

SMT newsletter

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2000 Publication Award

Immediately preceding the Plenary Session at the Society's annual meeting in Toronto on Saturday, November 4, the recipient of the 2000 SMT Publication Award was announced. The Wallace Berry Award, given to a distinguished music theory book published during the last three years, was presented to Thomas J. Mathiesen for *Apollo's Lyre* (University of Nebraska Press). The citation for the award reads: "A magisterial summation of a scholarly lifetime, this volume reintroduces us to an age when music theory was more than an explication of artifacts or practices, when it was, in fact, an interrogation of the 'starry realms and the inner law.' Like our predecessors of the fifteenth and sixteenth centuries, we are privileged to see the music theory of Antiquity emerge in all clarity and splendor from a haze of received wisdom. The author, acknowledging the fragmentary nature of the evidence with the scruples of a classicist, keeps us ever aware of what we cannot know, yet awakens us to the richness of what we can know. The great figures of Hellenic and Hellenistic theory come to life in the context of the daily practice and everyday musical culture of their times. Inasmuch as their work (subject to the vagaries of transmission) has stood as a touchstone for subsequent theorists, this text will be of inestimable value to the continuing reassessment of the musical writings of the European Middle Ages and Renaissance, and the writings of the Arabic world. Yet more, as the theorists of Antiquity were first to ask the fundamental questions underlying our discipline, this text will be of equal value to all who take the foundations of music theory seriously." *Apollo's Lyre* also received AMS's Otto Kinkeldey Award and an ASCAP–Deems Taylor Award. Thomas J. Mathiesen, a Distinguished Professor and David H. Jacobs Chair in Music, is Director of the Center for the History of Music Theory and Literature at Indiana University.

The 2000 Awards Committee, chaired by Leslie Blasius, was comprised of Sarah Fuller, Joel Galand,

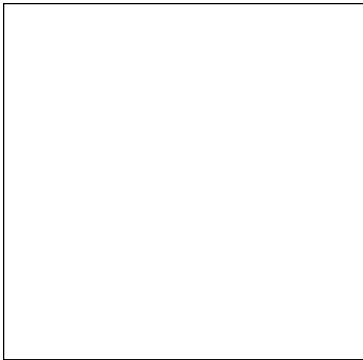
Lewis Rowell, Peter Schubert, and Peter Smith. Nominations for next year's SMT Publication Awards are strongly encouraged from all members of SMT and should be directed to Sarah Fuller, Chair, SMT Awards Committee, Department of Music, SUNY at Stony Brook, Stony Brook, NY 11794-5475, on or before April 1. Books and articles in English (excluding unpublished dissertations) published between 1998 and 2000 are eligible. A nomination form is enclosed with this edition of the *SMT Newsletter*. Nominations can be made online using a link from the SMT homepage, or directly at <http://smt.ucsb.edu/smt-list/nominate.html>. See the nominations form for additional eligibility guidelines.

Honorary Lifetime Membership Award

During the business meeting of the Society for Music Conference on November 4, 2000 in Toronto, an Honorary Lifetime Membership was given to Professor David Lewin. Michael Cherlin read the following citation on behalf of the Society: "In music, as in so many other areas of life, success is often a matter of proportion. David Lewin is that rarest of scholars and teachers, one whose abundant intellect and imagination are matched in equal proportion by generosity of spirit.

"As a scholar, David has made fundamental contributions to virtually every branch of our field. We have hardly begun to tap the wellspring of conceptualization that will flow from his groundbreaking book *Generalized Musical Intervals and Transformations*. And David's contributions as a theorist are matched by those as an analyst. His stunning interpretations range from the music of J. S. Bach to that of Milton Babbitt, and they always live up to Schoenberg's ideal of heart *and* brain. David's sensitivity to the relationships between music and words has changed the ways many of us think about texted music; his articles on music and words in Mozart, Schubert, and Schoenberg are classics in their genre. His insights into the history of theory, the phenomenology of music, and numerous other subbranches of music theory, have opened creative space that will occupy us for generations to come.

Thomas J. Mathiesen
Wallace Berry Award



David Lewin
Honorary Lifetime Membership Award

**SOCIETY FOR MUSIC THEORY
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"The transition from student to teacher is in some ways illusory. Good teachers never get over being good students. David is certainly a case in point. David's advanced work in music began with his studies in piano and composition with Eduard Steuermann. He went on to Harvard University where he majored in mathematics, graduating in 1954, and then to graduate work at Princeton University (M.F.A., 1958), where his studies included work with Roger Sessions and Milton Babbitt. David has taught at the University of California at Berkeley, the State University of New York at Stony Brook, Yale University, and he has been Professor of Music at Harvard University since 1985.

"For those of us who were lucky enough to study with David, we have known him as a teacher with an endless supply of red ink, someone who could somehow see ramifications of our own thought far beyond what we ourselves had yet imagined. The restlessness of David's intellect and imagination instilled the habit of seeing every problem from multiple perspectives, not just through the reductive perspective of some theory already at hand. And while a relatively small subset of our society actually got to take courses with David, in a more encompassing sense he has been and continues to be a primary teacher for all of us. For those of us who might have begun to feel arrogant about our own prowess as musicians and thinkers, David's mere presence has been a corrective. For those of us who fell into the complacency of methodological surety, David's questioning mind has been there to chastise and correct. And in a field not necessarily known for its flights of fanciful merriment, David's wonderful sense of humor is there as a corrective to our tendency toward pomposity. Who but David could have described the dramatic crux of Schoenberg's *Moses und Aron* through a baseball metaphor, as a breakdown in the triple play combination of God to Moses, Moses to Aron and Aron to the *Volk*.

"David is also a model colleague. His contributions to conferences such as the one we attend today have gone far beyond the brilliant papers that he delivered, and the committees and high offices he so ably and conscientiously contributed to. In all of these capacities, David's is the voice, again and again, that generously commends good work, but always prods for more.

"And finally, there is David the leader; one of the founding members of the Society for Music Theory, David was a member of the Executive Board from 1981 to 1984 and President of the Society from 1985 to 1987. David continues his role as leader through his current membership in the Committee on Diversity.

"Through his musicianship, scholarship, teaching, and leadership, David has achieved and continues to achieve something more than the sum of those parts. David is someone, who by his very presence in the field, lifts up the rest of us; his example raises our own self expectations, and through that, increases our own capacity and integrity."

— Michael Cherlin

NEWS FROM THE SOCIETY

From the President

The Toronto convention is now behind us, and what a festival it was. For the 540 members of our Society who attended—smashing all previous attendance records!—plus the additional 2700 members of 14 other organizations of musical scholarship, our November "mega-conference" offered a cornucopia of intellectual and sensual offerings unprecedented in variety and quantity.

Music theory, as those of us who attended can attest, was well represented, with members of SMT participating in a number of interdisciplinary special sessions and round tables. (Kudos again to Janet Schmalfeldt for her incredible hard work over the past two years in helping to adjudicate and organize these sessions.) Everywhere, it seemed, busy members of our Society were to be seen conversing with historians, ethnomusicologists, philosophers, psychologists, composers, and performers. (This is not so surprising, of course, given that many of these same members share overlapping interests and professional identities.)

But perhaps what impressed me most about the convention was not the industry, enthusiasm, and ecumenical goodwill shown by so many music theorists—great as all this was. Rather, it was how palpable sophisticated music-theoretical thinking has become in our neighboring disciplines. In several desultory visits to a sampling of non-SMT papers, I was struck again and again how mundane it had become to invoke sophisticated analytic tools and theoretical concepts that have long been in the kitchen cupboard of SMT members. Whether it was a detailed analysis of hypermeter in Cuban drumming techniques, the harmonic parataxis of early Blues repertoire, or issues of cognition and affect in Hollywood film scores, much of the research we have cultivated in our profession seems to be influencing and invigorating the work of our colleagues.

