

SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 23,
NUMBER 1

February 2000

IN THIS ISSUE...

SMT AWARDS

Pages 1-2

SMT OFFICERS AND COMMITTEES

Sidebars,
Pages 2-4

NEWS FROM THE SOCIETY

Pages 2-8

GENERAL NEWS

Pages 8-9

CALLS FOR PAPERS, UPCOMING CONFERENCES

Page 9-12

SUMMER WORKSHOP OPPORTUNITIES

Page 12

REGIONAL SOCIETY NEWS AND CONTACTS

Pages 12-15

CALENDAR OF EVENTS AND DEADLINES

Back Page

1999 PUBLICATION AWARDS

The 1999 SMT Publication Award winners are Norman Carey, David Clampitt, Cristle Collins Judd, Charles J. Smith, and William Caplin. The recipients were announced and the following citations read at the Society's annual meeting in Atlanta on Saturday, November 6, immediately preceding the Plenary Session.

The Emerging Scholar Award is granted to a scholar for a book or article published within five years of the author's Ph.D. or, in the case of authors who do not have a Ph.D., before reaching the age of 40. The 1999 Award was given for two articles: Norman Carey and David Clampitt's "Regions: A theory of Tonal Spaces in Early Medieval Treatises" (*Journal of Music Theory*, 40, 1996) and Cristle Collins Judd's "Josquin's Gospel Motets and Chant-Based Tonality" in *Tonal Structures in Early Music* (Garland, 1998). Carey and Clampitt's work "applies the sophisticated tools of diatonic set theory to the harmonic conceptions of early medieval theorists, reconstruing various medieval paradigms of pitch space and providing the necessary mathematics for their formalization. The authors' work is characterized by an exuberant vitality that diminishes the distance between the medieval theoretical world and our own, while suggesting how some twentieth-century assumptions about pitch-spaces may blind us to certain musical features that medieval authors recognized and put to use." Norman Carey is an Assistant Professor of Music at the Eastman School of Music, and David Clampitt is an Assistant Professor of Music at Yale University. Cristle Collins Judd's work "offers an original approach to the refractory problem of tonal organization in music from around the turn of the sixteenth century. The author's fresh conception of tonal coherence takes us beyond the traditional application of modal classification to polyphonic music and beyond the taxonomies of tonal types by meticulously demonstrating the complicated interplay of pre-existing musical materials, liturgical associations, and conventions of genre in the gospel motet." Cristle Collins Judd is an Assistant Professor of Music at the University of Pennsylvania.

The Outstanding Publication Award, granted for a distinguished music theory article published during the last three years, was given to Charles J. Smith for "Musical Form and Fundamental Structure: An Investigation of Schenker's Formenlehre" (*Music Analysis*, XV/2-3, 1996), an article in which the author "presents a critique of Schenker's theory of form that is both encyclopedic and provocative. This investigation is based not merely on the Viennese theorist's explicit rehearsals of the topic, but also on a series of canny readings of individual analyses from different stages of Schenker's career. The central portion of the work puts forward its own theory of structure, offering new solutions toward the problem of correlating traditional categories with Schenkerian paradigms, and the speculative concluding section opens the whose of Schenkerian analysis to renewed critical engagement." Charles Smith is Associate Professor Music at the State University of New York at Buffalo.

William Caplin received the Wallace Berry Award, which is granted to a distinguished music theory book published during the last three years, for his *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press, 1998). "Combining exhaustive (if not exhausting) detail with lucid prose, and with an obvious joy in the music it treats, this work defines and redefines the formal functions of the classical style. Pulling together the loose ends of Arnold Schoenberg's formal theory, and allying these with an acute harmonic sensibility, the author flexibly applies the resulting ideas to all of the various parts of the works in its wisely-chosen repertory. The text



Norman Carey
Emerging Scholar Award



David Clampitt
Emerging Scholar Award



Cristle Collins Judd
Emerging Scholar Award



Charles J. Smith
Outstanding Publication Award



William Caplin
Wallace Berry Award

**SOCIETY FOR MUSIC THEORY
2000 Executive Board**

Thomas Christenson
President, 2001
Department of Music
University of Chicago
1010 E.59th Street
Chicago, IL 60637

Janet Schmalfeldt
Past President, 1999
<jschmalf@tufts.edu>

Robert Morris
Vice President, 2001
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604
<rdm@esm.rochester.edu>

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

Candace Brower
Treasurer, 2002
School of Music
Northwestern University
711 Elgin Road
Evanston, IL 60208
(847) 467-1680
<c-brower@nwu.edu>

Ann K. McNamee, 2000
Swarthmore College

Andrew Mead, 2000
University of Michigan

Maureen Carr, 2001
Pennsylvania State University

Roger Graybill, 2001
University of Texas at Austin

Carol Baron, 2002
SUNY at Stony Brook

Michael Cherlin, 2002
University of Minnesota

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

Send materials at any time to:
Mary I. Arlin, Editor,
SMT Newsletter
School of Music
Ithaca College
Ithaca, NY 14850-7240
fax: (607) 274-1727
<arlin@ithaca.edu>

assembles a monumental collection of examples from the literature, demonstrating with authority the ability to deal with music previously escaping classification." William Caplin is Associate Professor of Music at McGill in Montréal.

The 1999 Awards Committee was chaired by Leslie Blasius and was composed of Joel Galand, Robert Hatten, Lewis Rowell, Janna Saslaw, and Peter Schubert. Nominations for next year's SMT Publication Awards are strongly encouraged from all members of SMT and should be directed to Leslie Blasius, Chair, 2000 SMT Awards Committee, School of Music, University of Wisconsin-Madison, 455 N. Park Street, Madison WI 53706-1483, on or before April 1. Books and articles in English (excluding unpublished dissertations) published between 1997 and 1999 are eligible. A nomination form is enclosed with this edition of the *SMT Newsletter*. You can also make nominations online using a link from the main menu on the SMT homepage, or directly at <<http://smt.ucsb.edu/smt-list/nominate.html>>. See the nominations form for additional eligibility guidelines.

SMT Publication Subvention Grants Awards

The second round of applications for the 1999 Subvention Grants have been reviewed. The results of the competition were announced at the Atlanta meeting by the chair of the committee, Thomas Christensen. A single grant has been awarded to Ellie Hisama for her book *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, which will be published by Cambridge University Press. The author is presently Assistant Professor of Music Theory at Brooklyn College, CUNY.

Members of the Society are reminded that the next round of applications is due March 15, 2000. Further information on the Publication Subventions Grant may be found elsewhere in this newsletter, as well as on the SMT web page.

NEWS FROM THE SOCIETY

From the President

I am delighted to be assuming the Presidential office of a Society that is manifestly healthy and vigorous. At our recent meeting in Atlanta—with a record attendance for a solo meeting!—we were all kept busy with a full slate of fascinating paper sessions on a true spectrum of theoretical topics. Thanks to the excellent work of our local arrangements chair—John Nelson—the meeting was one of the smoothest I can recall. We were also treated to special evening sessions on popular music, metatheory, Duke Ellington, and Queer theory. Most notably, though, we were honored with the presence of four scholars from abroad who participated in our special "International Keynote Symposium": Nicholas Meéus of the Université de Paris, Willie Anku of the University of Ghana, José Luis Martinez of the Catholic University of São Paulo, Brazil, and Danuta Mirka of the Szymanowski Academy in Poland. It was fascinating for us to learn about some of the work undertaken in the field of music theory in other countries. (And perhaps Kofi Agawu, in his characteristically thoughtful and witty response to these papers, is right: we may not be doing so bad after all!) But the visit of our guests was also important for exposing to them what it is that we do. Communication is a two-way street, and if early signs are any indication, the favorable impressions we made upon our four visitors may help to open up further international exchanges.

Among the news I am happy to report in this letter—and yet another sign of our maturation as a scholarly society—is the recent selection of the Society to the ACLS—the American Council of Learned Societies. This is a singularly prestigious honor for SMT, as we are now joining the leading consortium of scholarly societies in the country. It also carries benefits to our members, who will now be eligible to apply for a number of ACLS grants and fellowships under the affiliation of the Society for Music Theory. Moreover, as a member of ACLS, SMT will now have a voice in numerous forums sponsored by the ACLS related to educational funding, policies, and research in higher education.

Speaking of scholarly exchanges and dialogue, the Toronto "mega" conference to be hosted jointly by fifteen musical societies is fast shaping up. As I write this letter, I have before me a preliminary list of joint panels and symposia, and it makes for a tantalizing read. Members of the Society for Music Theory are represented on a large number of them. While the individual SMT submissions have yet to be selected (our deadline for paper submissions was January 28), the Toronto meeting promises to be one of the most exciting (and perhaps dizzying!) ever, and it will offer us an unprecedented chance to show the larger community of music scholars the kinds of fascinating work we are now undertaking in music theory. I hope all members of the Society will make plans to attend.

In the meanwhile, the work of the Society continues. The Networking Committee under the able leadership of Aleck Brinkman is working on means to revive and update the long-dormant database of literature on music-theoretical topics. (Charles Smith has kindly agreed to head a special ad-hoc committee to report back on our options here.) In addition, Aleck and his colleagues are working on the final plans for an on-line directory of members, which we hope to have up and running later this year.

The Publications Committee, under the guidance of Jonathan Bernard, has its usual full agenda of projects. We are exploring the possibility of establishing some kind of subvention

fund for the reprinting of important music theory books now out of print that will parallel our already-established subvention fund to aid individual authors in the preparation of their texts. And we are continuing to think about ways of increasing the profile and utility of *MTO* for our members. We are also busy trying to iron out some kinks in our subscription policies that remain since the publishing of *Music Theory Spectrum* was taken over by the University of California Press in 1997. But the Executive Board of the Society was pleased to hear how relatively smoothly this transition has gone, and we were especially delighted to learn that in the past two years, the number of subscriptions—both individual and institutional—has increased steadily. We were enthusiastic, therefore, to renew our contract with California for another three years. Further down the line, we are looking into establishing on-line registration for conferences and Society elections.

As I said at the beginning of this letter, I am inheriting the mantle of an organization in excellent health—both financially and intellectually. For this, I owe a great deal of gratitude to my predecessor Janet Schmafelfeldt. Janet has guided our Society through some of its most dramatic growth over the past two years; she has helped me implement the Society's new program for publication subventions; her presidency has overseen the emergence of grants to minority theorists for SMT conference attendance as well as the formation of three new SMT-sponsored interest groups: popular music, gay and lesbian theory, and music theory pedagogy. In addition, she has attended to countless issues, problems, details, and necessities, not the least of which was her work as a member of the Steering Committee for the Toronto conference, many decisions concerning which had to be decided last year. Having been able to observe first hand the incredible amount of work she has undertaken on behalf of our Society this past year, I am both humbled by her example, and grateful for her dedication. I hope that in the coming two years I will be able to be of equal service to our Society.

