variety of formats, such as papers, lecture-recitals, demonstrations, workshops, seminars, and roundtable sessions, are encouraged. In general, papers will be limited to 20 minutes (not including discussion) and lecture-recitals to 45 minutes. Requests for additional time will be considered but must be justified in the proposal. Only one abstract will be considered from any individual, and 1996 presenters should not submit proposals for 1997. Abstracts will remain anonymous until the final formulation of the program. The committee will notify submitters of the results around mid-January. Proposals must be limited in length to no more than two pages; five copies should be submitted (four anonymous). Abstracts from outside the United States may be sent by fax (one copy only) to Lois Rosow at (614) 292-1102. Specific guidelines for abstracts are available from Lois Rosow, SSCM Program Committee Chair, School of Music, Ohio State University, 1866 College Road, Columbus, OH 43210-1170. Abstracts must be postmarked no later than October 1.

William Grant Still and His World

(Proposal deadline: December 1)

A conference on William Grant Still and his world is planned for June 7–11 in Flagstaff, Arizona, sponsored by Northern Arizona University and William Grant Still Music. The meeting is a follow-up to numerous celebrations of Still's 1995 centennial, especially the conference held that March at the University of Arkansas-Fayetteville, where the William Grant Still/Verna Arvey Archive is located. Flagstaff is the home of William Grant Still Music, operated by Still's daughter Judith Ann Still. Northern Arizona University includes in its collection copies of all the Still scores controlled by Still Music. At least one major concert will be scheduled.

Performances, papers, and presentations of all kinds are sought for this meeting. In addition to papers on Still and performances of his music, presentations that link Still to his varied cultural surroundings are also solicited. These might, to name only a few examples, deal with Still and the Harlem Renaissance, the Hollywood film community, or poets and librettists such as Langston Hughes, Zora Neale Hurston, and Katherine Garrison Chapin. They may address Still's connections with musicians (both commercial and classical) and non-musicians. Presenters from fields of study other than music are especially encouraged. To participate in the conference, please send a one-page abstract (four copies), a tape if appropriate, and a one-page vita before December 1 to Catherine Parsons Smith, Program Chair, Department of Music 226, University of Nevada, Reno, NV 89557-0049; fax (702) 784-6986; <smithcp@scs.unr.edu>.

College Music Society

(Proposal deadline: January 17)

The College Music Society will hold its thirty-ninth Annual Meeting November 13–16 in Cleveland. The program committee welcomes proposals for all types of presentations that relate to aspects of college music teaching, learning, research, outreach, communication, and other areas of concern to the college music professional. In the area of music theory, proposals that address the following topics are especially welcome: 1) theory and its relationships with other disciplinary topics; 2) pedagogical, curricular, and academic/professional issues, particularly with the implications of incorporating technology into the theory curriculum; 3) the question of balancing study of the Western European musical canon with the study of other musics; and 4) the training of theorists (and non-theorists) who will teach core courses in music theory at the college level.

Papers are limited to twenty minutes; lecture/recitals to forty minutes; panels and demonstrations may take up to an hour. Proposals are read blind. All proposals must be accompanied by CMS's proposal cover sheet. For specific information, and to receive the Proposal Cover Sheet, contact the CMS office, 202 West Spruce St., Missoula, MT 59802; (406) 721-9616, fax (406) 721-9419; <cms@music.org>.

Cambridge History of Music Theory

(Call for Participation)

A major new research survey in the history of Western music theory will be published by the Cambridge University Press. Edited by Thomas Christensen (University of Iowa), the planned two-volume project will contain contributions from a variety of North American and European scholars and offer a thematic overview of historical music theory from the Greeks to the present day. Christensen, who has received a three-semester faculty scholarship leave from the University of Iowa to work on this project, will shortly be commissioning individual scholars to write portions of the text. Those readers of this Newsletter who might be interested in becoming involved in this history, or would simply like further information on the project, are invited to contact him at <tchristo@music-po.music.uiowa.edu>.

Symposium on Systematic Musicology and Conference on Cognitive Musicology

(Conference, September 8–11)

The fourth International Symposium on Systematic Musicology and second Conference on Cognitive Musicology will meet jointly at the College of Europe at Brugge, Belgium. The theme of the Conference includes: 1) Gestalt Concepts Revisited—From Metaphor to Cognitive Model (including Gestalt-theoretic foundations of music research from a methodological–epistemological as well as experimental–and historical point of view), and 2) Software Engineering, Modelling, and Simulation in Musicology (including topics related to the application of Gestalt concepts in modelling and computer music systems). For further information, contact the local organizer, Marc Leman; <Marc.Leman@rug.ac.be>, URL <<http://next.rug.ac.be/brugge/jic96.html>>.

Music as Intelligence

(Conference, September 20–21)

The music education department at Ithaca College announces the Music as Intelligence conference to be held September 20–21 at Ithaca College in New York State. This conference has two primary objectives: 1) to provide a forum for leaders in the music education profession to examine recent developments in the contemporary view of intelligence and thereby to delineate music's role in the development of intelligence, and 2) to contribute to the literature on music intelligence by compiling a sourcebook for music educators. Howard Gardner will present the keynote address. Also featured will be Bruce Torff, project manager for Harvard Project Zero. Registration fee is \$80; for more information about this conference (schedule, fees, etc.) visit the conference website at <<http://www.ithaca.edu/music/music2/MusicedlC96.html>> or contact Verna Brummett, Ithaca Conference '96, School of Music, Ithaca College, 208 Ford Hall, Ithaca, NY 14850-7240; (607) 274-3386; <brummett@ithaca.edu>.

Cross(over) Relations: Scholarship, Popular Music and the Canon

(Conference, September 26–29)

As part of a festival of performances, demonstrations, and symposia marking the 75th anniversary of the Eastman School of Music, Cross(over) Relations: Scholarship, Popular Music and the Canon explores the intersections and interactions of the musical worlds commonly known—at the end of the twentieth century—as “popular” and “classical,” a particularly fruitful place for the exchange of aesthetics, methodologies, or just travelers' tales. The themes of the conference are Popular Music as Music, Classical Music as Subculture, Crossovers (musical repertoires that straddle the classical-popular borderline), Film and Commercial Music, Musical Theater, and New Age Music. For information, contact the Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604, or Robert Fink; <rfink@frontiernet.net>.