I do not mean to suggest, of course, that we ought to look at this as some kind of military campaign in which we can triumphantly plant flags of conquest in the foreign domains of historical musicology, ethnomusicology, and popular music studies. Music theorists do not own proprietary rights to tools of music analysis or models of musical syntax. And for any influence we might have upon others, there is no question about the salutary influence that

many cognate studies have had upon our own work. Still, I think it is clear that the level of analytic and theoretical thinking evidenced throughout musicology has risen considerably in the last few decades, and I do not think it is entirely hubristic of music theorists to take some of the credit for this.

A perfect case in point is found in the writings of our keynote speaker for the conference: Edward Rothstein, cultural critic-at-large for the *New York Times*. While not a trained music theorist himself (indeed, he is not a musicologist at all), Rothstein has regularly included in his many columns for the *Times*, but especially in his 1995 book, *Emblems of Mind: the Inner Life of Music and Mathematics*, discussions of music that I find to show remarkable analytic sensitivity and theoretical sophistication. Of course there are many brilliant critics of music that do just fine without having opened the pages of *Music Theory Spectrum*. But Rothstein has in fact acknowledged the insights of many music theorists—Schenker, Lewin, and Meyer, among others—as influences, and he has attempted to introduce many of their ideas, however subtly, into his writings for a broader public audience.

It is this wider outreach that I find the most heartening trend to be observed currently in our profession. As we cross now into the third millennium of the modern era, I would hope that this pedagogical effervescence of music theory will continue. It is not a crusade of conquest, as I have said; nor is it even a process of coercion. It will remain a dialogue in which we too must continue to listen and learn. But, I hope we do not forget that music theory, in all its colorful and contentious varieties, fuzzy boundaries, and disciplinary anxieties, will still have much to offer a broader community of music scholars—and indeed, a musical public at large.

I cannot conclude here without offering some heartfelt thanks on behalf of the Society to a few individuals who worked tirelessly to make the Toronto convention such a success. Above all, we owe much gratitude to Jay Rahn, who deftly steered the program committee through to the end amidst an unimaginably large number of logistical obstacles. John Kruspe was indispensable as our local arrangements chair. And we must not fail to acknowledge the help of colleagues in our sister organizations—particularly from the American Musicological Society (AMS) and the College Music Society (CMS)—who oversaw most of the general organization and administration of the conference, and from which we benefited so greatly.

As readers of this newsletter will already know, the Society for Music Theory has initiated a number of new online projects, including an online directory by which to access the names and addresses of all Society members, as well as the first ever online voting mechanism. (The introduction of both of these was expertly overseen by Aleck Brinkman and his associates of the busy Networking Committee.) In addition, we have added yet another committee to our ever-burgeoning administrative staff, in this case, a membership committee to be chaired by Joseph Kraus of the University of Nebraska. Joe and his committee will help relieve the President and Treasurer of the increasingly complex responsibilities of overseeing our growing membership roles (now having just crossed the 1000 mark!), as well as helping us think about future plans for growth and development.

This coming Fall, the Society for Music Theory will return to a more intimate venue in Philadelphia with a solo meeting. Our local arrangements co-chairs—Cristle Collins Judd of Penn, and Cynthia Folio of Temple University—are organizing what is shaping up to be a fascinating program of offerings. So for those of us still recovering from the noise and chaos of our millennial bash in Toronto, the meeting at the Penn campus will offer us a chance to become reacquainted. I hope to see you all there!

From the Vice-President and Liaison to Regional Societies

One of my duties is to serve as chair of the Publication Subvention Grant Committee, which presently consists of Jonathan Bernard, Lori Burns, Roger Graybill, Richard Hermann, and myself. Two proposals were submitted for the Spring 2000 round by music theorists working in music cognition. Both received subvention grants: Lawrence Zbikowski for his book *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*; and Fred Lerdahl for his book *Tonal Pitch Space*. Both books will be published by Oxford University Press. No subventions were granted for the Fall 2000 round. We have noticed that we receive far fewer proposals for subventions in the Fall. I therefore encourage authors to submit proposals in this round.

All members of the Society who have book contracts and articles in press should consider applying for subventions. Not only does it help the author, but it encourages publishers to print more extensively in music theory. Please consult the *Newsletter* or SMT website for how to apply. With the permission of the Executive Board, I have slightly changed these procedures and guidelines.

In the annual meeting of the Vice-President and representatives of regional and affiliated music theory societies at the Toronto 2000 Musical Intersections conference on Saturday, November 4, 2000, we had a lively meeting discussing issues that face local societies: 1) Accommodating the great interest in communication about teaching among the members of regional societies; 2) Issues of academic freedom when a society is affiliated transiently with a school or institution that has religious or social prescriptions; 3) There was some discussion on blind reading of papers by the SMT program committee when the papers to be reviewed have been publicized by announcement in the programs of regional societies' conventions. No solution outside of self-recusment was advanced. I am presently forming links between SMT and established or new European music theory journals and societies.

SOCIETY FOR MUSIC THEORY 2001 Committees

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Joel Galand
John Roeder
Lewis Rowell
Peter Schubert
Peter Smith

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Mary I. Arlin
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Cynthia Folio
Daniel Harrison
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Larry Zbikowski

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Josh Mailman
Jay Rahn
Lee Rothfarb
John Schaffer
Ciro Scotto

Committee on Professional Development

Jane Clendinning, chair
Claire Boge

**SOCIETY FOR MUSIC THEORY
2001 Committees, continued**

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Ted Latham
Patrick McCreless
Ciro Scotto
Todd Wildman

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Joseph Straus

2001 Program Committee

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L. Poundie Burstein
Lora Dobos
Sarah Fuller
Brian Hyer
Martha Hyde
Thomas Christensen, *ex officio*

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Cynthia Folio

Legal Advisor

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Severine Neff,
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Jack Boss,
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Mary I. Arlin, Editor,
SMT Newsletter

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**Music Theory Online
Editorial Board**

Jack Boss
Jane Clendinning
Ichiro Fujinaga
Patrick McCreless
Catherine Nolan
Jay Rahn
John Snyder
Lawrence Zbikowski

President Christensen asked me to join what amounted to an ad-hoc study group that had been looking into the issues of free use and copyright with respect to academic publishing. These issues have been raised because *MTO* has recently faced some copyright questions and is likely to do so more in the future as authors make more extensive use of audio and video clips. The result of the group's deliberations were reported to the publications committee at the Toronto conference. This led to the addition of a subtitle to *Music Theory Online*, specifically the words, "A Journal of Criticism, Comment, Research, and Scholarship." The group consisted of Eric Isaacson (*MTO* Editor), Wayne Alpern (SMT Legal Advisor), Jonathan Bernard (Publications Committee Chair), Aleck Brinkman (SMT Networking Operations Chair), and myself.

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 any article or book in the field of music theory that has 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 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.

Interested applicants should prepare:

1. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.
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 \$1500, 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. Only one SMT subvention grant will be awarded to support a given publication.

Grants are awarded twice a year. The deadline for applications is a postmarked date of March 15 and October 15 of each year. Submissions will be evaluated so that the successful applications can be announced within three weeks after the deadlines. The evaluating subcommittee will be chaired by the SMT Vice President. Additional members will include the chair and two at-large members of the Publications Committee, and a member of the Society's Executive Board to be appointed by the President. 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 address given above, or by e-mail to <mris@mail.rochester.edu>.