From the Vice President and Liaison to Regional Societies

I am pleased to be able to serve as Vice President of the Society. Since I am just getting started, I thought I'd review with you two of my roles in this office.

First, I will function as the official liaison between SMT and its many regional affiliates. I will stay in contact with the heads of these regional societies and help out in any way appropriate and feasible concerning intra-regional relations. I am therefore always ready to discuss and address issues concerning links between and among SMT and the regional societies and look forward to hearing from you on such issues. As you may know, at the annual SMT meeting, I will continue the practice of organizing and hosting a breakfast meeting (usually on Saturday morning and paid for by the Society) for all heads of the regional societies.

Second, I chair the Publication Subvention Grants Committee. (Other members are three members of the Publications Committee: the chair and two members-at-large; one member of the Executive Board.) Guidelines for the subvention grants are found printed elsewhere in the newsletter and at the SMT website. At the present time, two rounds of grants are considered annually—March 15 and October 15—the applications should be sent to me twice a year and I distribute them to all committee members for evaluation. Decisions regarding the total amount of moneys allocated for these awards are made by the Editorial Board during their annual meeting and may be found in the minutes of the Editorial Board discussion, although their specific allocation is left to the discretion of the committee. Specifically, this year the Board decided to (1) roll over unused funds to the next cycle of applications, (2) increase the maximum award to \$1500 in particularly meritorious cases, and (3) roll over any applications that were unsuccessful in getting money to the following round. As many of you already know, the most recent winner is Ellie Hisama for her book *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*, which will be published by Cambridge University Press.

As for my other roles, I am a member of the Executive Board of SMT, participating in all discussions and voting on matters that come before the board, and I will work on any additional projects that the President may delegate to me. I look forward to serving our society and working toward fulfilling our common goals.

SMT Publication Subvention Grants

Publication subventions are available from the Society and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of articles or books in the field of music theory that have been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of unusually complex graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the treasurer of the Society documenting all covered expenses within twelve months of the date of the award. Grants awarded may be up to \$1500.

Interested applications should prepare:

1. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.

SOCIETY FOR MUSIC THEORY 2000 Committees

Awards Committee

Leslie Blasius, chair
Sarah Fuller
Joel Galand
Lewis Rowell
Peter Schubert
Peter Smith

Publications Committee

Jonathan Bernard, chair
Mary I. Arlin
Lori Burns
Patricia Hall
Richard Hermann
Eric Isaacson
Richard Kurth
Philip Lambert

Committee on the Status of Women

Elizabeth Sayrs, chair
Steven Bruns
David Loberg Code
Joseph Dubiel
Marianne Kielian-Gilbert
Elizabeth Paley
Janna Saslaw
Leigh VanHandel

Committee on Diversity

Yayoi Uno, chair
David Lewin
JoAnn Hwee Been Koh
Steven Lindeman
Jocelyn Neal
Steve Nuss
Martin Scherzinger
Kristin Taavola

Networking Operations

Aleck Brinkman, chair
Philip Baczewski
Michael Buchler
David Loberg Code
Ichiro Fujinaga
Dave Headlam
Eric Isaacson
Robert Kosovsky
Josh Mailman
Jay Rahn
Lee Rothfarb
John Schaffer

Committee on Professional Development

Elizabeth West Marvin, chair
Claire Boge
Jane Clendinning
Michael Klein
Ted Latham
Patrick McCreless
Ciro Scotto

**SOCIETY FOR MUSIC THEORY
1999 Committees,
continued**

2000 Nominating Committee

Judy Lochhead, chair
Harald Krebs
Patrick McCreeless

2000 Program Committee

Jay Rahn, chair
Ian Bent
Christopher Hasty
Steve Larson
Catherine Nolan
Peter Westergaard
Thomas Christensen, *ex officio*

2000 Local Arrangements

John Kruspe, chair
<john.kruspe@utoronto.ca.edu>
Austin Clarkson

Archivist

Stephen Soderberg
<ssod@loc.gov>

Legal Advisor

Wayne Alpern
<waynealp@aol.com>

Editors

Philip Lambert, Editor,
Music Theory Spectrum
Severine Neff,
Reviews Editor,
Music Theory Spectrum
Eric Isaacson, General Editor,
Music Theory Online
Robert Gjerdingen,
Reviews Editor,
Music Theory Online
Mary I. Arlin, Editor,
SMT Newsletter

Spectrum Editorial Board

John Covach
William Darcy
Walter Everett
Patricia Hall
Christopher Hasty
Dave Headlam
Kevin Korsyn
Richard Kurth
Judith Lochhead
Robert Morgan
Robert Snarrenberg

**Music Theory Online
Co-Editorial Board**

Jane Clendinning
Henry Klumpenhower
Patrick McCreeless
Catherine Nolan
Lawrence Zbikowski

(*Subvention Grants cont.*) . .

2. A copy of the article in question, or in the case of a book, one or two representative chapters.
3. A letter from the publisher or journal editor indicating acceptance of the publication.
4. A detailed explanation of the expenses to which the grant would be applied. Where possible, documentation itemizing these expenses should be included.

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

Grants are awarded twice a year. The deadline for applications is a postmarked date of March 15 and Oct 15 of each year. Submissions will be evaluated so that the successful applications will be announced within three weeks after the deadlines. The evaluating subcommittee will be co-chaired by the SMT Vice-president and the chair of the Publications Committee. Additional members will be made up of the two At-Large Members of the Publications Committee and a member of the Society's Executive Board to be appointed by the President. Every effort will be made to announce the decisions of the sub-committee within three weeks of the submission deadline. Applications for the spring round should be sent in *five copies* to: Professor Robert Morris, Vice President; Society for Music Theory, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Any questions may be directed to the Vice President at the addresses given above, or by e-mail to <rdm@esm.rochester.edu>.

Actions of the Executive Board

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

1. that unspent funds for publication subventions be rolled over to subsequent competitions; that grants may amount up to \$1500, pending carry-over funds from previous competitions; and that each grant application may be given two consecutive reviews at the discretion of the evaluating subcommittee.
2. that A-R Editions be retained as the compositor of music examples for *Music Theory Spectrum*.
3. that the Society's meeting in the year 2003 be in Madison, Wisconsin.
4. that \$2000 be allocated next year to assist minority students and faculty with expenses related to attending the SMT meeting.
5. that \$1500 be allocated for work on the online membership directory.
6. that an ad-hoc subcommittee be formed within the Networking Committee to explore options for reopening the bibliographic database project; and that the subcommittee report its findings by February 1, 2000.
7. that henceforth the Networking Committee report directly to the Executive Board and communicate with the Publications Committee on matters pertaining to publications.
8. that \$1600 be allocated to *MTO* for the year 2000.
9. that \$1000 be allocated as the Society's contribution to *RILM* for the coming year.
10. that the Awards Committee's recommendations for this year's recipients be accepted.

—Benito Rivera, SMT Secretary

Report from the Committee on Professional Development

In Atlanta, the Professional Development Committee (PDC) sponsored a special session, entitled "Preparing an Effective Tenure Case," which was well-attended, informative, and (at times) even entertaining. Speakers included Marie Rolf (Eastman School of Music), John Schaffer (University of Wisconsin-Madison), Joel Lester (Mannes College of Music, New School University), Gary Karpinski (University of Massachusetts at Amherst), Justin London (Carlton College), and Wayne Alpern (City University of New York). The panel walked us through the entire tenure process, and offered concrete directions about where and when to publish, how to get ideas for new publications, how to choose referees, how to document success in teaching, and what to do if tenure is denied. The PDC has decided to continue planning special sessions that span the entire "life cycle" of a music theorist. Having already sponsored sessions on finding a job, presenting research at conferences, getting published, and preparing a tenure case, we will next propose a session on mid-career "renewal"—strategies for reinvigorating teaching and research.

At the Atlanta meeting, we thanked two members of our committee who now rotate off: David Carson Berry (Yale University) and Jack Boss (University of Oregon). Both were instrumental in setting up web pages for the committee. Jack Boss's grants and fellowship directory can be accessed directly from the SMT homepage. David Carson Berry designed a PDC homepage, which will be completed by Ciro Scotto, a new PDC member. We plan to make the texts of our special session presentations available online. With recent new appointments, the PDC now consists of Elizabeth West Marvin (Eastman School of Music), chair; Claire Boge (Miami University), Jane Clendinning (Florida State University), Michael Klein (Temple University), Ted Latham (Yale University), Pat McCreeless (Yale University), and Ciro Scotto

(Eastman School of Music). We plan to continue working collaboratively with the Committee on Diversity and the Committee on the Status of Women to develop the Conference Guides and Mentoring programs further. We hope to launch other outreach initiatives to involve graduate students in professional development at SMT. Members who have ideas should contact Jane Clendinning <jane_c@cmr.fsu.edu>, who is heading up this initiative.

Grants and Fellowship Information Online

The Committee on Professional Development is maintaining the grants and fellowships listing. The address is: <<http://music1.oregon.edu/grants/grantsindex.html>>; the listing can also be accessed through a link called "Summary of Grants" on the SMT homepage. Comments and suggestions should be sent to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; (541) 346-5654; <jfboss@oregon.uoregon.edu>.

Report of the Publications Committee

At its annual meeting in Atlanta, the Publications Committee received reports from the various Society publications that it oversees and supports. The following summary reflects the excellent work that the respective editors of these publications have done over the past year.

Music Theory Spectrum. The Society's print journal, under the editorship of Philip Lambert, received 36 papers in 1999, 10 of which were published. The editor notes a small but significant (and welcome) increase in the proportion of articles devoted to "non-traditional" topics in Vol. 21. The fall 1999 issue contains a review essay that is the first adjudicated under recently implemented guidelines for such submissions. Severine Neff, Reviews Editor, reports that the spring 2000 issue of *Spectrum* will contain four reviews, and that quite a number more have been commissioned for future issues.

Music Theory Online. As the new editor of the Society's online journal, Eric Isaacson has substantially redesigned *MTO*'s website and the web version of the journal itself. Four issues of *MTO* appeared in 1999. In response to a perceived low rate of submission to the journal, the editor and his board are now considering ways in which *MTO* might become more distinctly different from *Spectrum* than it is now, for instance by incorporating technological features into its content that are unavailable to print journals.

SMT Newsletter. The new editor, Mary Arlin, has made a smooth transition from the previous editorship, and has also managed to effect significant economies in the cost of its production. The Newsletter has maintained its excellent appearance and—as readers of this issue will no doubt agree—is more fully packed with information than ever!

1999 SMT PROGRAM COMMITTEE REPORT

The Program Committee met in Boston in March of 1999. It consisted of Brian Alegant and Richard Cohn, co-chairs; Lori Burns, David Cohen, David Huron, Jay Rahn, and Janet Schmalfeldt (*ex officio*). The committee reviewed 152 proposals, and accepted 40 for paper sessions and 7 for poster presentations. The results are shown below. In addition, the committee selected 20 papers for Special Sessions on "Timbre and Technology in Rock and Rap"; "Music Theory and Queer Issues"; "Gamelan Theories and Analytical Approaches to the Melodic Strata of Java and Bali"; and "Ellington: the First One Hundred Years."