Look What They've Done to My Song: Popular Music and the Public Sphere

(Conference, October 4–5)

The International Association for the Study of Popular Music announces its U.S. Chapter conference October 4–5 at the University of Colorado in Denver. The program committee has invited proposals addressing issues relating to the conference theme, especially (but not exclusively) the following: censorship of musical forms of expression, legislative (federal, state, local) efforts to control or curtail musical efforts or expression, the effects of corporate synergy on popular music in the public sphere, stylistic ramifications of public discourse on popular music, and modes of musical production and distribution that lie outside the corporate structure. For additional information, contact John Covach, Program Chair, Department of Music, CB# 3320, University of North Carolina at Chapel Hill, Chapel Hill, NC 27599-3320; <jcovach@email.unc.edu>.

American Society for Aesthetics

(Conference, October 16–19)

The American Society for Aesthetics will hold its 54th Annual Meeting October 16–19 in Montréal, at the Hotel du Parc. The program will include a wide range of topics in philosophical aesthetics, art theory, theory of the arts, criticism, and interdisciplinary approaches, in addition to a variety of styles of traditional aesthetics. The complete program will be available in August at the ASA website <<http://www.indiana.edu/~asan/>>. For additional information, contact Daniel Herwitz, Department of Philosophy, California State University, Los Angeles, 5151 State University Dr., Los Angeles, CA 90032; <dherwit@calstatela.edu>.

International Conference on Narrative

(Conference, October 18–20)

The Fifth International Conference on Narrative will be held October 18–20 at the University of Kentucky in Lexington. The theme of this year's conference, “Self and Other,” suggests topics addressing the diverse ways in which narrative helps us construe individual, social, and cultural identities.

The conference plans to bring together scholars from a wide range of disciplines, including education, psychology, literatures and languages, communication, linguistics, anthropology, sociology, folklore, social work, medicine, art history, history, women's studies and all others interested in narrative. The keynote address will be delivered by Jerome Bruner, from the School of Law and Department of Psychology, New York University. The conference chair is Joachim Knuf, Department of Communication, 127 Grehan Building, University of Kentucky, Lexington, KY; 40506-0042; (606) 257-7805; <jkknuf@ukcc.uky.edu>.

A Distance Learning Preconference Using Compressed Video is planned on the topic of “The Uses of Narrative in Education.” Up to ten five-minute statements from on-site and off-site participants will be followed by discussion. There is no fee for this special event, but registration is required.

The early registration fee of \$40 (\$20 for students and the unwaged) provides admission and refreshments. The prepaid subscription to the volume of conference proceedings is \$25. Early registration ends September 15. An email listserve has been set up to facilitate conference organization. Mail the message “sub narrate firstname lastname” to <listserv@ukcc.uky.edu> and receive conference mailings.

Franz Liszt: A Spiritual Odyssey

(Conference, October 24–27)

The American Liszt Society will hold its 32nd annual international festival from October 24–27, in collaboration with the City of Hamilton and McMaster University, Ontario. More than forty speakers and performing artists will attend from seven different countries. The theme of the festival will be: “Franz Liszt: a Spiritual Odyssey”. For more information please consult the conference website; <http://www.media.mcmaster.ca/liszt_festival.htm>, or Alan Walker, Festival Director, (905) 529 7070 ext. 23674; <walkera@mcmail.cis.mcmaster.ca>.

College Music Society; Association for Technology in Music Instruction

(Conference, October 24–27)

The Thirty-Ninth Annual Meeting of The College Music Society will be held jointly with the Association for Technology in Music Instruction in Atlanta, Georgia, October 24–27. The CMS meeting will be the second in a series of meetings designed to provide the opportunity to consider the culture of the southern United States; the ATMI meeting will feature over sixteen papers and workshops on multimedia, the Internet, and teaching applications of technology in higher education settings (many related to teaching theory). The joint keynote speaker for both organizations will be Jonathan Berger (Yale University).

(continued...)

(CMS/ATMI, cont.)

In addition to the usual broad range of CMS presentation and performance sessions, special attention will be given to the cultural life of Atlanta and its region. Special events are being planned to take advantage of the many musical, architectural, artistic, historic, social, and political attractions of the city and region. Additional information is available from The College Music Society, 202 West Spruce St., Missoula MT 59802; (406) 721-9616, fax (406) 721-9419, toll-free (800) 729-0235; <cms@music.org>, or check the CMS homepage: <<http://www.music.org>>. By the end of the summer, ATMI's website will be accessible through the CMS server. Check this site as well for ATMI-specific conference information and for next year's ATMI Call for Papers.

Society for Ethnomusicology

(Conference, October 31–November 3)

The 1996 meeting of the Society for Ethnomusicology will be held in Toronto October 31–November 3. For additional information, contact Bob Witmer, Department of Music, York University, 4700 Keele St., North York, Ontario M3J 1P3, CA; (416) 736-5286; <rwitmer@yorku.edu>. Future SEM conferences will not conflict with those of SMT for at least two additional years; locations and dates are: 1997, Pittsburgh, October 23–26; 1998, Bloomington, October 28–31; 1999, Tempe, (date not yet determined). For further information, contact the SEM Business Office at Indiana University; (812) 855-6672; <sem@indiana.edu>, or visit their homepage at <<http://www.indiana.edu/~ethmusic>>.

Gender and the Musics of Death

(Conference, November 6–10)

Sponsored by the Music and Gender Study Group of the ICTM, "Gender and the Musics of Death" will be held at the University of Maryland November 6–10, featuring over twenty papers, and concerts and recitals of a wide variety. The conference will segue into a conference sponsored by the Opera Workshop at the University. For additional information, contact Marcia Herndon, Ethnomusicology Program, School of Music, 2114 Tawes, University of Maryland, College Park, MD 20742; (301) 405-1850; <mh90@umail.umd.edu>; Boden Sandstrom Conference Coordinator, fax (301) 314-9504.

Musical Signification Project

(Meeting, November 7–9)

The Biennial Meeting of the Musical Signification Project, a division of the International Semiotics Institute, will be held in Bologna, Italy on November 7–9. The committee in charge of music sessions is Mario Baroni, Gino Stefani, and Eero Tarasti. For general information about the congress, contact Luca Marconi (University of Bologna); (051) 23 31 17 or (051) 22 58 20, fax ICMS5, c/o Dipartimento di Musica e Spettacolo (051) 23 11 83; <marconi@muspel.cirfid.unibo.it>.

For information on the International Musical Signification Project, contact Eero Tarasti, Department of Musicology, University of Helsinki; (90) 101 7877, fax (90) 191 7955; <tarasti@cc.helsinki.fi>; or Richard Littlefield, School of Music, Baylor University, Waco, TX 76798; (817) 755-1417, fax (817) 755-1191; <richard_littlefield@baylor.edu>.