Actions of the Executive Board

Since the publication of the August 2000 Newsletter, the Executive Board has approved the following motions:

1. that an honorary lifetime membership be presented to David Lewin during the SMT Business Meeting in Toronto 2000;
2. that the format of the Society's brochure be changed in order to cut the cost of mailing;
3. that the ASCII version of *MTO* be discontinued after the publication of Volume 6 of that journal;
4. that \$2000 be allocated next year to assist minority students and faculty with expenses related to attending the SMT meeting;
5. that \$1000 be allocated as the Society's contribution to RILM for the coming year;
6. that in the year 2004 the Society hold its meeting in Seattle, jointly with the AMS;
7. that \$2000 be allocated for publication subvention grants for fiscal year 2001;
8. that, in consultation with the Board, the President constitute an ad hoc membership committee consisting of members drawn from current standing committees, with Joseph Kraus to serve as the chair;
9. that the online Newsletter and abstracts be posted in PDF format rather than HTML, and that a copy of *Aldus PageMaker* and *Adobe Acrobat* be purchased;
10. that, in order to maintain the professional tone of the Society's lists, the managers of *smt-list*, *MTO*, and *mto-talk* be given the mandate to refuse subscriptions, or to unsubscribe users with offensive user ids, incompletely documented provenance (e.g., missing address and/or institutional affiliation), and obsolete e-mail addresses;
11. that a member of the editorial board of *MTO* be added to the membership of the Publications Committee;

12. that, to make explicit the nature of *MTO* as a journal, the following phrase be placed on its title page, to follow the name of the journal itself: "A Journal of Criticism, Comment, Scholarship, and Research";
 13. that the proposal from the Committee on the Status of Women to revise the guidelines for non-sexist language be approved;
 14. that the Award Committee's recommendations for this year's competition be approved.
- Gretchen Horlacher

Report from the Committee on Professional Development

The Professional Development Committee considered the following issues during our annual meeting November 4, 2000 at the National SMT Conference in Toronto: 1) PDC Website. We will continue to maintain the PDC website (accessible from the main SMT website), and will incorporate a listing of available grants that may be of interest to music theorists. Ciro Scotto will be maintaining the website; Claire Boge will collect grant information. 2) PDC-Sponsored SMT Session. We reviewed the success of the PDC session "Mid-Career Renewal and Responsibilities," the last of a series of conference sessions tracing "the life cycle of a music theorist." We began preliminary planning to return to early career issues by considering a topic suggested by graduate student members of the Society—for the 2001 conference, we will propose a session on proposing, writing, and presenting conference papers. 3) New Initiatives. The PDC sponsored the first ever SMT Graduate Student Reception on Thursday night of the conference to provide an opportunity for music theory graduate students to meet each other in a relaxed atmosphere. Since the reception was well attended, and enthusiastically received, we are planning a similar event for next year's conference. A suggestion was made to consider setting up a listserv to discuss professional development issues, particularly those relevant to graduate students and new faculty members. The committee will continue work on this project, with Ted Latham volunteering to serve as list moderator. The PDC also has established graduate student contact persons at graduate music theory degree granting institutions to further communications between the graduate students and the PDC. Jane Clendinning is overseeing this program. 4) Personnel. Elizabeth Marvin, the previous chair of the Professional Development Committee, rotates off (and will assume her new duties as SMT President-Elect); Jane Clendinning was appointed chair. Since the "student" members of the committee now have graduated and hold full-time professional positions, two new student representatives have been appointed: Todd Waldman (University of Wisconsin-Madison) and Elizabeth Bowers Crafton (University of North Texas). We thank Elizabeth Marvin for her service to the Society through the PDC committee, and wish her well in her new responsibilities.

American Council of Learned Societies

Last year, SMT achieved a long-sought goal when it was admitted as a Constituent Society of the American Council of Learned Societies (ACLS). ACLS is a federation of sixty-three national scholarly organizations with the mission of "the advancement of humanistic studies in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies" (from the ACLS Constitution). ACLS is the preeminent representative of humanities scholarship in America and our admission as a Constituent Society marks a watershed for the SMT. It reaffirms our stature as a scholarly society that, according to ACLS's admissions criteria, "makes a substantial, distinctive, and distinguished contribution to the Council's ability to advance scholarship in the humanities."

The ACLS is perhaps best known as a funder of humanities research through fellowships and grants, primarily through the ACLS Fellowship Program. Over the past 60 years more than 3,000 scholars have held ACLS Fellowships (including, I add parenthetically, the author of this note). It also sponsors programs to promote international scholarly exchange and publishes reference works, including the *Dictionary of American Biography*, now vastly expanded as the *American National Biography*. The ACLS, as the most broadly based organization representing American scholars, has also lobbied in Washington and elsewhere on matters of vital concern to scholars, including the creation and reauthorization of the National Endowment for the Humanities.

The ACLS is the premier umbrella organization in the humanities, and now we have a seat at their table. Our admission as a Constituent Society is a wonderful recognition of the maturity and vitality of the SMT and will enable us to join with our sister societies in vigorous advocacy and support of humanistic scholarship.

—Joseph N. Straus, SMT Delegate to the ACLS

Report of the Publications Committee

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

Music Theory Spectrum. A practically seamless transition has been in progress since March, when after a search process conducted entirely online, Daniel Harrison was appointed Editor of the Society's print journal, succeeding Philip Lambert. *Spectrum* has received 36 article submissions over the past year, of which 11 have been accepted for publication. Both

Online Newsletter

The SMT Newsletter is 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, Expenditures, and Changes in Fund Balance 11/11/99-10/30/2000

Revenues:

Income from UCPress*	\$13,936.47
Proceeds from 1999 Conference	
	3,283.39
Interest income	2,998.43
Uncashed checks	<u>591.00</u>
	20,783.81

Expenditures:

Grants, Awards, and	
Donations	7,678.16
Newsletter	4,808.03
1999 Conference	3,194.40
2000 Conference	4,287.58
2003 Conference	2,771.00
Secretary	701.38
Treasurer	173.75
ACLS membership	440.00
Boethius	990.00
<i>Music Theory Online</i>	644.00
<i>Music Theory Spectrum</i>	55.00
Miscellaneous	<u>170.18</u>
	\$25,913.48

Summary:

Total revenues	\$20,783.81
Total expenditures	<u>25,913.48</u>
Revenues minus	
Expenditures	[-5,129.67]

*UCPress transactions:

Total income	\$63,545.81
Production costs	[-24,239.87]
Promotion and	
membership services	[-6,305.73]
Press fee	<u>[-19,063.74]</u>
Balance to SMT	\$13,936.47

TOTAL ASSETS

\$63,447.69

The full fiscal report for the Society, 1999-2000, is available from Candace Brower and was distributed at the business meeting in Toronto.

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/smithome.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 November 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>.

incoming and outgoing Editors were pleased to note that the trend toward more diversity of topics evident in articles accepted for Vol. 21 (1999) has continued in Vol. 22. Reviews Editor Severine Neff reported that the Spring 2001 issue will contain reviews of six books, and that a great many more reviews have been commissioned for future issues.

Music Theory Online. Editor Eric Isaacson's efforts, undertaken last year, to develop a profile for the Society's online journal that would distinguish it more effectively from print journals have begun to bear fruit: submissions in 2000 have increased dramatically, and several articles in current and future issues have made or will make use of technological enhancements unavailable to print journals. Five issues of *MTO* have appeared this year. To handle the increased traffic, the Editorial Board of *MTO* has grown from three to five members. The Committee agreed to follow the Editor's lead in recommending that the ASCII version of *MTO* be phased out at the end of the year 2000.

Newsletter. The Newsletter continues to appear on schedule and full of useful information; SMT members are exhorted to help the Editor sustain this level of usefulness by providing her with timely notice of conferences and other events likely to be of interest to theorists, not just by advertising them on the *smt-list*, for example. The Committee warmly welcomed the news that the Editor had agreed to a renewal of her Editorship for a second three-year term (2001-2004).

In other business, the Committee heard a report from Rebecca Simon, Director of the Journals Division at University of California Press, which showed steady (if modest) increases in all categories of SMT membership and *Spectrum* subscription (regular, student, institutional). Ms. Simon also reported that plans are well on schedule to deliver an online version of *Spectrum*, supplementing the regular print version, to subscribing libraries by Spring 2001, and to individual subscribers by Spring 2002. The Committee also devoted some discussion to copyright and fair-use issues that had arisen in connection with certain of the Society's publications, and considered various stratagems aimed at bringing important but currently unavailable books in the field of music theory back into print.