	ACCEPTED	REJECTED	POSTER
19th-Century	8	6	0
History of Theory	7	9	0
Set theory			
(modeling; transformation)	5	13	3
Perception and Cognition	4	6	2
1950–	4	11	0
1900–1950	3	25	0
Criticism and Epistemology	3	10	1
Pop Music and Jazz	2	7	0
Pedagogy	2	2	1
Non-western Music	1	4	0
Early Music	1	3	0
1600–1800	0	6	0
TOTALS:	40	112	7

	Male	Female		
Accepted:	32	9	=	40* (*: there was one joint proposal)
Rejected:	92	20	=	112
	(26%)	(31%)		(26%)

—Brian Alegant

Online Newsletter

The SMT Newsletter is now available online. Archive editions begin with Volume 19 (1996). Follow the Newsletter link on the SMT homepage (see p.12 for the URL address).

**SOCIETY FOR MUSIC THEORY
Abbreviated Statement of
Revenues, Expenses,
and Changes in Fund Balance
12/01/98–11/10/99**

Revenues:

UCal Press income*	14,430.87
Warehouse Sale	4,747.16
Proceeds—SMT	
1998 Conference	2,128.75
Interest income	2,382.97
Credit card charges	[-70.26]
	23,619.49

Expenses:

Newsletter	3,680.72
Secretary	722.69
Treasurer	785.46
Grants, Awards, and	
Donations	3,750.00
1998 Conference	828.88
1999 Conference	8,754.76
Boethius II	3,400.25
<i>Music Theory Online</i>	646.00
<i>Music Theory Spectrum</i>	427.26
Miscellaneous	240.00
	23,236.02

Summary:

Total Receipts	23,619.49
Total Expenditures	23,236.02
Receipts minus Expenditures	383.47

***U Cal transactions:**

Total income	+58,953.72
Cost of sales	[-26,522.86]
Press fee	[-18,000.00]
Balance to SMT	+14,430.87
TOTAL ASSETS	68,577.36

The full fiscal report for the Society, 1998–99, is available from Candace Brower and was distributed at the business meeting in Atlanta.

SMT Membership Reminder: It's Time to Renew

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to *Music Theory Spectrum*, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94720-1223.

You may also renew your membership electronically through the "membership" section of the SMT homepage; <<http://smt.ucsb.edu/smt-list/smthome.html>> or directly at <<http://smt.ucsb.edu/smt-list/homepage/joining-smt.html>>.

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

Reminder

The University of California Press handles SMT's membership list. You should have received a reminder from the UC Press in December to renew your subscription to Music Theory Spectrum. When you renew your subscription, you are renewing your membership in SMT automatically.

Moving?

To ensure that you receive both your *Music Theory Spectrum* and the *SMT Newsletter* in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to the move. To complete an online address change, go to <<http://www.ucpress.edu/journals/subinfo.html>>. Send address changes via the internet to <jjchad@ucpress.ucop.edu>. General customer service inquiries and claims should be sent to <journals@ucop.edu>.

Publications Committee, cont. . .

In other business conducted online over the past year and at the meeting in Atlanta, the Committee recommended retention of A-R Editions as the compositor for *Spectrum* and brought forward a set of guidelines for conduct of subscribers to the smt-list. The Committee notes with pleasure that the Society's contract with University of California Press to produce *Spectrum* and manage the Society's membership rolls has been renewed for a further three years, and that preparations are now under way, coordinated between the editor and the Press, to produce an online version of *Spectrum* in the near future. Among the Committee's upcoming projects is a plan to arrange for the reprinting of "theory classics," important books in our field that have gone out of print and that ought to be made available once again.

—Jonathan Bernard

Atlanta Conference a Great Success

Atlanta, the Big Peach, welcomed the Society for Music Theory for its twenty-second annual meeting, November 10-14. By all measures, this turned out to be one of the more successful solo conferences in recent years. The Renaissance Downtown Hotel proved to be a congenial host for the some 325 people attending. And, apart from a recalcitrant fire alarm that no one could seem to get turned off and which, unfortunately, created more than a little inconvenience for the Saturday evening sessions, there were no serious problems with facilities.

The varied program offered something for everyone: papers in Discourse and Narrative, *Fin-de-Siècle* Vienna, History of Theory, Metatheory, Music Cognition, Music Since 1900, 19th-Century Harmonic Theory, Pedagogy, Performance Traditions, Pop/Rock, Rhythm, Tonal Music; poster sessions; and evening sessions organized by the Popular Music Group, Committee on Professional Development, Jazz Theory and Analysis Group, and Gay and Lesbian Group. The *pièce de résistance* was the plenary session: an international keynote symposium of distinguished scholars organized by Richard Cohn and chaired by Thomas Christensen.

As Local Arrangements Chair for the conference, I would like to thank Karen Quinn of the Renaissance Hotel and her staff for their invaluable help with all the details of setting everything up and the School of Music of Georgia State University for issuing the invitation in the first place, for providing the location for the parsely-attended but most enjoyable jam session on Friday evening, and for their help in defraying some of the expenses. I'd also like to express my special thanks to my colleagues Susan Tepping and Ron Squibbs and the students of SPAT for their assistance in so many ways. My job would have been a lot harder without their help. We'll look forward to seeing you all in Toronto next year.

—John Nelson, 1999 Local Arrangements

Committee on the Status of Women

First, special thanks are due to outgoing committee members Gretchen Horlacher, Fred Maus, and Past Chair Helen Brown. Their hard work, advice, and input has been incredibly valuable these last few years, and we will really miss them. We welcome Janna Saslaw <jkaslaw@nadal.loyno.edu> and Leigh VanHandel <leigh@ccrma.stanford.edu> as the new members of the CSW. In the spring, there will be an open call for nominations to committee membership (including self-nominations), so please keep an eye out for that. By appointing new members in the spring rather than in the fall, they'll be able to meet with the committee at the meeting at the beginning of the first year of their term.

At the SMT meeting in Atlanta, the CSW's well-attended special session featured Suzanne Cusick as the invited speaker, and Marion Guck as the invited respondent; it concluded with group discussion by the CSW, speakers, and session audience. Cusick's paper, "Music, Subjectivity, and 'The Symbolic Order of the Mother': Challenges from the Italian Feminist Theory of Diotima," along with Guck's response, was meant not only to explore an intriguing aspect of "non-Anglo" feminist theory, but to model a possible process of how theorists might approach incorporating new methodologies in their own work. Thanks to all who attended and participated in the session, and special thanks to Suzanne Cusick and Marion Guck for their stimulating ideas. The committee also thanks the SMT board for providing food at the lunchtime session. All members of SMT are welcome to attend the affiliates' luncheon. If you have questions, concerns, suggestions, or ideas for current or future CSW projects, please contact any member of the committee.

Next year in Toronto, the Committee of the Status of Women will participate in a special joint session with their affiliate committees from AMS, SEM, MLA, SAM (formerly the Sonneck Society), and CMS. We will also be hosting our regular special session within the SMT meeting.

Under the initiative of Gretchen Horlacher and David Loberg Code, and with the support of the Committees on Professional Development and on Diversity, a conference guide program was initiated this year. The conference guide program paired less experienced conference attendees with more experienced SMT members; they met informally at the conference and either shared a cup of coffee, attended a session, had lunch, etc. You don't have to be attending your first conference to participate; while it is an excellent opportunity for graduate students to network with those outside their institutions, it is also an opportunity for any SMT member to meet a new colleague outside your regular sphere of contact. We encourage you all to participate next year.

The Society for Music Theory Mentoring Associates Program has continued under the direction of Helen Brown with about 40–50 participants. Please keep reminding your colleagues and students that this is a society-wide program, and that mentors are available for theorists in all stages of their careers—from graduate school to tenure and promotion decisions, to sabbatical advice. You and/or your students can sign up via the website <<http://www.wmich.edu/mus-theo/csw.html>>.

Our website resources continue to grow with the help of David Loberg Code <code@wmich.edu>. The bibliography on gender and music sources has been recently updated and several new syllabi have been added, thanks to Elizabeth Paley. Please remember to send any syllabi from courses you may teach related to feminist theory or gender studies and music to her at <espaley@ukans.edu>. Steve Bruns is heading up an exciting new project to put analyses of music by women on the web in order to have easy access for use in the classroom; if you have analyses you would like included, or if you would like to know more about the project, please contact him at <bruns@spot.colorado.edu>.

In the next year CSW will coordinate more closely with the Committee on Professional Development and will focus on status issues. Marianne Kielian-Gilbert <kielian@indiana.edu> and Joseph Dubiel <jpd5@columbia.edu> will examine such issues as raising awareness about potentially illegal job interview questions and practices; collect recent and specific statistics on women's status in music theory at all levels; and address publication issues related to women and theory.

Gay and Lesbian Discussion Group

To the screaming assault of sirens, the Society of Music Theory's Gay and Lesbian Discussion Group sailed the first queer boat through the straits of music theory. To the delight of the panelists, Suzanne Cusick, on loan from Musicology, steered us through the noisy night. This was no ordinary panel, and this was no ordinary night. For over thirty minutes the fire alarms of Atlanta's Renaissance Hotel howled fiercely, piercingly and on account of no fire, especially during Nadine Hubbs's presentation, which the sirens seemed to hope to transform into a series of scattered sound bytes. But in the end the chagrin of the alarms was to no avail; the queer voice could not be silenced.

The session began with an attempt to reconsider Anton Webern's key category of symmetrical inversion on the terrain of gender. Through an investigation of contemporaneous music theories, compositions, sexual theories of inversion, theories of homosexuality, and their cultures of resistance, Martin Scherzinger suggested that inversional symmetry was, amongst other things, a site of radical critique of gender hierarchy. Fred Maus extended the historical survey further into the twentieth century, with an investigation into the resonances and discrepancies between various contemporary categories of music and sex. Most provocatively, Maus suggested that perhaps most music was really in a third category, or in no category at all, and so, practically by definition, presented a challenge to the hierarchies by which we dwell.

Then Nadine Hubbs entered the noisy fray! She examined the twentieth-century history of composers' self-affiliations with sexual

identity. Her paper cast a wide net and included the music of Ives, Hanson, Copland, Thomson, Bernstein, Blitzstein, Cage, and others. Was it perhaps the unapologetic provocation of her talk that set off alarm bells? Charles Fisk spoke about "Schubertian Confidences" in an intense study of the idiosyncratic design of Schubert's second *Moments Musical* in terms that are astonishingly pertinent to a certain queer experience. Throughout the presentation, Fisk graced his words with powerful performances of moments of the piece at the piano. Even the sirens abated at the sound of this song.