American Musicological Society

(Conference, November 7–10)

AMS's 62nd Annual Meeting will be held in Baltimore November 7–10, hosted by The Peabody Conservatory of The Johns Hopkins University, Towson State University, Goucher College, the University of Maryland-College Park, and the University of Maryland-Baltimore County. For additional information, contact the Executive Director of the AMS Jacqueline Bruzio, University of Pennsylvania, 201 S. 34th St., Philadelphia, PA 19104-6313; (215) 898-8698, fax (215) 573-2106; <ams@mail.sas.upenn.edu>. AMS's homepage is now up and running; it also contains information on the upcoming conference, including maps, restaurant listings, cultural institutions, and eventually the program: <<http://musdra.ucdavis.edu/Documents/AMS/AMS.html>>.

Women Composers of the Lied

(Conference, November 16–17)

The School of Music at the University of Victoria, in conjunction with the Goethe Institut Vancouver, is hosting a conference on women composers of the Lied in the nineteenth century. Dates are November 16–17. Among the guest speakers are Nancy Reich and Steve Bruns. For further information, contact Harald Krebs; <pc0689@uvvm.uvic.ca>.

GENERAL NEWS

New Theory Journal in Holland

As of April 1996, Holland has its own journal for music theory. The *Tijdschrift voor Muziektheorie* is a publication of the Amsterdam music publishing house Donemus, and sponsored by the conservatories of Amsterdam and The Hague. The journal is a medium for the distribution of articles on topics in the fields of music theory, music analysis, and music pedagogy. Apart from this, it is intended to provoke discussions among theorists, composers, musicologists, and music teachers. One of the special aims of the editors is to stimulate a discourse on jazz theory.

The *Tijdschrift voor Muziektheorie* will appear three times a year. The editorial board consists of Henk Borgdorff (Conservatory of Amsterdam), Menno Dekker (Conservatory of Amsterdam), Patrick van Deurzen (Rotterdam Conservatory), Roderik de Man (Royal Conservatory The Hague), Michiel Schuijjer (University of Utrecht), Jaap Zwart (Utrecht Conservatory), and Barbara Bleij (Conservatory of Amsterdam/Royal Conservatory The Hague; editorial matters). For information on subscription, please contact Donemus, Paulus Potterstraat 16, 1071 CZ Amsterdam, Holland; (00) 31 20 6764436, fax (00) 31 20 6733588; <donemus@pi.net>. The editorial address is *Tijdschrift voor Muziektheorie*, Frans van Mierisstraat 72 hs, 1071 RX Amsterdam, Holland; (00) 31 20 662 8669, fax (00) 31 20 672 1358; <tvm@sca.ahk.nl>.

NETWORKING NEWS

Due to space constraints in this edition of the SMT Newsletter, Networking News will not appear in the printed version. However, these items will be published in the Newsletter's online version. Articles to be featured will include: 1) New Software at the Music Analysis and Composition FTP Site, 2) ChordSymbol: A New Music Font, 3) New CD-ROM Initiative: *Thesaurus Musicarum Italicarum*, 4) New Materials at CCARH, 5) *Theoria* Journal Website, 6) Clara Schumann Homepage and Invitation to the "Challenge of Clara, '96", 7) Glenn Gould Website and Discussion List, 8) Music and Text: New Discussion List, and 9) Psychology of Music Discussion List.

GRANTS AND FELLOWSHIPS

Full Grant and Fellowship information is still arriving for established programs with fall deadlines, and will be published in the online version of the SMT Newsletter in early September. Enclosed with this mailing is a listing of those continuing fellowship programs that have been described in previous SMT Newsletters, along with contact addresses for their administering agencies, many of which have established websites within the past year.

One item to note: The American Council of Learned Societies has established a new fellowship program to explore contemplative practice. The new program is described in full on page 12.

New ACLS Fellowship Program

Under a new program made possible by the Nathan Cummings Foundation, fellowships are offered for the development of courses and teaching materials that explore contemplative practice from a variety of disciplinary and interdisciplinary perspectives. Contemplative practice, a method for developing a capacity for concentration and deeper understanding, cultivates awareness of the present moment through meditation and other traditional and contemporary practices as well as through physical and artistic disciplines.

Contemplative practices are part of all the major religious and spiritual traditions, but have rarely been explored in academia for their impact on the development of thought and professional practice. These fellowships will support the study of contemplation not just as a category of religious practice but as an intentional focusing of the mind. Such practice and the qualities and values associated with it could be explored in any field, from the architecture of sacred space to the poetry of Rilke or the painting of Mondrian; from the relationship between contemplative practice and medical practice to the study of the nature of contemplative learning itself. They might include the history of contemplative practice in 19th-century America or the relationship of contemplative practice to scientific creativity.

These fellowships are, therefore, available in all fields, including the arts and humanities, sciences, social sciences, and the professions. Proposals for multidisciplinary courses are welcome. Of particular interest will be imaginative teaching methodologies that include practical and experiential approaches to the subject matter. The inclusion of instruction in contemplative practice, either in or out of the classroom, is encouraged but not required.

These fellowships of up to \$20,000 are available to faculty members at academic institutions in the U.S. and are meant to provide support for developing curricula during a summer or non-teaching semester. The fellowship stipend may be used for salary support and/or research expenses; applicants will be asked to submit a budget as part of the formal application. There are no citizenship requirements and prior experience with contemplative practice is not required, but would be helpful. Approval by the appropriate department head is required, however, so that the courses developed can be taught within the 1997–1998 academic year.

Because the aim of this program is to stimulate interest in the field through the development and dissemination of teaching materials, course descriptions, reports, and curriculum materials, ACLS Contemplative Practice Fellows from diverse disciplines may be invited to share their experiences in developing and offering their materials at conferences and meetings sponsored by the Foundation.

Completed application forms must be postmarked no later than November 1. Decisions will be announced in early April. For further information, contact the Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York, NY 10017-3398; (212) 697-1505, fax (212) 949-8058 (no part of application procedure may be conducted by fax); <grants@acsl.org>, <<http://www.acsl.org>>.