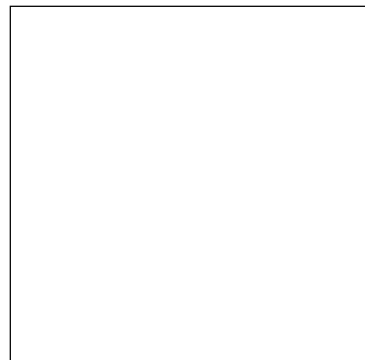
—Jonathan Bernard, Chair

New SMT Officers

Elizabeth West Marvin, Associate Professor of Music Theory at the Eastman School of Music, has been elected President of the Society. She will succeed Thomas Christensen at the close of the Fall meeting in Philadelphia and serve a two-year term. Professor Marvin, who received her Ph.D. from Eastman in 1989, has published numerous articles in the areas of music cognition, music theory pedagogy, theory and analysis of atonal music, contour theory, history of theory, and analysis and performance. (She is also an active singer, and holds an affiliate appointment in the voice

department at Eastman.) Her writings have appeared in such journals as *Music Theory Spectrum*, *Journal of Music Theory*, *Journal of Music Theory Pedagogy*, *Music Perception*, and the *Journal of the Acoustical Society of America*. Marvin is currently under contract with W. W. Norton for an undergraduate theory textbook package, co-authored with Jane Clendinning. She has previously served the Society in numerous capacities, most recently as chair of the Professional Development Committee.

Gretchen G. Horlacher has been elected as the Secretary of the Society, succeeding Benito Rivera. Horlacher received her Ph.D. in music theory from Yale University in 1990, and is presently an Assistant Professor of Music at the Indiana University School of Music in Bloomington, where she has taught since 1995. Her research interests include the music of Stravinsky, topics in rhythm and meter, and the music of Steve Reich. Her publications have appeared in such journals as *Music Theory Spectrum*, *Journal of Music Theory*, and *Intégral*. An active member of SMT, she has served on the Committee for the Status of Women where she initiated the conference guide program. She will serve a four-year term through 2004.



Elizabeth West Marvin
SMT President-elect

Committee on the Status of Women

First, special thanks are due to outgoing committee members David Loberg Code and Elizabeth Paley. Liz started as a student and continued as a "regular" member for a three-year term. She was instrumental in expanding the fledgling on-line archives of syllabi of courses on women/gender studies and music into a valuable resource with 24 syllabi online. David, who has been on the committee for many years, has made an enormous contribution. He set up and has maintained our main website, worked on the mentoring program, and, with past member Gretchen Horlacher, initiated and has continued working on the conference guides program. We welcomed three new members: Teresa Davidian, Pat Hall, and Nancy Rogers. In an effort to open up CSW participation to a wider base of SMT members, as well as bring new people into the SMT, an open call for

nominations for new committee members was issued. We were quite pleased with the response to this call; look for another call for members this spring.

CSW's special session in Toronto on "Gender Studies and the Theorist" elicited a wide range of responses to the issue of the changing identity of theory and theorists. CSW also participated in a special joint session of similarly named committees from AMS, SEM, MLA, SAM, and CMS, with interesting reflections by Suzanne Cusick and Su Zheng on gender and music scholarship in the 20th century, as well as panel presentations by the various CSW chairs on the founding, missions, and on-going projects of each society's CSW.

The conference guide program saw an increase in participation again this year; to continue that trend, the board has approved making it a check-off item on next year's conference registration materials, and we'll be using the Committee on Professional Development's graduate student contacts to distribute the information. The SMT mentoring program continues, with liaisons from the Committees on Professional Development and Diversity helping out. Please remind 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 grad school to tenure and promotion decisions, to sabbatical advice. You can sign up via the website (http://www.wmich.edu/mus-theo/mentor_form.html), or contact Janna Saslaw (jksaslaw@loyno.edu) for more information.

The CSW website resources continue to grow, and include information on past and current special sessions and activities (available through the SMT committees pages or directly at <http://www.wmich.edu/mus-theo/csw.html>). The bibliography on gender and music sources won a web award this year as a "key resource" <http://home1.gte.net/esaysr68/CSWBibIndex.html>. The online archives of syllabi can be accessed at <http://www.sun.rhbc.ac.uk/Music/Archive/Women/>, and includes links for submitting your own syllabi. CSW also has prepared a website with information about potentially illegal interview questions, available through our committee page, or directly at <http://home1.gte.net/esaysr68/InterviewIndex.html>. If your students encounter difficulties in interviews, please ask them to report it, anonymously if necessary, through our website. All of this information is strictly confidential. Steve Bruns is heading up a project to put analyses of music by women on the web, and Leigh VanHandel, our current student member, has agreed to take over maintenance of the main CSW website from David.

In the next year CSW will try to gather better statistics in conjunction with the new SMT membership enrollment form and the membership committee in order to see how those statistics relate to publication issues in music theory. We will also focus on outreach to graduate and undergraduate students, including issues of travel grants and child care at conferences. We look forward to strengthening our ties with the Committee on Diversity and the Professional Development Committee. Any time you have questions, concerns, suggestions, or ideas for future CSW projects, please contact any member of the committee: Steven Bruns bruns@spot.colorado.edu, Teresa Davidian davidian@tarleton.edu, Joseph Dubiel jpd5@columbia.edu, Pat

Hall zhall@humanitas.ucsb.edu, Marianne Kielian-Gilbert kielian@indiana.edu, Nancy Rogers nancy.m.rogers@lawrence.edu, Janna Saslaw jksaslaw@loyno.edu, Elizabeth Sayrs, chair sayrs.1@osu.edu, Leigh VanHandel leigh@ccrma.stanford.edu.
—Elizabeth Sayrs, Chair

SMT Jazz Theory and Analysis

For the fourth consecutive year, the Jazz Special Interest Group (SMT-Jz) presented a Special Session at the SMT annual convention at Toronto 2000. The Special Session, "Jazz Compositional Structures and Improvisational Design," was held on Saturday evening, November 4, with papers read by Alexander Stewart (on Jim McNeely), Henry Martin (on James P. Johnson), Robert Hodson (on Miles Davis and Ornette Coleman), and Stephan Lindeman (on Ahmad Jamal). Steve Block moderated the discussion. Patricia Julien also organized the third annual SMT-Jz Jam Session, which took place at the University of Toronto from 7:30–10:30 p.m. on Friday, November 3.

SMT-Jz met on Friday, November 3, for their sixth annual business meeting, an event attended by twenty-four members and other interested theorists. At the meeting, the group decided to develop a long-range plan for potential special session topics at future SMT conventions. This will allow members to plan research and proposals well in advance of the internal Calls for Proposals. For the 2001 meeting in Philadelphia, the group invited the Pedagogy Interest Group to plan a joint proposal to the SMT Program Committee involving jazz pedagogy. The Pedagogy Interest Group agreed, so a subcommittee was formed of Joel Phillips (Chair, from Pedagogy), Steve Block, and Keith Waters (both from SMT-Jz) to evaluate proposals (deadline, December 31, 2000). For the AMS-SMT convention in Columbus (2002), SMT-Jz is exploring a possible joint proposal with the Committee on the Status of Women. For the Madison, Wisconsin solo meeting in 2003, the group is debating the pros and cons of an analysis symposium on a single composition or important LP, such as Kind of Blue or Blue Train.

Henry Martin continues as Chair of SMT-Jz. Potential members should contact him at martinh@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 listserv should contact Steve Larson: steve@darkwing.uoregon.edu.

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://smtmcg.acs.unt.edu/>, and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil baczewski@unt.edu.