Steven Nuss, in his "Christ, Queer Space, and Gongs: The Voices of Claude Vivier's *Lonely Child*," also explored the structural dimensions of a musical work under the lights of sexual identity. Nuss speculated on the various dynamics of desire that were sounded in Vivier's musical space. Perhaps this was the most ambitious attempt of the evening to bring purely musical parameters into specific extramusical venues. Finally, Martha Mockus, in characteristically performative mode, staged a seriously playful account of Pauline Oliveros's accordion pieces *Rose Mountain Slow Runner* (1975) and *The Wanderer* (1982). While Mockus's compelling descriptions revolved principally around the lesbian relationships expressed and explored through Oliveros's accordion, her analyses opened up intriguing new ways of thinking about music produced by the human flow of air.

We broke the spell of the sirens, as Adorno might say, by bewitching them.

—Martin Scherzinger

From the Committee on Diversity

The SMT Diversity Committee consists of Yayoi Uno Everett (chair), David Lewin, Joanne Koh, Steven Nuss, Martin Scherzinger, Kristin Taavola, Steven Lindeman (new member), and Jocelyn Neal (new member). As a Committee on Diversity, we have been working on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives—within the Society. During our Atlanta meeting in 1999, we presented a special session entitled "Gamelan Theories, Gamelan Ethnographies: Different Approaches to the Melodic Strata of Java and Bali." Invited guests included ethnomusicologists and composers who have specialized in gamelan research: Pak Sumarsam (Wesleyan University), Marc Perlman (Brown University), and Michael Tenzer (University of British Columbia). This session fostered a productive dialogue between theory and ethnomusicology, not only in terms of designing appropriate theoretical models for analysis of gamelan repertory, but also in structuring analytic frameworks for non-Western music. Issues of transcription, cross-cultural interpretation, and "indigenous hearings" were addressed in the examination of how melody is structured.

This year, four graduate students in majoring in Music Theory were awarded the Minority Travel Grants: Edgardo Rodriguez (UC Berkeley), Gavin Chuck (Eastman school), Grace Chung-yan Yu (Indiana University), and Sora Chung (UW-Madison). We will be updating the Diversity Committee web page by moving it to a new URL and adding abstracts and lists of bibliography for three special sessions presented between 1997 and 1999, under the heading of "Expanding the Analytic Canon."

Douglass M. Green, Professor of Music at the University of Texas and a founding member of SMT, died September 1, 1999. Widely known as an expert in the music of Debussy and Berg, he was the author of many articles as well as books on musical form, harmony, and Neapolitan opera overtures. At the time of his death, he was working on the second volume of *Principles and Practice of Counterpoint* and on a CD-ROM version of *Harmony Through Counterpoint*.

Doug's teaching career included positions in Japan, the University of California at Santa Barbara, St. Joseph College in Connecticut, the Eastman School of Music, and the University of Texas at Austin, where he joined the faculty in 1977. He was known for his wide-ranging knowledge of music and for his complete devotion to his students. An example of this, was his insistence that every student in his large counterpoint classes complete every assignment successfully, no matter how many attempts were required, and no matter what the workload that resulted for Doug. We admired Doug so much for doing that, even as we tried to talk him out of it.

Some of my happiest memories are of the Douglass Green Fine Film Arts Society, a small group of faculty members who enjoyed wasting an occasional afternoon on the most laughably awful movie we could find. He was universally admired by his colleagues and students in the School of Music and will be terribly missed by all. Donations may be sent to the Douglass M. Green Memorial Scholarship Fund at the School of Music, University of Texas at Austin, Austin, TX 78712.

—Stefan Koska

From the Committee on Networking Operations

Retiring Members. SMT owes a great debt to two members of the Networking Committee (NC) who are cycling off the committee. Jane Clendinning helped with the Society's computing needs even before the NC was officially formed. She worked with Lee Rothfarb and several others to begin what later became *smt-list* and the Online Bibliographic Database, and for several years served as *smt-list* moderator. Jocelyn Neal, our first student member, has prepared each online issue of the SMT Newsletter since Volume 20.1 (February 1997). She completely redesigned this online publication, using frames for a more contemporary "look and feel" and for easier navigation. After this issue, Jocelyn will turn this task over to Josh Mailman. In addition to their special contributions, both Jane and Jocelyn have been invaluable members of the NC in our ongoing work. Many thanks to Jane and Jocelyn for their tireless work for the Society.

Replacement for Boethius. Last summer the NC initiated a discussion about a possible replacement of the Society's Unix server, Boethius. We compared advantages of a new Sun/Solaris system with Linux based systems and Macintosh OS.X Servers, and decided that another Sun/Solaris system was the best choice at the present time. The Executive Board passed our proposal, and a new computer was purchased. Our projection that it would be relatively easy to move our services to this new system proved correct. Lee Rothfarb, our system administrator, was able to bring up the new system quickly and has done a wonderful job porting our many services to the new computer.

Online Membership Directory. Last spring, Candace Brower (SMT treasurer) sent a memo to the NC Chair regarding the advantages of implementing an online directory. Although there were many benefits of a system such as this, the problems of implementation are formidable: (1) we do not have direct access to the University of California Press database, and (2) the press has been given the responsibility for maintaining the database. We invited Candace and Tom White (UCPress) to join in our discussion, and we spent a good part of the summer trying to find a solution that would answer our needs, protect the privacy of membership information, and protect the integrity of the data in the UCPress database. After much consideration we formulated a plan that we are confident will meet all of our needs, at least until the software vendor for the UCPress is able to provide software for online access to their database. Our proposal was approved by the Executive Board at SMT-Atlanta, and Eastman School of Music student Panayotis Mavromatis has been hired to write the software. We expect this work to be finished during the first quarter of the year. Please look for an announcement on *smt-list*.

SMT Online Bibliographic Database. The Executive Board asked us to look into the possibility of reopening the Bibliographic Database project. This was partly because of requests from the membership to reopen the project and partly because two individuals had approached Janet and offered their services to spearhead the project. After much deliberation, we recommended the formation of an Ad-Hoc Database Exploratory Committee to investigate the best way to provide research database service to the SMT membership. The committee will be charged with the following tasks:

- Define the issues we feel are most important in having an effective database, and evaluate the strengths and weaknesses of our current database.
- Explore existing databases, e.g., *RILM*, particularly focusing on strengths and weaknesses relative to our defined needs.
- Explore the possibility of developing working relationships with existing databases.
- Propose a solution for providing database services that will effectively meet the needs of our membership. That may be a cooperative venture, a reestablishment of our existing database, or some as yet unforeseen option.

The subcommittee, which will be chaired by Charles Smith, will include both librarians and members with technical expertise, and will report to the Networking Operations Committee, which will develop a proposal for presentation to the Publications Committee and Executive Board.

Online Elections. In January 2000, the NC will focus on developing a system for implementing online elections (to complement paper ballots). This should be tested and in place in time for the next SMT elections.

The Committee on Networking Operations encourages all SMT members to use e-mail and graphic web browsers to access the Internet. These tools will help you to take full advantage of the services offered by SMT Networking Operations. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations <aleck@theory.esm.rochester.edu> or contact individual members of the committee through the SMT Networking Committee Members link of the SMT homepage.

—Aleck Brinkman

Music Cognition Group

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

Jazz Theory and Analysis

The Special Interest Group in Jazz (SMT-Jz) presented its third panel in a row at the SMT national meeting: "Ellington, the First One Hundred Years." Papers were given by Henry Martin, David H. Smyth and Horace J. Maxile (joint presentation), Steven Block, J. Kent Williams, and Walter van de Leur. Cynthia Folio moderated the discussion. With 25 present, attendance was also the largest ever. In addition to the Ellington panel, Patricia Julien organized the Second Annual SMT-Jz Jam Session, which took place 7:00–10:00 p.m. on Friday, November 12, in the Student Lounge of Georgia State University. The session was well attended.

The principal item for discussion at the annual meeting was the structuring of a proposal for a Special Session at the Toronto 2000: Musical Intersections meeting. After discussion of some proposals, a vote was taken and the topic "Compositional Structures Outside the 32-bar Tradition" won handily. Steve Block (Subcommittee Chair), Cynthia Folio, and Kent Williams volunteered to adjudicate the proposals, organize, and write the global proposal for the January 28, 2000 SMT deadline. Discussion was also pursued on ways to make the SMT-Jz listserve more active.

Henry Martin, who serves as Chair of the SMT Jazz Interest Group, reported that the *Annual Review of Jazz Studies* (of which he is an editor): Issue #9 should appear in the spring or summer of 2000. The first SMT-Jz Special Session (Phoenix 1997), "Alternate Takes 'Stella by Starlight,'" will be the lead article.

Martin will continue the organizational work of SMT-Jz. Potential members should contact him at <[martinh@andromeda.rutgers.edu](mailto:martin@andromeda.rutgers.edu)> or at the Department of Visual and Performing Arts, Rutgers University-Newark, Bradley Hall, Newark, NJ 07102. (973) 353-5119, Ext. 49 or (212) 595-4681. Anyone wishing to be added to the SMT-Jz listserve should contact Steve Larson: <steve@darkwing.uoregon.edu>.

Theory Pedagogy Group

At the Atlanta SMT meeting, the Pedagogy Interest Group discussed plans for increasing participation on the group's list-serve and ideas for pedagogy sessions at future conferences. For next year, we agreed to work with the Music Cognition Group in proposing a joint poster session. A call for proposals will be broadcast over the e-mail list of each group. SMT members who wish to subscribe to the pedagogy list-serve should send "subscribe" message to <theoryped-l@uncg.edu>. Any questions concerning the Theory Pedagogy Group should be addressed to its chair, Kent Williams <kent_williams@uncg.edu>.

NEWS ITEMS

Debussy 2000

John R. Clevenger, music theory lecturer at the University of California, Santa Barbara, has contributed fourteen scores and two obscure librettos of unpublished early compositions of Claude Debussy for the ongoing Radio France "Debussy 2000" complete cycle of performances and recordings of Debussy's *oeuvre*. Conceived so as to mark the turn of the millennium in Paris this year, the cycle consists of over twenty separate concerts from October 1999 through May 2000, supplemented by studio recordings. It features performances and recordings of virtually every extant work of Debussy, including several modern world premieres. A book containing the first complete collection of all the texts of literary works Debussy set or intended to set to music, *Claude Debussy, Textes* (Paris: Radio France, 1999), has been published to coincide with the event.

Distinguished Scholar Award

Lewis Rowell, Professor of Music Theory at Indiana University, Bloomington, was presented with a Rochester Distinguished Scholar medal and citation at the May 1999 doctoral commencement ceremony of the University of Rochester. Rowell received his Ph.D. from the University's Eastman School of Music in 1958. The citation notes that "Rowell has traveled the world in search of music and what music means to all of us. Why does the medieval music of Indian still charm? What can the music of different cultures tell us about the human race? These are of the of the scholarly questions that have intrigued Lewis Rowell. . . . He epitomizes the never-ending search for the music in all of us."