Wilk Prize 1995 Winners (1996 competition deadline: September 30)

The Stefan and Wanda Wilk Prizes for Research in Polish Music are awarded annually to authors of the best unpublished papers reflecting original research on some aspect of the music of Poland. The prizes are sponsored by the Polish Music Reference Center and the School of Music at the University of Southern California, and they are intended to stimulate research on Polish music in academic circles outside of Poland. The first prize winner (\$1,000) in the ninth annual competition (1995) was Michael Klein, visiting professor at the State University of New York at Buffalo for his paper, "Lutoslawski's *Partita for Violin and Piano: A New Perspective on His Late Music*." The student prize (\$500) went to Joseph W. Rován, Jr., a student at UC Berkeley, for "Continuities and Reflections: A Comparison of Witold Lutoslawski's Third and Fourth Symphonies."

The deadline for submissions for this year's competition is September 30. Please write for information and for rules of the competition to the Wilk Prizes in Polish Music, UCS School of Music, Los Angeles, CA 90089-0851; <wilk@mizar.usc.edu>. Information may also be found on the USC gopher. A website is in the process of being established; its anticipated URL address is <<http://www.usc.edu/go/polishmusic>>.

INTERNATIONAL, NORTH AMERICAN, AND U.S. REGIONAL SOCIETY NEWS

Society for Music Analysis (U.K.)

The 1996 British Musicology Conference was held at King's College London, April 18–21. This meeting drew together the Society for Music Analysis, the Royal Musical Association and the Critical Musicology group, and was (we believe) the largest ever U.K. conference for musical scholarship, with some 260 delegates. It is anticipated that April 1997 will see the seventh Music Analysis Conference.

In April, Robert Pascall (University of Nottingham); <robert.pascall@nottingham.ac.uk> became president of the SMA; Deborah Mawer (University of Lancaster) became vice-president. There are now four U.K. graduate students holding SMA two-year bursaries, and a further four will be selected in August 1996. The funds of the SMA and of the journal *Music Analysis* have now been consolidated. For information on subscription to *Music Analysis* please contact Blackwell (Oxford) or Lancaster Music on the WWW; Blackwell's website URL is <<http://www.blackwellpublishers.co.uk>>.

Canadian University Music Society

Well over half of the papers presented at the Canadian University Music Society/Société de musique des universités canadiennes annual conference at Brock University (May 30–June 2) were of particular interest to theorists, proving that these conferences of the organization which might be considered the Canadian equivalent of the College Music Society are congenial places for theorists to present and discuss a wide variety of topics. The next conference will be held June 11–14 at the Memorial University of Newfoundland in St. John's. Anyone wishing to receive the call for papers for that conference is invited to get in touch with Maureen Volk, chair of the program committee and Director of the School of Music there; <mvolk@morgan.ucc.mun.ca>.

CUMS/SMUC welcomes as members all individuals who are concerned with the study of music in Canada at the university level. Membership in the Society is \$40 (CAN) (\$45 outside Canada and the U.S.), and includes a subscription to the *Canadian University Music Review*, published twice yearly. Applications should be sent to Anne C. Hall, Faculty of Music, Wilfrid Laurier University, Waterloo N2L 3C5, ON, Canada.

Florida State University Theory Forum

The FSU Theory Forum was held Saturday, April 13, in conjunction with the Florida State University Eighth Biennial Festival of New Music, April 11–13. Patrick McCreless was the invited guest speaker, addressing "Anatomy of a Gesture"; he also joined with Philip Glass, featured guest composer of the New Music Festival, in a roundtable discussion.

Plans are still underway for the 1997 forum; those interested in having papers considered for presentation should watch for a formal call for papers on the smt-list. Officers for 1996–1997 have not yet been elected; in the meantime, additional information is available from James Mathes, School of Music, Florida State University, Tallahassee, FL 32306-2098; (904) 644-6271; <mathes_j@cmr.fsu.edu>.

Georgia Association of Music Theorists

The Georgia Association of Music Theorists held its 1996 meeting at the University of Georgia in Athens, April 26–27. Severine Neff gave the keynote lecture, "This I Have Learned from My Students": The Teachings of Arnold Schoenberg." Officers for 1996–1997 include Susan Tepping (Georgia State University), president; Kristin Wendland (Morris Brown College), secretary; Susan McEwen Sigmon (Dekalb College), treasurer; and Leonard Ball (University of Georgia), program chair.

The 1997 meeting will be held at the University of Georgia School of Music February 21–22. Gary Wittlich (Indiana University) will give the keynote address on music technology in the 21st century. GAMUT invites papers dealing with any aspect of music theory to be submitted for the meeting, along with proposals for a Friday evening special panel session dealing with any aspect of theory pedagogy. Paper submissions and panel proposals should be postmarked by Monday, December 16 and sent to Leonard Ball, Program Chair, University of Georgia, School of Music, 250 River Road, Athens, GA 30602.

GAMUT also publishes a journal annually in the fall and welcomes articles dealing with all aspects of music theory—including pedagogy, analysis, history, and book reviews. The Editorial Committee includes Joseph Auner (SUNY Stony Brook), David Bernstein (Mills College), Severine Neff (University of North Carolina at Chapel Hill), Frank Samarotto (University of Cincinnati), and Susan Tepping (Georgia State University). To have an article considered for publication, please contact Kristin Wendland, GAMUT Editor, Morris Brown College, Department of Music, 643 Martin Luther King Drive, Atlanta, GA 30314. Back issues, including the most recent Volume 6 (1996), are available for \$5.

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association's Ninth Biennial Symposium of Research in Music Theory will be held September 27–28 (rescheduled from March 29–30), featuring keynote speaker Thomas Christensen (University of Iowa). For registration information, please write 1996 Symposium, Graduate Theory Association, Indiana University School of Music, Bloomington, IN 47405; (812) 855-5716, fax (812) 855-4936; <ehonn@indiana.edu>. IUGTA officers for 1996–1997 are Elisabeth Honn, president; and Gwynne Kuhner, vice-president.

Music Theory Midwest

The seventh annual conference of Music Theory Midwest was held May 17–19 at Western Michigan University in Kalamazoo, with local arrangements coordinated by David Loberg Code. Thirty-nine papers were presented; the keynote address was provided by Henry Panion III (Chair of the Music Department at the University of Alabama at Birmingham and musical director and orchestrator for Stevie Wonder) on the growing use of popular music in theory instruction. Elizabeth Paley (University of Wisconsin) received the first Arthur J. Komar Award for the best student paper, "Music, Such as Charmeth Sleep: Musical Narrative in Mendelssohn's *Midsummer Night's Dream*." Honorable mention went to Leigh VanHandel (Stanford University).