(continued on page 8)

We are deeply saddened to report the loss of a dear colleague, teacher, and friend, Patricia Carpenter. On July 8th Professor Carpenter died peacefully at her home in Yorktown Heights, New York. She was 77 years old. A student of Arnold Schoenberg from 1942 to 1949, she gave one of the first performances of his piano concerto in 1944, in Los Angeles. In 1995 she co-authored an edition and translation of Arnold Schoenberg's *The Musical Idea and the Logic, Technique, and Art of Its Presentation* for Columbia University Press, New York.

Pat served as Vice-President of the Society for Music Theory (1992–4) and was the first woman to present a keynote address to the Society (1996). Her articles on aesthetics, Renaissance music, and particularly Schoenberg's theories appeared in the *Journal of Philosophy*, *Journal of Music Theory*, *Theory and Practice*, and *Music Theory Spectrum*, and in collections honoring Allen Forte, Paul Henry Lang, and Leonard Meyer. She herself was the dedicatée of the collection, *Music Theory and the Exploration of the Past* (University of Chicago Press, 1993).

Professor Carpenter completed her Ph.D. in Music and Philosophy at Columbia University in 1972 and taught at Barnard College for twenty-six years. She was the driving force behind the establishment of the doctorate in music theory at Columbia University that in turn helped shape a generation of music theorists. Pat was a gifted teacher with strongly held convictions concerning the knowledge of tonal craft and the importance of historical context for musical theory—convictions she always offered with a certain charm and grace. To use Schoenberg's words—her teaching always reflected "the courage and power of an artistic approach in which simple theoretical endeavors seemed to appear in the light of something extraordinary."

—David Bernstein, Murray Dineen, Severine Neff, Janna Saslaw, Peter Schubert

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>.

SMT Popular Music Interest Group

Now entering its third year, the Society for Music Theory's Popular Music Interest Group (more informally, "SMT-pop") is dedicated to promoting the scholarly study of popular music through methods including musical analysis and theory. Our goals include: ensuring academic recognition for popular music research, encouraging more scholars of music theory to engage popular repertoires, and encouraging scholars of popular music to make effective use of musical analysis and theory. In short, we focus on studying the music of popular music.

One of the group's first steps was to set up an electronic discussion list (pop-analysis), as a means to discuss special session proposals and whatever else interests members of the group. For those who might be interested, here's how to subscribe: Go to the URL <<http://listserv.unc.edu/cgi-bin/lyris.pl?enter=pop-analysis>>. In the middle of the page, there's a section marked, "If you are not a member of 'pop-analysis,' please choose:" This is followed by buttons for two options: 1. join pop-analysis; 2. visit pop-analysis without joining. If you opt to join, you should fill out the three-question form (e-mail address, name, and password), adjust the list options if you wish, and hit the "Save" button. All messages posted to the list will automatically go out to all who have subscribed. Questions concerning SMT-pop may be addressed to its chair, Brian Robison, Department of Music, Cornell University, Ithaca NY 14853-4101; <bcr2@cornell.edu>.

From the Committee on Networking Operations

Committee Membership. SMT owes a great debt to David Loberg Code, who is cycling off the Networking Committee (NC). David has been an active member of the committee since its inception in 1995. We are pleased to welcome Ciro Scotto as his replacement. Ciro's extensive experience in many aspects of computing, including web page design, will make him a welcome addition to the committee.

Online Membership Directory. The Online SMT Membership Directory is now online and fully operational. Members can check their membership status, view their directory information, update their data, find information on other members, or use a "browse" feature to see a list of all members. Members have the option of requesting that their entry not appear online. Changes in membership data entered in the online directory are automatically sent via e-mail to the University of California Press and their database and ours are kept tightly coordinated. The directory can be reached through a link on the SMT home page or directly at <<http://theory.esm.rochester.edu/smt/Members>>. Members log on using their last name as a login name and their *Music Theory Spectrum* subscription number as a password. Members who do not know or who have forgotten their subscription number should contact the University of California Press at <journals@ucop.edu>. Many thanks to Candace Brower, SMT Treasurer, for suggesting this project and working with us during all phases of design and implementation; to the members of the NC for their work during the planning and design phase, and to Rebekah Darksmith at University of California Press for her cooperation and assistance in making this project a reality. Panayotis Mavromatis deserves special thanks for his fine programming work in implementing the directory.

Online Voting. Another major project for the NC this year was the design and implementation of a system of online voting to supplement the traditional mailed-in paper ballots. Panos Mavromatis and I wrote the programs and I am pleased to report that the system worked extremely well and that 40% of the votes cast were online. Thanks to Lee Rothfarb for implementing the system on SMT's Boethius server, and Benito Rivera for his assistance in attaching PINs and passwords to the ballots and his tireless oversight of the whole election process.

Other Services. Lee Rothfarb, our Boethius system administrator, recently implemented SMT Newsfeeds. The Newsfeeds are an automated system of links to articles in several areas of potential

interest. Current categories are Arts and Culture, Internet News, Cyberculture, and Pop Music. The newsfeeds can be reached as the last link under Online Resources on the SMT home page <<http://smt.ucsb.edu/smt-list/smithome.html>>. Members who know of other newsfeed sources that they would like linked to our page can contact Lee at <rothfarb@smt.ucsb.edu>.

Dave Headlam has added a new section, Book Errata, to our Virtual Poster Session. Currently listed are Headlam's *The Music of Alban Berg*, Schenker's *The Art of Performance*, and *Counterpoint*, and J. Kent Williams's *Theories and Analyses of Twentieth-Century Music*. Members who wish to add other book errata should contact Headlam at <vps-manager@smt.ucsb.edu>.

The SMT website has been cited many times for the excellence of its content. During the coming months we will be working on redesigning the visual aspects, organization, and navigation tools to make the site more attractive and easier to use.

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@astro.temple.edu>, or contact individual members of the committee through the SMT Networking Committee Members link of the SMT homepage.

—Aleck Brinkman, Chair

Committee on Diversity

The SMT Diversity Committee has continued to work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives. To defray the cost of attending the Toronto conference, we awarded five Minority Travel Grants to the following Ph.D. candidates in music theory and related fields: Kyung-Eun Kim (University of Iowa), Susan L. Kim (University of California at Santa Barbara), Philip Chang (Eastman School of Music), Daphne Leong (University of Colorado), and Sumanth Gopinath (Yale University). During the Toronto conference, we hosted a special session entitled, "Beyond Orientalism: Musical Representation of 'Self' and 'Other'." This session aimed at reinvigorating the way scholars write music theory, history, custom, and social interaction, with a particular focus on moving beyond the Orientalist constructs introduced by Edward Said. Panelists included Ralph Locke, Ellen Koskoff, Fred Maus, and Steven Nuss; Martin Scherzinger served as a respondent. Abstracts and bibliography for this session as well as those for prior special sessions are available at our website (link via the SMT Committees page). Our goal for 2001 includes collaborating with CMS, AMS, and SEM on issues pertaining to diversity and planning joint sessions with members from our sister organizations at future conference sites. We thank our outgoing member, Kristin Taavola (Sarah Lawrence College), for her contribution and commitment to various projects initiated by this group over the last three years. We also welcome Nancy Rao (Rutgers University) as our new member (effective 2000–2001).

Theory Pedagogy Group

At the Toronto meeting the Pedagogy Interest Group co-sponsored a poster session with the Cognition Interest Group. That session, entitled "Cognition Research: Implications and Applications for Theory Pedagogy," featured presentations by Rita Aiello, Donald Watt, William Lake, and Elizabeth Marvin. For the 2001 meeting, the Pedagogy Group will propose two special sessions. The first will involve collaboration with the Jazz Theory and Analysis Interest Group on the topic of teaching aspects of jazz in the music theory classroom. The second will feature demonstrations of aural skills pedagogy using a class of students from one of the area music schools. Committees have been formed to solicit and review proposals for each session. SMT members who wish to subscribe to the pedagogy list-serve should send a "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>.