Dissertation Prize Competition

(Competition deadline: March 1, 2000)

The Society for American Music announces its annual Dissertation Prize Competition. The dissertation may be on any topic relating to American music. The dissertation must be in English and the doctorate must have been awarded between January 1 and December 31, 1999. American music is interpreted in all its historical and contemporary styles and contexts, including, but not limited to art and popular musics, the musics of ethnic groups and minorities, and the full range of activities associated with music. "America" is understood here to embrace North America (Canada, the United States, and Mexico), including Central America and the Caribbean, and aspects of its cultures elsewhere in the world. Candidates should send a cover letter and three copies of: the title page and abstract of the dissertation, the table of contents, and one sample chapter by March 1, 2000 to Catherine Parsons Smith, Department of Music 226, University of Nevada Reno, Reno, NV 89557-0049. Address inquiries to <smithc@unr.edu>. (One of the three copies may be on a floppy disk in IBM format, using WP5.1 or ASCII.)

AMS 50 Dissertation Fellowships

(Application deadline: November 1, 2000)

The American Musicological Society (AMS) holds an annual competition for Dissertation-Year Fellowships. Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except the dissertation at the time of full application. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible. It is expected that a fellowship recipient's dissertation will be completed within the fellowship year.

Supporting documents are to include a curriculum vitae, certification of enrollment and degree completed, and two supporting letters from faculty members, one of whom is the principal adviser of the dissertation. A detailed dissertation prospectus and a completed chapter or comparable written work on the dissertation should accompany the full application. All documents should be submitted in triplicate. The two supporting letters of recommendation (also in triplicate) may be included with the final application or mailed directly to the Chair of the AMS 50 Committee, Thomas S. Christensen, AMS 50 Chair, Department

of Music, University of Chicago, 5845 S. Ellis Ave., Chicago, IL 60637. For more information and to obtain an application form, see <<http://www.sas.upenn.edu/music/ams/ams50.html>>.

UPCOMING CONFERENCES AND SYMPOSIA

Béla Bartók International Conference

(Conference, March 23–29, 2000)

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

Beethoven's String Quartets

(Conference, March 24–26)

The School of Music at the University of Victoria is hosting a symposium on Beethoven's string quartets on March 24–26, 2000. Speakers include Rainer Cadenbach (Berlin), Birgit Lodes (Munich), Lewis Lockwood (Harvard), Nicholas Marston (Oxford), Joseph Kerman (Berkeley), Robert Hatten (Indiana), and William Caplin (McGill). For further information, please contact William Kinderman <wkinderm@finearts.uvic.ca> or Harald Krebs <hkrebs@finearts.uvic.ca>. The program can be viewed at <<http://www.finearts.uvic.ca/music/events/beethoven.html>>.

Berlioz: Past, Present, Future

(Conference, March 31–April 2, 2000)

An international conference, "Berlioz: Past, Present, Future," will be held at Smith College, in Northampton, Massachusetts, from Friday, March 31, to Sunday, April 2, 2000. Participants will include leading Berlioz scholars from France, England, Australia, and the United States, the President of the Bibliothèque Nationale de France, and the Director-General of the Orchestre de Paris. The keynote address will be given by Peter Gay, Director of the Center for Scholars and Writers at the New York Public Library, and a special lecture will be given by the world's seniormost Berlioz scholar, Jacques Barzun.

For the detailed conference program and for information about accommodations in Northampton, please see our website: <<http://www.smith.edu/~berlioz/>>

SMT Nominations

SMT offices open for the 2000 election include Secretary and two members of the Executive Board. SMT members who would like to submit nominations for Executive Board Members should contact Judith Lochhead, chair, SMT Nominating Committee, Department of Music, SUNY at Stony Brook, Stony Brook, NY 11794-5475; <jlochhead@notes.cc.sunysb.edu>. According to the SMT bylaws, nominations for Secretary are made by the SMT Executive Board; suggested nominees for this office should be directed to SMT President Thomas Christensen, Department of Music, University of Chicago, 5801 South Ellis Ave., Chicago, IL 60637-1404; <tchriste@midway.uchicago.edu>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

www.Berlioz2003.com> and go to "The Smith College Colloquium." The Smith College Colloquium is the first of a series of scholarly gatherings that will take place from 2000 to 2003 as a part of the celebrations of the forthcoming two-hundredth anniversary of the composer's birth—celebrations coordinated in Paris by the Comité International Hector Berlioz.

The Music of Peter Maxwell Davies

(Conference, April 1–2, 2000)

On the first weekend of April 2000, St Martin's College at Lancaster is hosting a conference devoted to the music of Peter Maxwell Davies. There will be performance of a number of his works throughout the weekend, including music for chamber ensemble, orchestra, and pieces for children. The composer will be present to talk about his music and it is intended that a new book on aspects of his compositional technique will be available for purchase. The conference itself will run parallel to the performances; some events will be open to the general public while others will be for Conference delegates only. Contact: Dr. Richard McGregor, St. Martin's College, Bowerham Road, Lancaster LA1 3JD, UK <r.mcgregor@ucsm.ac.uk>.

American Bach Society

(Conference, April 7–9, 2000)

The American Bach Society will hold its biennial meeting from April 7–9, 2000 at the Smithsonian Institution and Library of Congress in Washington, DC. The theme for the meeting will be "Bach in America." The conference will include lectures and recitals, exhibits of Bach manuscripts (Library of Congress) and early instruments (Smithsonian Institution), and a performance of Bach's B-Minor Mass by the Washington Bach Consort under the direction of J. Reilly Lewis. For more information, contact Michael Marissen, American Bach Society Meeting 2000, c/o Department of Music, Swarthmore College, 500 College Avenue, Swarthmore, PA 19081-1397; <mmariss1@swarthmore.edu>

Society for Seventeenth-Century Music and Related Arts

(Conference, April 27–30, 2000)

The Society for Seventeenth-Century Music and Related Arts will hold its eighth annual Conference April 27–30, 2000 at America's Shrine to Music Museum (an important museum of early instruments) at the University of South Dakota in Vermillion. For more information, contact Jeffrey Kurtzman, Dept. of Music, Campus Box 1032, Washington University, St. Louis, MO 63130-4899.

Russian Avant-Garde Music: Past, Present, Future

(Conference, April 28–30, 2000)

The Centre for Russian Music, Goldsmiths College, University of London, will host the International Conference on Russian Music, from April 28 to April 30, 2000. The conference will be held at the Ian Gulland Lecture Theatre at Goldsmiths College, University of London, New Cross, South East London (rail/tube New Cross or New Cross Gate).

The papers will be given by leading Russian, American, German, and British specialists on Russian Music of the twentieth century, including Prof. Margarita Mazo (USA), Dr. Andreas Wehrmeyer (Akademie der Künste, Berlin, Germany), Prof. Yuri Kholopov (Moscow Conservatory), Prof. Ludmila Korabel'nikova (Russian State Arts Studies Institute), Prof. Svetlana Savenko (Moscow State Conservatory), Gerard McBurney (RAM), Dr. David Fanning (University of Manchester), Dr. Marina Frolova-Walker (University of Southampton), Dr. Gerald Seaman (St. Anthony College, Oxford), Dr. Daniel Jaffe (Classical CD magazine), and Mrs Noelle Mann (Prokofiev Archive, Goldsmiths College).

The Conference will be complemented by the 'Day of Russian Music' (Sunday, Russian Easter, April 30, 2000, at the Purcell Room, Southbank Centre), which will include several world premiere performances, round table discussions with leading Russian composers, writers, musicologists. Further information can be obtained from Prof. Alexander Ivashkin, Director, Centre for Russian

Music, Goldsmiths College, University of London, New Cross, London SE14 6NW; (tel +44 20 7919 7646; fax +44 20 79197644; e-mail <a.ivashkin@gold.ac.uk>).

Music in the Mirror

(Conference, May 11–14, 2000)

Celebrating its inauguration as a new Center in the School of Music at Indiana University, the *Center for the History of Music Theory and Literature* (CHMTL) announces its first conference, "Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century" to be held May 11–14, 2000 on the campus of Indiana University–Bloomington. The conference will explore the concept of music, music theory, and music literature as mirror images of one another—whether real or distorted. Papers, given by a distinguished roster of scholars from European and American universities and spanning historical periods from the Middle Ages to the twentieth century, will discuss issues ranging from theory in sociological and cinematic contexts to the relationship between theory and practice. For more information, see <<http://www.music.indiana.edu/chmtl>> or contact Andreas Giger, School of Music, Indiana University, Bloomington IN 47405; <agiger@indiana.edu>.

Beatles 2000 Conference

(Conference June 15–18, 2000)

The first interdisciplinary World Conference on the Beatles will be held at the University of Jyväskylä, Department of Music from June 15–18, 2000. Jyväskylä is the principal city in the central region of Finland. Together with its surroundings, the City is inhabited by some 100,000 people and is located on Lake Päijänne in the heart of one of the Finnish lake districts. The world famous architect Alvar Aalto has greatly contributed to creating the modern appearance of Jyväskylä and the conference building is designed by him. The travel connections to Jyväskylä are good by air, rail, and road from both Helsinki and Turku. The aim of the conference is to provide a forum for all Beatles scholars, regardless of orientation and perspective. For more information, see the website <<http://www.jyu.fi/~nuteka/b2000/2esite.html>>, or contact the Conference Secretariat Ms. Terhi Nurmesjarvi, BEATLES 2000 Conference, University of Jyväskylä, Department of Music, P.O. Box 35 (M), FIN-40351 Jyväskylä, FINLAND; <nuteka@cc.jyu.fi>.

Macro Analysis Creative Research Organization

(Conference, June 23–24, 2000)

MACRO (Macro Analysis Creative Research Organization) has announced that the 2000 MACRO workshop will be held June 23–24 at the Monona Terrace in Madison, Wisconsin. The workshop will feature presentations and activities that use macro techniques as a springboard to the enhancement of all aspects of performance, pedagogy, analysis, composition, and informed listening. For registration information, please contact: Jamie L. Henke, Chair, 717 Lowell Hall, 610 Langdon Street, Madison, WI 53703; telephone (608) 263-6822; e-mail <jlhenkep@facstaff.wisc.edu>.

International Conference on Nineteenth-Century Music

(Conference, June 29–July 2, 2000)

The Music Department at Royal Holloway, University of London will host the eleventh International Conference on Nineteenth-Century Music from June 29–July 2, 2000. The Conference will be held on the College's campus in Egham, Surrey, which is 35 minutes by train from London and a short journey from Heathrow and Gatwick airports. The Keynote Paper will be given by Hermann Danuser (Humboldt Universität, Berlin), and there will be a special round-table session chaired by John Daverio (Boston University) on "Romanticism and the Historical Consciousness." Individual papers will be on such topics as popular musics; performing traditions; music as commodity; music in literature and art; music and the State; and temporality in music. Full details of the conference programme can be seen at <www.sun.rhbc.ac.uk/Music/Conferences/00-6-ncm.html>. Further information can also be obtained from Dr. David Charlton, Chair of the Programme Committee, Department of Music, Royal Holloway,

University of London, Egham TW20 0EX, England (tel:+44 1784 443946; fax: +44 1784 439441; <d.charlton@rhnbc.ac.uk>).