The 1997 meeting will be held May 16–18 at Carleton College in Northfield, MN. Peter Schickele will deliver the keynote address and present a concert of music composed especially for the group Calliope. Ronald Rodman <rrodman@carleton.edu> will coordinate local arrangements. Carleton is a small liberal arts college in a rural setting (Northfield is officially the home of "Cows, Colleges, and Contentment"). As such, attendees should plan on making arrangements as early as possible. The Program Committee (James Buhler, chair) invites proposals for papers, panels, special sessions, and poster sessions, and would especially encourage proposals on the music of Peter Schickele, the topic of musical humor, and non-European musics. Proposers are asked to send five copies of the proposal (maximum 1,000 words) and an abstract (250 words) suitable for publication to James Buhler, 511 W. Allen St., Bloomington, IN 47403. Authors should ensure that their name does not appear anywhere on the proposal; self-citations should be made in third person. A cover letter with the author's name and title of the paper should be included, along with a self-addressed stamped postcard or email address. Deadline is January 15.

Music Theory Midwest announces the establishment of the society's new homepage, developed and maintained by David Loberg Code: <<http://www.wmich.edu/music/mtmw.html>>. Information regarding the Carleton conference and the formal Call for Papers are included. MTMW officers of 1996–1997 include Helen Brown (Purdue University), president; Joseph Kraus (University of Nebraska), secretary; John Schaffer (University of Wisconsin–Madison), treasurer; area representatives Lora Gingerich Dobos (Ohio State University), Peter Smith (University of Notre Dame), Justin London (Carleton College), and Michael Rogers (University of Oklahoma); and student representatives Elizabeth Paley (University of Wisconsin–Madison) and Ian Coleman (University of Kansas). MTMW welcomes members from all geographic areas. Annual dues are \$10 (regular), \$15 (joint), and \$5 (student/emeritus), and may be sent to the Treasurer, John Schaffer, School of Music, 455 N. Park St., University of Wisconsin, Madison, WI 53706.

Music Theory Society of New York State

The 1996 annual meeting of the Music Theory Society of New York State was hosted by SUNY at Stony Brook April 13–14. The local arrangements coordinator was Judy Lochhead. The program included sessions on Berio; Tonal Analysis and Rhythm; Twentieth-Century Analytical Techniques; Graphic Representations of Timbre, Register, and Form; and Analysis and Performance. The 1996 program committee was chaired by Marie Rolf (Eastman School of Music), and included Shaugh O'Donnell (University of Wisconsin–Madison), David Gagné (Queens College, CUNY), Dave Headlam (Eastman School of Music), George Fisher (New York University), and Sarah Fuller (SUNY at Stony Brook).

At the annual business meeting, Wayne Alpern (CUNY) was announced as the winner of the Young Scholar's Award. His paper, "Aggregation, Assassination and an Act of God: The Impact of the Murder of Archduke Ferdinand upon Webern's Opus 7/3," will be published in volume 21 of *Theory and Practice*. David Gagné (Queens College, CUNY) was elected vice-president and Annie Yih (Hofstra University) was elected treasurer. Poundie Burstein (Mannes College and Hunter College, CUNY) and Martha Hyde (SUNY Buffalo) were elected to the board. Officers who continue to serve include Mary Arlin (Ithaca College), president; Garry Brodhead (Ithaca College), secretary; and board members Daniel Harrison (Eastman School of Music and the University of Rochester) and Elizabeth West Marvin (Eastman School of Music).

The 1996–1997 meeting will be held April 12–13 at the Eastman School of Music, the site of the first MTSNYS meeting in December 1971. The Program Committee invites proposals

(continued...)

for papers and presentations on any topic. Areas of particular interest include: Analysis Symposium on Bartok, Violin Sonata No. 1 (1921); Analysis of Opera; Linear Analysis; and Counterpoint. Proposals for this meeting should include 1) six copies of a proposal of at least three but no more than five double-spaced pages of text, each copy of which should include the title of the paper and its duration as read aloud, but not the author's name; 2) an abstract of 200–250 words, suitable for publication; and 3) a cover letter listing the title of the paper and the name, address, telephone number, and email address of the author. Proposals must be postmarked by October 1, and should be sent to Elizabeth West Marvin, MTSNYS Program Chair, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604.

Submissions for *Theory and Practice*, the MTSNYS journal, should be sent to Philip Lambert, Department of Music-321, Baruch College of CUNY, 17 Lexington Avenue, New York, NY 10010. Since *Theory and Practice* uses blind review, please send three copies anonymously with an identifying cover letter. Back issues of the journal may be requested from the subscriptions manager, Daniel Harrison, 205 Todd Union, University of Rochester, Rochester, NY 14627. Membership in MTSNYS is open to all persons interested in any aspect of music theory. Applications for membership, which includes a subscription to *Theory and Practice*, should be addressed to the Secretary of the Society, Garry Brodhead, School of Music, Ithaca College, 953 Danby Road, Ithaca, NY 14805-7240.

Music Theory SouthEast

Music Theory SouthEast met at the New College of the University of South Florida March 15–16. The meeting included ten papers on a variety of topics and a keynote address by Dorothy Payne, Dean of the School of Music, University of South Carolina. Newly elected chapter officers include Renee McCachren (Catawba College), president; Paul Wilson (University of Miami), treasurer; and Thomas Huener (East Carolina University) member-at-large of the steering committee. MTSE will hold its sixth annual meeting on March 14–15, at Winthrop College, in Rock Hill, South Carolina. Bruce Thompson of the Winthrop faculty will oversee local arrangements, and Thomas Huener will serve as Program Chair. A formal call for papers will be issued later.

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

New England Conference of Music Theorists

The eleventh annual meeting of the New England Conference of Music Theorists took place March 30–31 in the picturesque setting of Amherst College. Eleven papers on a wide range of subjects were heard, with twentieth-century topics notably in the forefront. The keynote address, "MA is as selfless as I am: Thoughts on Symmetry, Structure, and Silence," was delivered by Robert Morris (Eastman School of Music). Local arrangements chair was David Ferris; program committee members included David Cohen (Harvard University), chair, with Patrick Miller (Hart School of Music) and Deborah Stein (New England Conservatory).

The twelfth annual meeting of NECMT will take place April 5–6, at Yale University. Conference details and a formal call for papers will be forthcoming. Proposals for talks on all topics are invited. These should be from three to five pages in length; they will be read blind, and should not contain any reference to the identity of the author. Submissions should include four copies of a proposal and a cover letter giving the author's name, address, phone number, email address, and institutional affiliation. Postmark deadline is January 15.