SMT Philadelphia, November 7–11, 2001

The solo conference planned for Philadelphia is taking shape. It is going to be an exciting event not to be missed. For information and details, check the local conference website: <http://www.sas.upenn.edu/music/smt2001>.

Among the many offerings of the conference will be a performance by the Cassatt Quartet of the Bartók Third String Quartet from the original performing materials as part of an exhibit of music autographs and theoretical materials in the Penn library. Saturday evening's plenary concert will consist of music by George Crumb and George Rochberg, with the composers in attendance. A reception at the Institute for Contemporary Art will kick off our time in Philadelphia.

The conference hotel is the brand new Inn at Penn, located on the edge of the University of Pennsylvania campus. It is ideally suited for small academic conferences and we will have the entire hotel for our meeting. The University City area in which Penn is located is full of diverse restaurants and an easy walk or subway ride from all that Philadelphia has to offer: historic districts, art museums, concert halls, and jazz clubs. Mark your calendar now! We look forward to seeing you in November.

—Cristle Collins Judd (University of Pennsylvania) and Cynthia Folio (Temple University), local arrangements co-chairs

NEWS ITEMS

Endowed Chair in Music Theory

On November 14, 2000, President Levin of Yale University announced the establishment of a permanent chair in the name of Allen Forte, founding president of the Society for Music Theory, and member of the Yale Department of Music faculty. The new chair is to be called the Allen Forte Professorship of Music Theory. It is believed to be the first fully endowed chair specifically designated for the field of music theory.

At the special reception held to celebrate the establishment of the new professorship, President Levin spoke of the signal importance of the named chair and remarked that it is very unusual to have a chair established in honor of an individual. Professor Leon Plantinga, Chair of the Yale Music Department, and Robert P. Morgan, Professor of Music, spoke of the designee's work in music theory and his role in establishing the doctoral program in that field at Yale, with reference to the many graduates of the program who now occupy prominent academic positions. The endowed professorship was made possible through the generous funding provided by an anonymous donor.

Teaching Award

John Buccheri, an Associate Professor in the School of Music at Northwestern University and President of The College Music Society, is the recipient of the first Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. His scholarly work deals with strategies for the teaching of theory, particularly rhythm. He has given over 85 presentations at professional meetings and has been an invited speaker at several colleges. He has participated in two grants from the Fund for Improvement of Post-Secondary Education (FIPSE), and has received a number of grants from Northwestern's Center for Interdisciplinary Research in the Arts (CIRA). Professor Buccheri has also received the Exemplar in Teaching Award from the Northwestern School of Music, and the Northwestern Alumni Excellence in Teaching Award.

New Journal

The *Journal of Music in China* is a new major scholarly publication that contains translations of articles previously published in China. This journal is dedicated to connecting "Chinese scholarship with the outside world by breaking down the language barriers to allow the better exploration, discovery, study, and understanding of the music in China." Vol. 2 No. 2 (Dec. 2000) contains articles on "The Gamelan Slendro Scales Re-evaluated," "Embodiment of Universal Sagacity: Making Forms, Deployments, and Cultural

Program Committee Report on the 2000 Toronto Conference

SMT's 2000 Conference was embedded in a larger meeting, titled "Musical Intersections," that comprised sessions of 15 scholarly music societies. SMT's Past-President Janet Schmalfeldt served on the Steering Committee for the multi-society gathering, which included 11 Joint Sessions, 5 of which involved presentations by SMT members. SMT's 2000 Program Committee, which consisted of Ian Bent, Thomas Christensen (President), Chris Hasty (2001 Program Chair), Steve Larson, Catherine Nolan, Jay Rahn (Chair), and Peter Westergaard, received 225 proposals. These included 57 submitted for 12 Special Sessions by SMT committees (14 for 3 sessions) and SMT Interest Groups (27 for 5). Of the 225, a further 11 (for 3 sessions) were especially recommended by the Steering Committee. The Committee accepted 51 proposals (of 157) as papers and poster presentations; 33 (of 68) as papers, poster, and panel presentations in 6 Special Sessions (on popular music, status of women, diversity, professional development, pedagogy/cognition, and jazz); and a Joint Session (with the Society for Ethnomusicology, on Norwegian traditions). In addition to a special proposal for a poster session, the committee suggested certain accepted proposals be presented in this format, which also included brief oral presentations and multi-media resources. Kinds of topics are enumerated below.

Accepted proposals (because of substantial overlaps between A and B, some presentations are counted twice):

	Accepted	Proposed
A. Periods, Genres, Composers		
Euro-American concert music:		
contemporary (post-1980)	6	11
20th-century (pre-1980)	17	67
19th-century	10	31
18th-century	4	10
jazz	9	10
pop/rock/film	8	17
non-Euro-American	1	3
B. Approaches, Specialities		
post-tonal	8	20
Schenker	6	15
philosophy/aesthetics/criticism/semiotics	5	13
feminism/gender studies	5	11
pedagogy	6	12
history of theory	4	10
psychology/cognition	4	6
cultural/critical studies	3	4
miscellaneous	4	11

A tabulation of individuals whose presentations were proposed and accepted for SMT 2000 by gender follows. These figures are estimates only, based on given names. Multiple proposals from a single person are counted only once; each author is counted for multi-author proposals.

	Female	Male	Totals
rejected	17 (18%)	76 =	93
accepted	13 ¹ (15%)	72 ¹ =	85 ²
totals (proposed)	30 (17%)	148 =	178

¹ includes 1 withdrawal
² includes 2 withdrawals

—Jay Rahn, Chair

SMT Nominations

SMT offices open for the 2001 election include Vice President and two members of the Executive Board. SMT members who would like to submit nominations for Executive Board Members should send an e-mail message to Harald Krebs, chair, SMT Nominating Committee; <hkrebs@finearts.uvic.ca>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

Features of Manchu Shaman Musical Instruments," and "Bouyei Love Song: Traditional Practices and Relationships with Bouyei Marital Systems." Subscription information and an article index can be found at <<http://www.musicinchina.org>>.

Research Grant Awarded

William E. Caplin, Associate Professor of Music at McGill University, has been awarded a three-year research grant from the Social Sciences and Humanities Research Council of Canada for the project "The Legacy of Classical Form in the Romantic Generation." Professor Caplin was the recipient of the 1999 Wallace Berry Award for his theory book *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press, 1998).

New Publication

Paul Murphy's annotated bitextual edition of Jose de Torres's thoroughbass treatise *Reglas generales* (Madrid: 1702,1736), the first in Spain to deal specifically and completely with thoroughbass accompaniment at the keyboard, has been published by Indiana University Press. Information about this publication, funded in part by an SMT Publication Subvention Grant, can be found at <<http://www.indiana.edu/~iupress/books/0-253-21385-1.shtml>>. Paul Murphy is an Assistant Professor of Music at the University of Texas at El Paso.

The Robert Stevenson Prize for Research in Latin American Music

The Latin American Center for Graduate Studies in Music (LAMC) at the Benjamin T. Rome School of Music of The Catholic University of America, Washington, DC and the Inter-American Music Council (CIDEM), together with Inter-American Music Friends (IAMF), announce the 2000-2001 convocation of The Robert Stevenson Prize for Research in Latin American Music for works published during 1998 or 1999. Deadline for submissions is February 28, 2001. For complete guidelines and requirements please consult the website of the LAMC: <<http://lamc.cua.edu>> or e-mail the LAMC at cua-lamc@cua.edu.

The Journal of Schenkerian Studies

The Center for Schenkerian Studies at the University of North Texas is pleased to announce a new publication, *The Journal of Schenkerian Studies*, a refereed journal to be published annually and administered by graduate students under the guidance of Dr. Timothy Jackson and an expert board of advisors. The aim of the journal is to publish scholarly articles on all facets of Schenkerian thought and reviews of relevant sources. In addition, the journal will be used as a forum for the dissemination of the yet-unpublished documents acquired by the University of North Texas from Reinhard Oppel. A vital part of the Schenker *Nachlaß*, the materials housed in the Oppel Collection, shed light on Schenker's development as a theorist and will now be brought to the attention of scholars.