International Schubert Conference and Festival

(Conference, Thursday, June 29 – Sunday, July 2, 2000)

An International Schubert Conference and Festival Hosted will be hosted by the University of Leeds, in association with the Schubert Institute (UK), June 29–July 2, 2000. The aim of the Leeds International Schubert Conference and Festival is to provide a forum for current Schubert research in the context of performances of his works. The keynote speaker will be Charles Rosen (USA). The program committee consists of Professor Graham Barber (University of Leeds), Professor Brian Newbould (University of Hull), Dr. Crawford Howie (University of Manchester), Dr. Nicholas Rast (Norwich), and Mr. Doug Buist (University of Leeds). For information about concerts, accommodations, and registration, etc., see <<http://www.zyworld.com/schubert%5Fconference/Home.htm>>.

BRIDGES: Mathematical Connections in Art, Music, and Science

(Conference, July 28–30, 2000)

The third annual conference of BRIDGES: Mathematical Connections in Art, Music, and Science will be held on July 28–30, 2000 at Southwestern College in Winfield, Kansas. The conference publishes refereed proceedings of presented papers, the 1998 and 1999 Bridges Proceedings are available for purchase from Barnes & Noble, Wichita, Kansas, Phone: (316) 685-3600, Fax: (316) 685-7729. In addition to the three-day conference, a one-day workshop has been designed on Monday July 31, 2000. This workshop covers part of the pedagogical materials, research, and courseware developed by faculty and students from the University of Wisconsin-Madison (the Center for the Mathematical Sciences), UC Berkeley (Center of Cognitive Studies), and Montana State University at Bozeman (the Center for Computational Biology). This workshop is partially supported by a grant from The National Science Foundation (EHR-DUE-CCD Interdisciplinary Program). For more information visit: <<http://www.sckans.edu/~bridges/>>. For other information not available on the web page (or if you want to add your e-mail address to the mailing list) you should contact: Professor Reza Sarhangi, Bridges, Southwestern College, 100 College Street, Winfield, KS, 67156; e-mail: <sarhangi@sckans.edu>.

Sixth International Conference on Music Perception and Cognition

(Conference, August 5–10, 2000)

This biennial conference, which is being hosted by Keele University (previously held in Kyoto, Los Angeles, Liège, Montreal, and Seoul), is the world conference of the music psychology community. It is jointly sponsored by the Society for Music Perception and Cognition (USA), the Japanese Society for Music Perception and Cognition (JSMPC), and the European Society for the Cognitive Sciences of Music (ESCOM). ESCOM is hosting ICMPC6 at Keele University, which also functions as the 4th Triennial ESCOM conference. The invited keynote speakers include Mario Baroni (Bologna), "Meaning in music"; Eugenia Costa Giomi (McGill), "Music as an aid to learning and well-being"; and Simon Frith (Strathclyde), "Music in popular culture and everyday life"; Caroline Palmer (Ohio State), "The study of music performance"; Klaus Scherer (Geneva), "Music and evolution"; and Johan Sundberg (Stockholm), "The human voice."

The conference will include a number of tourist options, including pottery visits. Several excursions are also being planned for the afternoon of Monday August 7. These may include Wedgwood Pottery Factory and Museum, Chatsworth (stately home and garden, home of the Duke of Devonshire), Chester (historic Roman city). Keele is close to the superb Peak District National Park, the historic Roman City of Chester, Alton Towers Pleasure Gardens (UK's answer to Disneyland), and the international airports of Manchester and Birmingham. Information may be found on our conference web site at <<http://www.keele.ac.uk/depts/ps/icmpc.html>>, which also contains full information about costs and facilities.

Future SMT Meetings

2000*	November 1–5	Toronto, Canada (Sheraton Center)
2001	November 7–11	Philadelphia, Pennsylvania
2002	Columbus, Ohio	Columbus, Ohio (joint meeting with AMS)
2003		Madison, WI (solo meeting)

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

CALLS FOR PAPERS AND ARTICLES

Committee on the Status of Women

(Proposal deadline: February 15)

The Committee on the Status of Women of the Society for Music Theory invites participation in our annual special session at the 23rd Annual Meeting of the Society for Music Theory in Toronto from Wednesday, November 1 to Sunday, November 5, 2000. We especially welcome work in two related areas. 1) How have feminist theories and gender studies influenced and/or changed your scholarship and/or teaching in the field of music theory? 2) How have changes in feminist theories and gender studies in the past decade(s) (for example, contesting the category of "woman" or emphasizing the material body), affected your work and/or teaching in music theory? We anticipate a range of responses to these issues, from pedagogical and analytic strategies to different ways of envisioning music theory as a discipline. Participation from theorists at all career stages, including graduate students, is encouraged.

Proposals for participation should be no longer than a single page (excluding musical examples, if any), and include a cover letter with identifying information. Papers, presentations, discussions, or alternative formats may be as long or short as necessary; please include an estimate of time needed. Proposals should be sent to Elizabeth Sayrs, Chair, Committee on the Status of Women. Electronic submissions are preferred, either through the submission form on our web page <<http://www.wmich.edu/mus-theo/csw.html>>, or e-mail to <sayrs.1@osu.edu>; snail mail to School of Music, 110 Weigel Hall, 1066 College Ohio State University, Columbus, OH 43210. Deadline for proposals is February 15, 2000.

Mozart Society of America

(Proposal deadline, June 1, 2000)

The Mozart Society of America wishes to announce the first of its biennial conferences: "Mozart in Las Vegas," to be held in Las Vegas, Nevada on February 9–10, 2001. In honor of the location, topical sessions on "Mozart and Risk," "Mozart and Money," "The Playful Mozart," and "Mozart and his Milieu" are planned. Papers on these topics are encouraged, but all submissions will be considered. Proposals for papers or presentations (3 copies of a 250 word abstract) should be sent by June 1, 2000 to Prof. Mary Sue Morrow, CCM—University of Cincinnati, PO Box 210003; Cincinnati, OH 45221-0003. Queries about the program and e-mail submissions of proposals may be sent to <marysue.morrow@uc.edu>.

MidAmerican Center for Contemporary Music

(Proposal deadline: March 10, 2000)

The MidAmerican Center for Contemporary Music at Bowling Green State University is issuing a call for papers to be presented at their twenty-first Annual Music & Art Festival to be held October 26–28, 2000. Papers on any aspect of music since 1945 are welcomed. Applicants must submit a signed cover letter and four anonymous copies of a 200-word abstract or a complete paper. Presentations will be limited to 20–25 minutes. Send abstracts or papers to the attention of William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403-0290 (419/372-0522; wlake@bgnet.bgsu.edu). Entries must be postmarked by March 10, 2000.

Thwarted Voices: Franz Schreker and His Pupils in Berlin (1920-1933)

(Proposal deadline: March 31, 2000)

An International Conference on Franz Schreker and his pupils in Berlin (1920–1933) is being organized by the Jewish Music Heritage Trust at the School of African and Oriental Studies (SOAS), University of London and will be held in London on July 2–3, 2000. Abstracts for proposed papers on Schreker and his pupils should be sent to Erik Levi, Senior Lecturer in Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX, United Kingdom no later than March 31, 2000; fax +44-(0)1784-439441; e-mail <e.levi@sun.rhbc.ac.uk>.

The Fourth Bethlehem Conference on Moravian Music

(Proposal deadline: May 15, 2000)

The Bethlehem Conferences on Moravian Music are held biennially in late October to celebrate the rich musical tradition of the Moravians; to view this music within Moravian culture in general and in relation to the broader musical culture of its time; to cultivate interest in Moravian scholarship among college students and younger scholars; and to present the results of these studies in programs of interest to the general public, scholars, and performers. This year, we celebrate the 300th anniversary of the birth of Count Nicholas Ludwig von Zinzendorf, eighteenth-century renewer of the Moravian Church and founder of the city of Bethlehem, PA; as well as the 300th anniversary of the invention of the modern pianoforte.

We are now accepting proposals for papers, lecture/demonstrations, and performances for the October 26–29, 2000 conference. Topics should fall into one of the following categories: (1) the life, works, and influence of Zinzendorf; (2) Moravian music and liturgy; (3) the role of the piano in nineteenth-century American society and culture; (4) American/Moravian music for the piano; (5) historical performance practices on the early piano. Proposals may be sent via mail, FAX, or e-mail to: Dr. Carol Traupman-Carr, Co-chair, Fourth Bethlehem Conference on Moravian Music, Moravian College, 1200 Main Street, Bethlehem PA 18018-6650; FAX: 610-861-1657; e-mail <carolcarr@moravian.edu>.

SUMMER DEVELOPMENT OPPORTUNITIES

CMS Summer Workshops

The College Music Society sponsors several opportunities for professional development. Its offerings in 2000 include two workshops of special interest to theorists, along with three others of broader scope in World Music. Some information on the workshops is provided below. For additional information, contact The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://collegemusicsociety.org/>>.

Music Technology

(June 4–9) Illinois State University, Normal, Illinois

This year's Center for Professional Development in Music Technology will explore web page design, web music formats and tools, multimedia courseware development, and notation, sequencing, and digital tools. Qualified professional expertise on hand in facilities for art technology

program with Mac- or Windows-based platforms. Special emphasis on MP3, MIDI, RealAudio, PowerPoint, HyperStudio, Finale, Cakewalk, Digital Performer, SoundForge, and Peak. The faculty are Center Director David Williams (Illinois State University), Henry Panion (University of Alabama–Birmingham), and Sam Reese (University of Illinois).

Theory Pedagogy

(June 18–24) University of Oklahoma, Norman, Oklahoma

Aural theory research that is immediately applicable to student learning will form the foundation for the Workshop for Sparking Aural Imagination II. Interact with aural theory experts and colleagues in a hands-on environment focusing on current teaching technology as well as small group discussions about aural theory teaching outcomes. Faculty are John Buccheri (Northwestern University), James Faulconer (University of Oklahoma), Sally Bennett Faulconer (University of Oklahoma), Alice Lanning (Gail Boyd de Stwolinski Center for Music Theory Pedagogy), and Michael Rodgers (University of Oklahoma).

World Music

(July 12–16) San Diego State University, San Diego, California

The Workshop in World Music is designed to enable college music faculty to bring to their students a wider variety of traditional music from important cultures on the contemporary world: Africa, Indonesia, India, and Mexico. Hands-on experience will be offered, along with supporting lectures and public concerts, for beginning and intermediate performers of Javanese gamelan orchestra, Ghanaian ensemble drumming and dance, South Indian rhythmic skills, and Zimbabwean mbira. Special features include a Wednesday afternoon and evening excursion to Tijuana, Mexico, as well as nightly banquets.