Membership in NECMT is on an academic-year basis. Yearly dues remain at \$15 for regular membership; \$7.50 for students and retired individuals. Officers for 1996–1997 are Allan Keiler (Brandeis University), president; David Ferris (Amherst College), treasurer; and David Kopp (Yale University), secretary. For inquiries about membership or the upcoming conference, please contact David Kopp, Department of Music, Yale University, Box 208310, New Haven, CT 06520-8310; <kopp@minerva.cis.yale.edu>.

Pacific Northwest Music Graduate Students' Conference

The Pacific Northwest Music Graduate Students' conference is an annual event that began in 1989 at the University of British Columbia (Vancouver, Canada). Each year, the conference rotates among the University of British Columbia, the University of Victoria, and the University of Washington—all easily accessible to each other by car or public transportation. Until last year, participants were drawn from these schools; with the growing access to electronic communications, and because interest in the conference was expressed by students outside the Pacific Northwest area, the decision was made to open the conference to all music graduate students across North America (we have even had some inquiries from England and Spain!).

The goal of this conference is to represent, as much as possible, current research trends in all areas, from traditional fields such as musicology and theory to newer areas involving sociology, music cognition and perception, gender studies, etc. There is no formal central organizing committee; instead, loosely knit groups of students and faculty at each school keep the event going. This conference provides an excellent opportunity for those who may never have given a paper before, as well as for advanced students. The atmosphere is relaxed, and discussion and feedback are extremely positive.

The VII Pacific Northwest Music Graduate Students' Conference will be held September 28–29 at the University of British Columbia in Vancouver. The committee organizing this year's conference includes Melinda Boyd, Richard Kurth, Vera Micznik, and Mark Johnson. For further information, contact Melinda Boyd, Coordinator, VII Pacific Northwest Music Graduate Students' Conference, c/o School of Music, University of British Columbia, 6361 Memorial Road, Vancouver, B.C. V6T 1Z2, Canada; <mjean@unixg.ubc.ca>.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory held its third annual meeting April 19–20 at the University of Arizona School of Music and Dance in Tucson, with Robert Clifford (University of Arizona) chairing local arrangements. The meeting was held jointly with the Rocky Mountain regional chapters of the AMS and SEM, with about eighty persons in attendance. Fifteen RMSMT papers were read by participants from the Rocky Mountain region, as well as from McGill, Rutgers, Yale, Stanford, SUNY Buffalo, University of Southern Maine, and University of Texas at Austin. J. Timothy Kolosick (University of Arizona) delivered the keynote address, entitled "Paradigms Lost: Societal Change and Academia's Response." Respondents included Richard Agee (The Colorado College), Richard Haefer (Arizona State University), and Tim Smith (Northern Arizona University). At the business meeting, Tim Smith volunteered to establish an online RMSMT list to facilitate communication among members. More information will be made available once the list is up and running.

The next meeting will be at the University of Colorado at Boulder on March 14–15, again held jointly with the regional chapters of the AMS and SEM. The program committee will be chaired by Lisa Derry (Albertson College) <lderry@stimpy.acofi.edu>; local arrangements chair is Yayoi Uno (University of Colorado, Boulder) <uno@spot.colorado.edu>. An official call for papers will appear on the SMT list in the fall.

The Rocky Mountain Society for Music Theory has decided to remain informal for the time being. All interested persons are invited to participate. There are no dues; to be added to the mailing list, contact Lisa Derry, Albertson College, Caldwell, ID 83605; <lderry@stimpy.acofi.edu>. For more information about the RMSMT, contact Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

South Central Society for Music Theory

The South Central Society for Music Theory held its 1996 conference on February 23–24 at Western Kentucky University. The 1997 conference will be held in late March at the University of Mississippi.

SCSMT announces the formation of a new award for an outstanding student paper or presentation for the 1997 conference. Further information on this cash award will be made available closer to the conference date. The 1997 Program Committee is chaired by Robert Peck (Louisiana Tech University); members include Linda Shipley (Nashville, TN), Andrew Fox (University of Mississippi), and Matthew Champagne (University of Southwestern Louisiana). Papers on any topic in music theory will be considered for presentation at the 1997 conference. Please send the following materials: cover letter with your name, the name of the paper, equipment necessary, and acknowledgment of student status if you wish to be considered for the student award; an anonymous proposal of three to five pages, double-spaced; and an abstract of no more than 250 words for inclusion in the Proceedings. Send all materials to Robert Peck, SCSMT 1997 Conference, 820 Ponder Street, Ruston, LA 71270. The proposal deadline is December 1.

The elected officers for 1996–1997 are Linda Shipley (Nashville, TN), president; Robert Peck (Louisiana Tech University), vice president; Kate Covington (University of Kentucky), secretary; and Laurdella Foulkes-Levy (University of Mississippi), treasurer. Dues for the SCSMT are \$15, with an additional conference fee of \$5.

Texas Society for Music Theory

The 18th annual meeting of the TSMT was held March 1–2 at Baylor University, with local arrangements coordinated by Doug Claybrook. The program committee, consisting of Rosemary Killam (University of North Texas), Stefan Kostka (University of Texas at Austin), Eric Lai (Baylor University), and Norman Wick (Southern Methodist University), selected a dozen papers for the program; Kofi Agawu (Yale University) presented the keynote address, "The Challenge of Musical Semiotics." Winner of the Herbert Colvin Prize for the best student paper went to William Hussey (University of Texas at Austin), for "Emerging from Beethoven's Shadow: Brahms's First Piano Concerto and Bloom's Theory of Influence."

Next year's meeting will be at Texas Christian University in Fort Worth, with Blaise Ferrandino serving as local arrangements coordinator. The date has yet to be set, but will probably fall in late February or early March. It is anticipated that the proposal deadline will be earlier than in the past—probably around December 15. A call for papers will be published via the usual media this fall, with all the vital particulars.

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

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis held its annual meeting at the University of California at Davis, April 12–14. Wayne Slawson served as chair of the program committee; the program itself, although concentrating on issues with a compositional bearing, featured a wide variety of topics that included American jazz, primitivism, rhythmic analysis, rock music, and postmodernist trends. Richard Swift gave the keynote address, a very interesting mixture of autobiography and specific compositional concerns; he was especially eloquent on the reception of Schoenberg's music in this country before World War II. Also featured April 13 was a special concert of the UC Davis Contemporary Music Players with Ross Bauer as Director.

Next year's meeting of the conference will be held at the University of California at Santa Barbara. Pieter van den Toorn (University of California at Santa Barbara) will chair the program committee; its members will include Steve Larson (University of Oregon), John McGinness (University of California at Riverside), and Lee Rothfarb (University of California at Santa Barbara). Submissions in all aspects of music theory and analysis are welcome. Please address questions and abstracts to Pieter van den Toorn, Department of Music, University of California Santa Barbara, Santa Barbara, CA 93106. The deadline for submissions is Friday, January 17.