Those who wish to contribute articles should submit the following: cover letter with author's contact information; three copies of the article following the *Chicago Manual of Style* for footnote citation convention, a 100-word abstract, illustrations, and musical examples. An IBM-formatted floppy disk should be sent with the text of the article in MS Word version 6.0 or higher. Submissions will be accepted year round. *The Journal of Schenkerian Studies* uses blind reviewing

procedures; please avoid identifying yourself in the actual submission. Submissions should be mailed to: Center for Schenkerian Studies, University of North Texas, College of Music, P.O. Box 311367, Denton, TX 76203-1367. Send direct inquiries to <schenkercenter@music.cmm.unt.edu>.

UPCOMING CONFERENCES AND SYMPOSIA

Symposium of World Musics

(Conference, March 8-11, 2001)

The Symposium of World Musics provides exciting opportunities for scholars, performers, and students of the world's indigenous musics to share research, performances, and discussion over the course of three days. The symposium will include individual and panel presentations, lecture-demonstrations, and daytime and evening performances of indigenous musics and related genres (dance, theater, video) on the campus of Texas Tech University, in Lubbock, Texas. Evening concerts featuring notable artists will be open to the community at large. For further information, contact: Dr. Stuart Hinds, Symposium of World Musics Committee, School of Music, Texas Tech University, Box 42033, Lubbock, TX 79409; e-mail: <shinds@ttacs.ttu.edu>; website: <<http://webpages.acs.ttu.edu/shinds>>.

First International Samuel Barber Symposium

(Conference, March 22-24, 2001)

Concerts, presentations, and master classes celebrating the life and music of American composer Samuel Barber will be held at Virginia Commonwealth University, Richmond, Virginia, March 22-24, 2001. Guest artists and presenters include Barber biographer Barbara B. Heyman, NPR senior commentator Martin Goldsmith, pianist John Browning, cellist Janos Starker, soprano Pamela Armstrong with the Richmond Symphony, and the Greater Richmond Children's Choir. For more information send an e-mail to <music@vcu.edu>.

The Art of David Tudor: Indeterminacy and Performance in Postwar Culture

(Conference, May 17-19, 2001)

The Getty Research Institute, repository of the archive of the composer and pianist David Tudor, will hold an international symposium focusing on Tudor's work and its relation to developments in the art, dance, and music of the postwar period. A series of events cosponsored with the California Institute of the Arts will complement the symposium, including concerts on May 18 and 19 of music composed by Tudor or written for him, and a realization of Tudor's "electroacoustic environment," *Rainforest*. Further information can be obtained from Dr. Nancy Perloff, Getty Research Institute, 1200 Getty Center Drive, Suite 1100, Los Angeles, CA 90049-1688.

Seventh International Congress on Musical Signification

(Conference, June 7-10, 2001)

The Seventh International Congress on Musical Signification will be held on June 7-10 at the International Semiotics Institute, Imatra, Finland. The theme of the Congress is "Music and the Arts." This congress is intended for all scholars working in the field of music semiotics or in related areas, and centers around the International Signification Project, a group inaugurated in 1988 and consisting of about 200 scholars worldwide. Thus far, congresses of the Musical Signification Project have been held in Edinburgh, Bologna, Paris, Helsinki, and in Aix-en-Provence. In addition to paper sessions, special study groups are encouraged, and various concerts and other activities are planned.

Papers or suggestions for panel sessions are invited on any topic related to the main theme. Duration of each paper is normally 30 minutes. Languages of the conference are English, French, and

German. The proceedings will be published in the international series *Acta Semiotica Finland*, distributed by the International Semiotics Institute (ISI) and Indiana University Press.

To register for the congress, send an abstract of paper or proposal, maximum length of one page, to both of the following locations: International Semiotics Institute, Maija Rossi, Secretary, Cultural Centre, FIN-55100 Imatra, Finland; and International Semiotics Institute, Dept. of Musicology, Eero Tarasti, Vironkatu 1, 00014 Univ. of Helsinki, Helsinki, Finland. Or you may register by e-mail, at either of the following addresses: <osmo.vartiainen@helsinki.fi> or <susanna.valimaki@helsinki.fi>. The deadline for registration is March 1, 2001. For further information, residents of the USA and Canada may contact Richard Littlefield <rlittlefield@ithaca.edu>.

The Music of György Kurtág

(Conference, June 21–23, 2001)

In collaboration with the Hungarian Society of Musicologists the Balatonföldvár Festival will host the sixth Conference on 20th-Century Music on June 21–23, 2001. The festival, which will celebrate the seventy-fifth birthday of György Kurtág, will be held at the Cultural Centre in Balatonföldvár, on the shores of Lake Balaton in South West Hungary, easily accessible from Budapest. Research papers will be presented in the mornings, while concerts and open rehearsals will take place in the evenings and afternoons. Further information can be obtained from Rachel Beckles Willson <R.BecklesWillson@bris.ac.uk> or Péter Halász <peterh@zti.hu>.

Music in 19th-Century Britain

(Conference, July 16–19, 2001)

The Third Biennial Conference on Music in 19th-Century Britain will be held at the Royal College of Music, London, July 16–19, 2001. The keynote address will be given by Julian Rushton, West Riding Professor of Music at the University of Leeds, Chairman of *Musica Britannica* and past President of the Royal Musical Association. The program will also include a concert of chamber music by 19th-century British composers and Victorian Choral Evensong at Holy Trinity Church, Prince Consort Road. Information on the Conference is available at <<http://www.rcm.ac.uk/research/research/century.html>>.

CALLS FOR PAPERS AND MANUSCRIPTS

19th-Century Music

19th-Century Music invites submission for a special issue entitled "The Long Century." The journal is seeking essays that explore the continuities and ruptures by which the music and musical cultures of the periods 1780–1800 and 1900–1920 are related to the music and musical cultures of the chronological nineteenth century. All musics, topics, and approaches are welcome. There is no formal deadline, but articles accepted by Fall 2001 will receive priority. Please submit three copies of manuscripts (no discs until requested) to: 19th-Century Music, Music Department, University of California, Davis, CA 95616.

International Association for the Study of Popular Music

(Proposal deadline, March 1, 2001)

The 2001 IASPM-US conference, to be held in Iowa City, IA, September 13–16, has issued a call for papers. The theme of the conference, "Popular Music and the Performance of Difference," reflects the key role played by popular music in the formation of social and cultural identities. The Program Committee will thus be most interested in papers that explore ways in which individuals and groups have used popular music to mark out local or global spaces of self-expression, to challenge or reinforce received patterns of identification, and to contest or exert power over others. Especially encouraged are papers that address the core issues of race, class, gender, and sexuality as they are expressed and constructed through

Future SMT Meetings

2001	November 7–11	Philadelphia, Pennsylvania (solo meeting)
2002	Oct. 31–Nov. 4	Columbus, Ohio (joint meeting with AMS)
2003	November 5–9	Madison, WI. (solo meeting)
2004	November 10–14	Seattle, Washington (joint meeting with AMS)

popular music, although prospective presenters are encouraged to interpret "difference" broadly, so that it might include national or regional variations, multinational versus independent modes of production, differences engendered by shifts in technology, etc.

Applicants should send a one-page abstract to: <waksman@bgnnet.bgsu.edu>. E-mail submissions are strongly preferred. If necessary, hard copy can be sent to: Steve Waksman, Ethnic Studies Department, Bowling Green State University, Bowling Green, OH 43403. The deadline for submissions is March 1, 2001. Acceptance notification will occur by April 15, 2001. Participants are expected to join IASPM-US (The United States branch of the International Association for the Study of Popular Music) by paying chapter dues and preregistering for the conference by April 30th. Additional information will be made available at IASPM-US's website, easily accessible through IASPMU's site at <<http://www.iaspm.com>>.