Vienna and Its Musical Traditions

(June 19–23) Vienna Austria

Persuaded by popular demand to conduct a walking tour of Vienna, Dr. Benedum (University of Dayton) will draw on his many summers as director of Vienna-based National Endowment for the Humanities seminars on the life of Mozart. Dr. Benedum will be joined by Herberth Czermak (University of Vienna), Thomas Früschi (University of Vienna), fortepianist Richard Fuller, Rudolf Hopfner (Music Instrument Collection, Hofburg Imperial Palace), and others. Survey Vienna's history and many musical traditions. Live in the central experience and experience the same attraction that drew composers from the Middle Ages to Mozart, Mahler, and beyond.

NEWS OF REGIONAL AND AFFILIATE THEORY SOCIETIES

Canadian University Music Society

The Canadian University Music Society (CUMS)/Société de musique des universités canadiennes (SMUC) will hold a special conference November 1–5, 2000 in Toronto as one of fifteen scholarly music societies participating in Toronto 2000: Musical Intersections. A bilingual society, our membership cuts across disciplinary boundaries, encompassing musicologists, theorists, composers, and performers. Membership, which costs only \$46 (that's about \$31 USD) for regular members and \$25 for students, independent scholars, and retired persons, is open to all university-based scholars and musicians, regardless of nationality. For further information on membership in CUMS/SMUC, including details on past and future conferences and an application form, visit us at <<http://www.upei.ca/~cums/>>

As a member, you receive: (1) The *Canadian University Music Review*, a journal with a Canadian emphasis, containing refereed articles on a wide range of musical topics, as well as reviews of current books and records. (2) Access to the CUMS Directory, an electronic database providing a complete listing of full- and part-time personnel teaching in departments, schools, and faculties at some forty-one Canadian universities offering degree programs and courses in music. This is a handy reference for staying in touch with colleagues across the country. Hard copies of the current directory are also available to members for \$30. (3) Access to *CUMR Online*: a new online journal

designed to complement the *Canadian University Music Review*. *CUMR Online* provides a peer-reviewed forum for music researchers whose particular topics or materials of study are best delivered in an electronic environment. (4) *CUMS Newsletter*, published in late fall and in the spring. For more information contact the CUMS President, Tom Gordon, Bishop's University <tgordon@ubishops.ca>

Florida State University Music Theory Forum

This year's Florida State University Theory Forum was held on Saturday, February 12, 2000. Our keynote speaker was Janet Schmalfeldt (Tufts University). More information about this year's conference will be included in the August *SMT Newsletter*. Plans for next year's Forum, to be held in February 2001, are underway. The 2001 Call for Papers will be available in the next Newsletter, and will be dispersed through the *smt-list* later in the fall. For information, contact Bryan Richards <blr8942@garnet.acns.fsu.edu>.

Georgia Association of Music Theorists

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

The 2000 GAMUT meeting will be held February 18–19 at Agnes Scott College in Decatur, Georgia. The keynote speaker for the conference will be Cynthia Folio, who will speak on analysis and performance. Officers for 1999–2000 are: Ron Squibbs (Georgia State University), president; David Marcus (Clark Atlanta University), secretary; Stefanie Crumbley (University of Georgia), treasurer; Ted Mathews (Agnes Scott College), program chair; Kristin Wendland (Emory University/Morris Brown College), *GAMUT Journal* Editor; and Erick Emde, webmaster.

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

Indiana University Graduate theory Association

The 11th Biennial Music Theory Symposium sponsored by the Indiana University Graduate Theory Association will be held February 25–26, 2000 in Bloomington. Our keynote speaker will be Joseph Straus (City University of New York), who will present an address entitled "The Stravinskian Moment." In addition, the symposium will feature papers and presentations from around the country, culminating in a performance of Stravinsky's *The Rake's Progress* by the Indiana University Opera, which acts as a general theme for the event. Information about the symposium (abstracts, etc.) can be found on our website: <<http://theory.music.indiana.edu/gta>>.

Also this semester, the GTA has continued to work with faculty in planning our ongoing Music Theory Colloquium Series. The fall semester featured presentations on by Professors Lewis Rowell (Indiana University) and Andrew Mead (University of Michigan), IU graduate students Julian Hook and Mark Butler, as well as a professional development session presented by Professor Mary

Wennerstrom (Indiana University). The IU GTA officers for the 1999–2000 academic year are David Thurmaier (president) and Michael Toler (vice president).

McGill Symposium

The annual McGill Graduate Society (MGS) Symposium will be held March 4–5, 2000. The deadline for the submission of proposals was January 24, 2000. For more information about this year's Symposium, send an e-mail to <mgs@music.mcgill.ca>. The website, located at <www.music.mcgill.ca/newHome/mgs/index.html>, will have the schedule for the symposium.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium will hold its Fourth Annual Meeting on the campus of the University of Wisconsin-Madison April 7–8, 2000. The meeting will include two days of paper sessions, and culminate with a concert of new chamber music. Jerrold Levinson, Professor of Philosophy at the University of Maryland, College Park and author of *Music, Art, and Metaphysics*, *The Pleasures of Aesthetics*, and *Music in the Moment* will deliver the keynote address. MGMC welcomes participants from all geographic areas and anticipates another year of excellent graduate compositions and paper presentations in the fields of music theory, analysis, ethnomusicology, history, and music philosophy. The Midwest Graduate Music Consortium is a collaboration between graduate students at the University of Wisconsin-Madison and the University of Chicago. For additional information, please contact Karen M. Bottge, MGMC Program Chair, School of Music, 4522 Humanities Building, 455 North Park Street, Madison, Wisconsin 53706-1483; <kmrbottge@students.wisc.edu>.

Music Theory Midwest

The Annual Conference of Music Theory Midwest will be held on May 19–21, 2000 at Lawrence University Conservatory of Music in Appleton, Wisconsin. David Loberg Code (Western Michigan University) is chair of the program committee, and Gene Biringer (Lawrence University) will head local arrangements. The Keynote Speaker will be Janet Schmalfeldt (Tufts University), *SMT Past President*, speaking on "Performance, Analysis, and Schubert." For further details and updates visit the MTMW website: <<http://www.wmich.edu/mus-heo/mtmw/mtmw00/call00.html>>.

(continued on p. 14)

SMT ONLINE ADDRESSES

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

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

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

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

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

MTMW officers for 1999–2000 include: Michael Cherlin (University of Minnesota), president; Daniel Jacobson (Western Michigan University), secretary; Justin London (Carleton College), treasurer; Gregory Proctor (The Ohio State University), Robert Gjerdingen (Northwestern University), Nancy Rogers (University of Iowa), and Deron McGee (University of Kansas), area representatives; Julian Hook (Indiana University) and Michael Jones (University of Iowa), student representatives. MTMW welcomes members from all geographic areas. Annual dues are \$10 (regular), \$15 (joint), and \$5 (student/emeritus), and may be sent to the Treasurer, Justin London, Music Department, Carleton College, Northfield, MN 55057.

Music Theory Society of New York State

The 28th meeting of the Music Theory Society of New York State (MTSNYS) will be held April 8–9, 2000 at The School of Education of New York University in New York City. The conference will open with registration at 8:30 a.m. on Saturday, April 8 and will end at 1 p.m. the next day. This meeting will include sessions on “Downtown” NYC Music, Music and Drama, Music and Metaphor, and Post-Tonal Music Theory. Special sessions include an analysis symposium devoted to Haydn’s Op. 76 and a session devoted to Music and Dance. The Keynote Address will be given by William Caplin (McGill University). Members of the Program Committee for the 2000 conference are L. Poundie Burstein, chair (Hunter College, CUNY); Craig Cummings (Ithaca College); Donna Doyle (Manhattan School of Music); Kristin Taavola (Sarah Lawrence College); Matthew Santa (Texas Tech); and Klaus Sinfelt (NYU). For program and hotel information, contact the Local Arrangements Chair, George Fisher, New York University, School of Education, at <gf4@is.nyu.edu>. The complete program and abstracts may be found on the MTSNYS website <<http://www.ithaca.edu/music/mtsnys>>. The 2001 meeting of MTSNYS will be hosted by Binghamton University on April 21–22. The committee invites proposals for papers and presentations on any topic. The guidelines for submission of papers are posted on the MTSNYS website; George Fisher (222 East 24th St., Apt. 1B, New York, NY 10010) is serving as program chair. Postmark deadline will be October 1, 2000.

Submissions for *Theory and Practice*, Volume 24 (3 anonymous copies with a cover letter) should be sent to Mark Anson-Cartwright, Music Department, 201B Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11549. Anyone interested in receiving a back issue of *Theory and Practice* should contact the subscription manager, Joel Galand, 207 Todd Union, University of Rochester, Rochester, NY 14627.

Membership in the Music Theory Society of New York State is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. The membership year for MTSNYS is the academic year from July 1; dues are \$22 (individual), \$12 (student/retired), and \$28 (joint); members outside the US, please add \$5. Please contact George Fisher, MTSNYS Treasurer, 222 East 24th St., Apt. 1B, New York, NY 10010. Other 2000 officers include David Gagné (Queens College and Graduate Center, CUNY), president, Mark Anson-Cartwright (Hofstra University), vice president, Daniel Harrison (University of Rochester), secretary, and board members Wayne Alpern (Graduate Center, CUNY), Marva Duerksen (University of Massachusetts, Amherst), Cynthia Folio (Temple University) and Robert Gauldin (Eastman School of Music).

Music Theory Southeast

The annual meeting of Music Theory SouthEast will be held jointly with the Southeastern Chapter of the American Musicological Society and the Mid-Atlantic Chapter of the College Music Society on March 10-11, 2000, at the University of North Carolina–Greensboro. The local arrangements chair is J. Kent Williams (UNCG), and the program chair is Paul Wilson (University of Miami). The Southeastern Historical Keyboard Society will also be meeting at UNCG during the same weekend. More detailed information about the upcoming meeting will be posted on the MTSE website: <www.uncg.edu/~jkwillia/mtse>.

Music Theory Southeast is a regional society, the primary goal of which is to foster the discipline of music theory throughout the region,

which includes the states of Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia. Membership is open to interested persons from any region. Annual dues are \$10 for faculty and \$5 for students. Current officers are Renee McCachren (Catawba College), president; Marianne Wheeldon (Florida State University), treasurer; Amy Carr-Richardson (East Carolina University), secretary; and Mark Parker (Bob Jones University) and Thomas Huener (East Carolina University), members-at-large.