Current officers of the West Coast Conference are Pieter van den Toorn (University of California at Santa Barbara), president; Patricia Hall (University of California at Santa Barbara), secretary; and David Bernstein (Mills College), treasurer. Membership fees are currently \$10 (individual) and \$5 (student/retired), and may be sent to David Bernstein, Head, Department of Music, Mills College, 5000 MacArthur Blvd., Oakland, CA 94613.

Reminder: All theory societies reported on pages 12–15 are independent organizations. Please direct correspondence to the contact persons listed in the sidebars on pages 15–16.

INTERNATIONAL AND NORTH AMERICAN SOCIETY CONTACTS

Society for Music Analysis

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Canadian University Music Society

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

Florida State University Music Theory Society

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<mathes_j@cmr.fsu.edu>

Indiana University Graduate Theory Association

Elisabeth Honn
GTA, School of Music
Indiana University
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<ehonn@indiana.edu>

McGill Graduate Society

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

Pacific Northwest Graduate Students Conference

c/o Richard Kurth
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Texas Society for Music Theory

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West Coast Conference of Music Theory and Analysis

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University of California
Santa Barbara, CA 93106

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

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

*All conference dates and call deadlines are subject to change.
Dates published as of July 1.*

SMT Deadlines

Vote for SMT officers and Executive Board receipt by September 25
Annual Meeting October 31–November 3
Call For Papers, 1997 February 1
Nominations for 1997 Publication Awards April 1

Calls for Papers

Sonneck Society September 1
Wilk Prize Nominations September 30
Music Theory Society of New York State October 1
Society for Seventeenth-Century Music October 1
South Central Society for Music Theory December 1
William Grant Still and His World December 1
Texas Society for Music Theory ca. December 15
Georgia Association of Music Theorists December 16
New England Conference of Music Theorists January 15
Music Theory Midwest January 15
College Music Society January 17
West Coast Conference of Music Theory and Analysis January 17
Association for Technology in Music Instruction TBA
Florida State University Theory Forum TBA
Music Theory SouthEast TBA
Rocky Mountain Society for Music Theory TBA

Conferences and Symposia

International Systematic and Cognitive Musicology September 8–11
Music as Intelligence September 20–21
Cross(over) Relations September 26–29
Popular Music and the Public Sphere October 4–5
American Society for Aesthetics October 16–19
International Conference on Narrative October 18–20
Franz Liszt: A Spiritual Odyssey October 24–27
College Music Society (joint with ATMI, below) October 24–27
Association for Technology in Music Instruction (with CMS) October 24–27
Society for Ethnomusicology October 31–November 3
Gender and the Musics of Death November 6–10
Musical Signification Project November 7–9
American Musicological Society November 7–10
Women Composers of 19th-Century Lied November 16–17

Meetings of Regional Theory Societies

IU Biennial Symposium of Research in Music Theory September 27–28
Pacific Northwest Graduate Students September 28–29
Georgia Association of Music Theorists February 21–22
Texas Society for Music Theory late February/early March
Music Theory SouthEast March 14–15
Rocky Mountain Society for Music Theory March 14–15
South Central Society for Music Theory late March
New England Conference of Music Theorists April 5–6
Music Theory Society of New York State April 12–13
Florida State University Theory Forum TBA (mid-April last year)
West Coast Conference TBA (mid-April last year)
Music Theory Midwest May 16–18

STATISTICAL REPORT ON THE NEW YORK CONFERENCE

The first post-conference report of this kind, distributed to the members of the Executive Board after the SMT meeting in Tallahassee, was prepared by Paul Wilson, chair of the 1994 Program Committee. I owe him a large debt of gratitude; this report for 1995 closely follows his format, content, and wording. In my presentation of the basic data, however, I have supplied a summary rather than a listing for each proposal because of the greater number of submissions for the meeting in New York.

—Hedi Siegel, chair SMT Program Committee 1995

Summary of Basic Data on SMT Proposals 1995

Proposals received	
Proposals submitted by 1 author	176
Proposals submitted jointly by 2 authors	6
Proposals submitted jointly by 3 authors	1
Total number of proposals received	183

Proposals accepted	
Proposals submitted by 1 author	36
Proposals submitted jointly by 2 authors	3
Proposals submitted jointly by 3 authors	1
Total number of proposals accepted	40
(Rate of acceptance: 22%)	

Total number of authors submitting proposals 191

Of these, 176 submitted solo proposals, 15 submitted joint proposals. Included in this total are 8 authors who submitted 2 proposals (counted as 16 proposers) and 1 author who submitted 3 proposals (counted as 3 proposers).

Total number of proposers accepted 45
(Rate of acceptance: 24%)

Of these, 36 presented solo papers, 9 presented joint papers.

Data on proposals for special sessions (not submitted anonymously) are omitted from this report.

Crude Statistical Summary

I. Distribution of Proposers by Gender (Accepted/Total)

<u>Women</u>	<u>Men</u>
9/49	36/142
(total of 191 proposers)	

Basic statistics: 26% of the proposers are women, 74% are men. 20% of the proposals accepted are by women, 80% by men. 18% of the proposals submitted by women were accepted; 25% of the proposals submitted by men were accepted.

II. Distribution of Proposers by Rank (Accepted/Total)

Proposer's rank reflects academic rank earned at the time of the proposal's submission: 1 = student; 2 = part-time or adjunct faculty member; 3 = assistant professor; 4 = associate professor; 5 = full professor.

1	2	3	4	5
15/70	2/20	16/64	8/22	4/15
(total of 191 proposers)				

Statistics for rank: 37% of all proposers are students, and they accounted for 33% of all accepted proposals. 10% of all proposers are part-time or adjunct faculty, and they accounted for 4% of all accepted proposals. Assistant professors constitute 33% of proposers, and their acceptance rate was 36%. Associate professors make up 12% of all proposers, and their acceptance rate was 18%. Full professors make up 8% of the proposers, and they accounted for 9% of the total number of accepted proposals.

Of the proposals submitted by students, 21% were accepted. Of the proposals submitted by part-time or adjunct faculty, 10% were accepted. Of the proposals submitted by assistant professors, 25% were accepted. Of the proposals submitted by associate professors, 36% were accepted. Of the proposals submitted by full professors, 27% were accepted.