The New England Conference for Music Theorists

The New England Conference for Music Theorists will meet at Brandeis on March 25–26. We will welcome the new Millennium with a special Saturday afternoon panel “Current Trends & New Directions in Music Theory.” The Program Committee: James Baker, chair (Brown University); Patrick McCreless (Yale University); Catherine Hirata (Columbia University); and Deborah Stein (New England Conservatory), *ex officio*, determined topics and invited a mix of speakers both within and outside the region. The topics and speakers include: “Analysis and Historical Awareness” (Patrick McCreless, after much pressure from the rest of the committee); “Music Theory Goes Outside the Canon” (Ellie Hisama, Brooklyn College, CUNY, and Peter Kaminsky, University of Connecticut); “Music Theory Pedagogy” (Gary Karpinsky, UMass, Amherst), and “Modes and Styles of Analysis” (Joseph Dubiel, Columbia). Janet Schmalfeldt (Tufts University) will serve as Moderator and Allen Forte (Yale University) as Respondent. We anticipate a lively presentation and discussion and we hope many will join us for this special event as well as our customary morning sessions on general topics. Our host and local arrangements chair, Allan Keiler (Brandeis University, <keiler@binah.cc.brandeis.edu>), will provide a relaxed and congenial atmosphere, including the annual NECMT dinner on campus followed by a wonderful concert by the Lydian Quartet. We especially hope that theory students will be urged to attend, as the panel will help forecast possible trends for the future. NECMT offers arrangements for ride sharing and home hospitality; contact Deborah Stein <dstein@newenglandconservatory.edu>.

The Officers for NECMT are Deborah Stein (New England Conservatory), president; Janet Hander-Powers (Topsfield, MA), secretary, and David E. Cohen (Harvard University), treasurer. This spring, the term for our Secretary comes to a close, and we now welcome nominations for Janet’s successor. You may contact the Chair of the Nominating Committee, Michael Schiano, <Grundgesta@aol.com>. Finally, our website address has changed slightly. Thanks to the ongoing efforts of Edward Gollin, you can find us at: <<http://peter.harvard.edu/necmt/index.html>>.

The Oklahoma Music Theory Round Table

The Oklahoma Music Theory Round Table is the oldest existing professional society for music theorists. The 1999 meeting, at the University of Oklahoma, featured a guest presentation by Dr. Gary Karpinski, Professor of Music Theory at the University of Massachusetts and the author of the forthcoming book *Aural Skills Acquisition*, to be published soon by Oxford University Press. In the morning session, Dr. Karpinski provided a “sneak preview” of some of this book’s most important points. In the afternoon session the group—true to its name—engaged in a roundtable, open-topic, group discussion on pedagogical issues led by Dr. Karpinski. In a kind letter sent afterwards, Dr. Karpinski said, “Thank you so much for inviting me to be a part of your meeting this year. . . . You really have a fine group—I wish Massachusetts were equally blessed!”

Next year’s meeting will be held at Oklahoma Christian University in late September or early October. Our new website can be found at this address: <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtr.html>>. For information, contact Ken Stephenson, School of Music, The University of Oklahoma, Norman, OK 73019; tel: (405) 325-1650; <kstephenson@ou.edu>.

Pacific Northwest Graduate Students’ Conference

The 1999 Pacific Northwest Music Graduate Students Conference took place from October 15–17 at the University of British Columbia. At the opening banquet, William Benjamin gave the keynote address,

entitled "When Are Musical Structures of Aesthetic Interest?"; this stimulated much lively discussion. Over the rest of the uncommonly sunny weekend, seventeen graduate students from universities across Canada and the U.S. presented papers on a wide variety of topics in the fields of musicology, music theory, ethnomusicology, and popular music studies. Music theory-related papers tended to focus on the analysis of twentieth century music, including composers John Adams, Olivier Messiaen, Conlon Nancarrow, and Claude Vivier, as well as the intriguing music of the Los Angeles rock group U Totem. In addition, two papers discussed aspects of eighteenth and nineteenth century theory.

The PNMGSC is hosted alternately by the music graduate students of the University of British Columbia, the University of Washington (this coming fall), and the University of Victoria.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory is holding its seventh annual meeting jointly with the Rocky Mountain chapter of the AMS at Arizona State University at Tempe on March 10–11, 2000. The program will be announced early in 2000; details on the conference (including local arrangements contacts) may be found at the RMSMT website: <<http://jan.nau.edu/~tas3/rmsmt.html>>. The program committee is chaired by Tim Smith (Northern Arizona State University) and includes Lisa Derry (Albertson College of Idaho), Paul Murphy (Eastern New Mexico University), and Bruce Rupreich. For general information on the RMSMT, please contact Steve Bruns, University of Colorado-Boulder; e-mail: <bruns@spot.colorado.edu>.

South Central Society for Music Theory

The South Central Society for Music Theory will hold its annual meeting February 18–19, 2000 at Loyola University in New Orleans. This conference is part of a joint meeting with the regional chapters of the Society for Ethnomusicology (SEM) and the American Musicological Society (AMS). For further information about the conference, submission of proposals, and student awards, please consult the SCSMT web page: <<http://www.music.lsu.edu/areas/theory/scsmt/>>. Janna Saslaw (Loyola University) is making the local arrangements. SCSMT officers for 1999-2000 are Mark Richardson (East Carolina University), president, Jeffrey Perry (Louisiana State University), vice president, Laurdella Foulkes-Levy (University of Mississippi), secretary, and Kevin Swinden (University of Mississippi), treasurer.

Texas Society for Music Theory

The Texas Society for Music Theory will hold its annual meeting on February 25–26, 2000 in Waco at Baylor University. The keynote speaker will be David Neumeyer, of Indiana University, whose address on film music is entitled, "Music Analysis in Context: Audiovisual Literacy." There will also be a special report regarding the state of pre-college theory pedagogy, including ideas for improving communications between college and high school theory teachers; this report, by Blaise Ferrandino (Texas Christian University) and Barbara Wallace (Dallas Baptist University), will follow up on an intriguing roundtable discussion from last year and will include some outreach activities by members of the TSMT. The Society also will present the annual Colvin Award, a cash prize of \$100, for the best student paper at the meeting. Local arrangements are being coordinated by Eric Lai (Baylor University) <eric_lai@baylor.edu>. Members of the program committee are David Hooten (McLennan Community College), Kathryn Hoppe (Odessa College), Jana Millar (Baylor University), and Edward Pearsall (University of Texas).

The TSMT officers include James Bennighof (Baylor University), president; Blaise Ferrandino (Texas Christian University), president-elect; Don McManus (Lufkin), secretary; Doug Claybrook (Baylor University), treasurer; Eric Lai (Baylor University), meeting host representative; and members-at-large Philip Baczewski (University of North Texas), Timothy McKinney (University of Texas at Arlington), Barbara Wallace (Dallas Baptist University), and Kip Wile (Sam Houston State University).

West Coast Conference of Music Theory and Analysis

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

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

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

REGIONAL THEORY SOCIETY CONTACTS

Canadian University Music Society

Susan Fast
School of Art, Drama and Music
McMaster University
Hamilton, Ontario, Canada L8S4M2
<fastfs@mcMail.cis.mcmaster.ca>

Florida State University Music Theory Society

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

Georgia Association of Music Theorists

Ron Squibbs
Georgia State University
Atlanta, GA 30303
<musrjs@langate.gsu.edu>

Indiana University Graduate Theory Association

David Thurmaier
GTA, School of Music
Indiana University
Bloomington, IN 47405
<dthurmai@indiana.edu>

McGill Graduate Society

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

Midwest Graduate Music Con- sortium

Karen M. Bottge
School of Music
Univ. of Wisconsin–Madison
455 North Park Street
Madison, Wisconsin 53706-1483
<kmbotthe@students.wisc.edu>

Music Theory Midwest

Michael Cherlin
School of Music
Univ. MN–Minneapolis
2106 S. 4th Street
Minneapolis, MN 55455-0437
<cherl001@maroon.tc.umn.edu>

Music Theory Society of New York State

David Gagné
Queens College, CUNY
Flushing, NY 11367
<gagne.d@worldnet.att.net>

**REGIONAL THEORY SOCIETY
CONTACTS, CONTINUED**

Music Theory SouthEast

Renee McCachren
Department of Music
School of Performing Arts
Catawba College
Salisbury, NC 28144
<rmccachr@catawba.edu>

**New England Conference
of Music Theorists**

Deborah Stein
New England Conservatory
290 Huntington Ave.
Boston, MA 02115
<dstein@newenglandconservatory.edu>

Oklahoma Theory Round Table

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

**Pacific Northwest Graduate
Students' Conference**

Laurel Parsons Kurth
U.B.C. School of Music,
6361 Memorial Road,
Vancouver, B.C., CANADA, V6T 1Z2
<gparsons@radiant.net>

**Rocky Mountain Society
for Music Theory**

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

**South Central Society
for Music Theory**

Mark Richardson
School of Music
University of East Carolina
Greenville, NC 27585-4353
<carririchardson@mail.ecu.edu>

**Texas Society
for Music Theory**

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

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

Steve Larson
School of Music
1225 University of Oregon
Eugene, OR 97403-1225
<steve@darkwing.uoregon.edu>

REGIONAL SOCIETY WEBSITE ADDRESSES

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

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of January 11.

SMT Deadlines

Subvention Grants..... March 15
Nominations for 2000 SMT awards April 1
Nominations for SMT officers April 15

Proposals and Articles

Committee on the Status of Women..... February 15
Dissertation Prize March 1
MidAmerican Center for Contemporary Music March 10
Franz Schenker and His Pupils March 31
Post-Doctoral Fellowship in Cognition May 1
Mozart Society of America June 1
GAMUT May 31
Music Theory Society of New York State October 1
AMS 50 Dissertation Fellowships November 1

Conferences and Symposia

Bartók International Congress..... March 23–29
Beethoven's String Quartets..... March 24–26
Berlioz: Past, Present, Future..... March 31–April 2
Music of Peter Maxwell Davies..... April 1–2
American Bach Society April 7–9
Society for Seventeenth-Century Music and Related Arts April 27–30
Music in the Mirror..... May 11–14
Beatles 2000 Conference June 15–18
MACRO June 23–24
International Conference on Nineteenth-Century Music June 29–July 2
International Schubert Conference..... June 29–July 30
international conference on Music Perception and Cognition August 5–10

Summer Workshops

Music Technology June 4–9
World Music..... June 12–16
Theory Pedagogy June 18–24
Vienna and Its Musical Traditions June 19–23

Regional Society Meetings

Florida State University Music Theory Forum February 12
Georgia Association of Music Theorists February 18–19
South Central Society for Music Theory February 18–19
Indiana Biennial Music Theory Symposium..... February 25–26
Texas Society for Music Theory February 25–26
McGill Graduate Society Symposium March 4–5
Music Theory SouthEast March 10–11
Rocky Mountain Society for Music Theory March 10–11
New England Conference of Music Theorists..... March 25–26
Midwest Graduate Theory Consortium..... April 7–8
Music Theory Society of New York State April 8–9
West Coast Conference of Music Theory and Analysis..... April 14–16
Music Theory Midwest..... May 19–21
Canadian University Music Society November 1–5
Pacific Northwest Graduate Students' Conference..... Fall 2000