III. Distribution of Proposals by State or Foreign Country (Accepted/Total)

Alabama - 0/1 Arizona - 0/2 California - 2/13
Colorado - 1/2 Connecticut - 1/12
District of Columbia - 0/1 Illinois - 0/2 Indiana - 1/5
Iowa - 2/3 Kansas - 0/1 Louisiana - 0/4 Maine - 0/1
Massachusetts - 4/13 Michigan - 2/6 Minnesota - 0/1
Missouri - 1/3 New Hampshire - 0/1 New Jersey - 2/6
New Mexico - 0/2 New York - 11/37 North Carolina - 0/3
Ohio - 2/6 Oklahoma - 0/4 Pennsylvania - 1/4
Tennessee - 1/1 Texas - 1/15 Utah - 0/2 Virginia - 0/1
Washington - 0/1 Wisconsin - 0/1 West Virginia - 0/1

Canada - 4/19 Finland - 2/2 Germany - 0/1
Hong Kong - 0/1 Israel - 1/2 Norway - 0/1
Switzerland - 1/2

(total of 183 proposals)

Classification of Proposals by Topic

In this classified list, each individual proposal is placed in as many different topic areas as seem relevant to it, based on a rereading of the proposal or abstract. The pairs of numbers show the number accepted by the SMT and the total number within each category or sub-category. Each of these fractions is at least partially misleading, since there were papers accepted that have multiple entries even within a single topic sub-category. Thus no percentages have been given.

I. Composers: 109 entries representing proposals which directly discuss music by a specific composer

- A. 1300–1750 (2/8)
C.P.E. Bach - 1/1
J.S. Bach - 1/4
Dufay - 0/1
Handel - 0/1
Monteverdi 0/1
- B. 1750–1830 (5/20)
Beethoven - 1/7
Haydn - 0/1
Mozart - 0/1
Paganini - 1/1
Schubert - 2/6
Schumann - 1/4

(over)

C. 1830–1915 (6/36)

Berg - 0/2
 Brahms - 1/6
 Bruckner - 0/1
 Chopin - 1/1
 Debussy - 1/6
 Fauré - 0/3
 Liszt - 1/3
 Mahler - 0/1
 Puccini - 2/2
 Schoenberg - 0/3
 Scriabin - 0/1
 Wagner - 0/2
 Webern - 0/3
 Wolf - 0/1
 Zemlinsky - 0/1

D. 1915–1955 (2/18)

Bartók - 0/2
 Marion Bauer - 0/1
 Berg - 0/1
 Ruth Crawford - 0/1
 Honegger - 0/1
 Ives - 0/1
 Prokofiev - 0/1
 Schoenberg - 1/4
 Stravinsky - 1/2
 Webern - 0/4

E. 1955–present (8/27)

Babbitt - 1/2
 Berio - 0/1
 Britten - 0/1
 Carter - 2/4
 Chou Wen-chung - 0/2
 John Coltrane - 0/1
 Morton Feldman - 1/1
 Herbie Hancock - 1/1
 Maurizio Kagel - 0/1
 György Kurtág - 0/1
 Ligeti - 0/1
 Lutoslawski - 0/1
 Toshiro Mayuzumi - 1/1
 Messiaen - 0/1
 Minoru Miki - 0/1
 Bernard Rands - 0/1
 Steve Reich - 2/2
 Stockhausen - 0/1
 Stravinsky - 0/1
 Morton Subotnick - 0/1
 Xenakis - 0/1

II. General Topics: 311 entries representing proposals which explore these topics either as analytical issues or as general concerns of some kind

A. Explorations of standard musical phenomena (45/201)

Compositional process/sketch studies - 1/7
 Contour - 0/5
 Contrapuntal design - 1/10
 Form - 6/18
 Harmony - 2/17
 Jazz - 1/2
 Mode and modal structure - 0/4
 Motivic structure and connections - 5/17
 Pop or commercial music - 0/5
 Post-tonal non-serial pitch structure - 4/24
 Register - 2/4
 Rhythm/time - 6/17
 Serial structures or operations - 9/26
 Text/program and music - 5/22
 Texture/timbre - 0/4
 Tonality - 2/13
 World music - 1/6

B. Works or thought of specific theorists (6/43)

Pietro Aaron - 0/1
 Pietro Cerone - 0/1
 Coclico - 0/1
 Hermann Finck - 0/1
 Fux - 0/1
 Johannes di Garlandia - 0/1
 Glareanus - 0/1
 Vincent d'Indy - 0/1
 Koch - 0/1
 Reicha - 0/1
 Riemann - 0/1
 Riepel - 0/1
 Schenker - 4/17
 Schoenberg - 1/7
 Charles Stanford - 0/1
 Sergei Ivanovich Taneev - 0/1
 Vicentino - 1/2
 Vogler - 0/1
 Zarlino - 0/2

C. Models for musical structure, process, or meaning based on abstract formal thought (4/11)

D. Models for musical structure, process, or meaning based on language or rhetoric (6/17)

Gender/feminism - 1/4
 Linguistic trees - 0/2
 Metaphor/troping - 3/5
 Semiotics - 2/6

E. Drama and music (3/5)

F. Musical perception and/or cognition (3/10)

G. Philosophical environments for music theory (2/12)

H. Pedagogy (1/4)

I. Performance (0/6)

J. Computers and music theory (0/2)

Comparison of Statistics for New York (1995) and Tallahassee (1994)

In 1995, the number of proposals for papers received by the Program Committee increased by 60. Women submitted a slightly higher percentage of the proposals in 1994; the rate of acceptance was also higher. There were somewhat more student submissions in 1994, as well as a slightly higher rate of acceptance for student presentations. For both conferences, faculty with the rank of assistant professor submitted and presented the greatest number of papers. The low percentage of proposals submitted by full professors remained fairly constant, though their rate of acceptance was a little higher in 1994.

It is very difficult to make generalizations about proposal topics. When music by a specific composer was discussed, recent compositions (written after 1955) received the highest attention in submissions for Tallahassee; for New York the period 1830–1915 had the greatest coverage. However, of the proposals that were accepted for Tallahassee, the period 1915–1955 received the greatest representation, 1830–1915 ranked second, and studies of works written after 1955 ranked third. In New York, discussions of music written after 1955 were most prominent on the program; the periods 1830–1915 and 1750–1830 ranked second and third. Where the works or thought of a particular theorist were discussed, in submissions to both conferences only Schenker and Schoenberg were the focus of more than one or two proposals. The statistics regarding theoretical topics covered by proposals submitted for both conferences seem quite similar; no obvious trends could be detected.