Stefan Wolpe Festival-Symposium

(Proposal deadline, March 30, 2001)

The Stefan Wolpe Festival-Symposium will be held on November 29–December 2, 2001 at Northwestern University, Evanston, Illinois. Along with a series of concerts featuring the music of Stefan Wolpe, the Festival-Symposium is planning colloquium sessions in which papers (30–45 minutes in length) will be presented. The Program Committee: Linda Austern (Northwestern University), Thomas Bauman (Northwestern University), Martin Brody (Wellesley College), Austin Clarkson (York University), Linda Garton (Northwestern University), Matthew Greenbaum (Temple University), William Karlins (Northwestern University), and Don Roberts (Northwestern University) welcomes proposals from scholars and performers concerning Wolpe's activities and influence as a composer, teacher, and writer, and/or his relation to other composers, artists, and philosophers. It also encourages submissions that link Wolpe's music to other media (e.g., visual art and poetry), that discuss their socio-cultural and philosophical contexts, and that relate performance to modes of musical analysis. Proposals should be no more than 500 words, double-spaced, and in a standard font. They may be sent by email to <lgarton@northwestern.edu> or in hard copy to Linda A. Garton, Assistant to the Dean, Northwestern University School of Music, 711 Elgin Road, Evanston, Illinois, 60208-1200; fax: (847) 491-5260. For further information on Wolpe's biography, music, and writings, please consult the website of the Stefan Wolpe Society, Inc., <www.wolpe.org>.

International Musicological Society

(Proposal deadline, April 3, 2001)

The International Musicological Society will hold its 17th International Congress at the Maria Theresia College of the Catholic University in Leuven, Belgium, August 1–7, 2002. The Congress will offer symposia on eight broad themes, as explained in detail on the IMS website <<http://www.ims-online.ch>> and on flyers available on request from the Secretary General of the IMS (fax: 41-1-923-1027; e-mail: <imsba@swissonline.ch>): 1) Hearing—Performing—Writing, 2) The Dynamics of Change in Music, 3) Who Owns Music?, 4) Musica Belgica, 5) Musical Migrations, 6) Form and Invention, 7) Instruments of Music: From Archeology to New Technologies, and 8) Sources.

Each symposium will include multiple sessions, papers and poster presentations on subtopics that will be determined by the proposals received. The program committee hereby calls for proposals

addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in Spanish, Italian, German, French or English) should be submitted by April 3, 2001, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author, indicating whether the proposal is an "IMS Session," "IMS Paper," or "IMS Poster presentation." Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable typeface on single sides of paper in A4 or 8.5 x 11-inch format with at least 3 cm. margins). Only one submission per author will be considered, and all proposals will be treated confidentially. Proposals for individual papers must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words. All proposals must be submitted by April 3, 2001 to the chair of the program committee: Prof. Barbara Hagg, IMS 2002, School of Music, University of Maryland, C. Smith Performing Arts Center, 3110-C; College Park, Maryland 20742; fax: (301) 314-9504.

The Twelfth Biennial International Conference on Nineteenth-Century Music

(Proposal deadline: December 7, 2001)

The Twelfth Biennial International Conference on Nineteenth-Century Music will be held at the the University of Leeds (Bretton Hall Campus) from Thursday, July 4 to Sunday, July 7, 2002. Proposals for papers will be accepted no later than Friday, December 7, 2001. The conference website <<http://www.opera-archive.ac.uk/19cconf/index.html>> contains an online form for submission of papers. For additional information, contact Dr. Stephen Muir, Department of Music, University of Leeds, Leeds, LS2 9JT, UK; <smuir@bretton.ac.uk>.

SUMMER DEVELOPMENT OPPORTUNITIES

Mannes Institute for Advanced Studies in Music Theory

(Conference, June 9–12, 2001)

Mannes College of Music proudly announces the establishment of The Mannes Institute for Advanced Studies in Music Theory (The Mannes Institute), funded by a generous grant from an anonymous donor. The Institute is dedicated to providing continuing professional education for music theorists, musicologists, and other music professionals through high-level programs of exceptional quality whose purpose is to explore intensively different aspects of theory, analysis, musicology, composition, and performance. Wayne Alpern, a member of the Mannes College faculty, is the Director of the Mannes Institute.

The Mannes Institute's inaugural program will take place June 9–12, 2001 at Mannes College in New York City, focusing on Historical Music Theory to highlight the momentous publication of the forthcoming *Cambridge History of Western Music Theory* (Cambridge University Press, 2001) with contributions by several leading scholars. A distinguished group of outstanding experts in the field of history of theory will lead seminars for about forty participants selected from applicants. The faculty of Thomas Christensen (University of Chicago, editor of the *Cambridge History*), Joel Lester (Dean, Mannes College), Thomas Mathiesen (Indiana University), Ian Bent (Columbia University), Cristle Collins Judd (University of Pennsylvania), and Sarah Fuller (SUNY at Stony Brook) will explore theoretical issues and analytic applications of diverse approaches in the history of music theory from antiquity through the 19th century.

Detailed information on the Mannes Institute and the relevant application procedure will appear on a website created and attached to the Mannes website <www.mannes.edu>. Inquiries may be directed to Wayne Alpern, Director, Mannes Institute for Advanced Studies in Music Theory, Mannes College of Music, 150 West 85th Street, New York, NY 10024; <mannesinstitute@newschool.edu>.

College Music Society

The College Music Society sponsors several opportunities for professional development. Its offerings in 2001 include two workshops of special interest to theorists. Some information on the workshops is provided below. For additional information, please contact The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://www.music.org/ProfActiv/ProfDev/ProfDevHome.html>>.

Music Technology

(June 3–8, 2001) Illinois State University, Normal, Illinois

Basic and advanced media, beginning and advanced web design, notation and sequencing, and burning your portfolio to CD Rom. Qualified professional expertise on hand in facilities for art technology program with Mac- or Windows-based platforms. The faculty will include David Williams (Illinois State University), Henry Panion (University of Alabama-Birmingham), and Sam Reese (University of Illinois).

Workshop in Teaching Rhythmic Concepts in Undergraduate Music Theory

(July 23–27, 2001) Eastman School of Music, Rochester, New York

The College Music Society and the Eastman School of Music are pleased to announce a five-day Workshop in Teaching Rhythmic Concepts in Undergraduate Music Theory. The purpose of the Workshop is to provide music theory teachers with new strategies for the teaching of rhythm in both beginning and upper level undergraduate music theory classes. The analytical and listening techniques that will be presented in the Workshop are based on many ideas, particularly the introductory formulations on rhythm by Fred Lerdahl and Ray Jackendoff (*A Generative Theory of Tonal Music*, 1983) and the historically oriented work of William Rothstein regarding phrase structure and hypermeter (*Phrase Rhythm in Tonal Music*, 1989). The director of the workshop is John Buccheri, Associate Professor in the School of Music at Northwestern University.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

Canadian University Music Society

The Canadian University Music Society (CUMS) and the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) will hold their annual conference jointly from May 23 to 26, 2001 at Laval University in Québec City as part of the Congress of the Social Sciences and Humanities. The Board of the Humanities and Social Sciences Federation of Canada has chosen the following as major themes for the Congress: the role of the intellectual in society; language, culture, and community; and plagues and viruses. The conference will have special joint sessions as well as sessions in all areas of musical scholarship as well as for lecture-recitals and miniconcerts. The preliminary program will be posted on the CUMS web: <<http://www.upei.ca/~cums/info/whatsnew.html>>. The George Proctor Prize is awarded for the best paper presented by a graduate student at the annual conference of the Canadian University Music Society.

A bilingual society, CUMS membership cuts across disciplinary boundaries, encompassing musicologists, theorists, composers, and performers. Membership, which costs only \$CND46 for regular members and \$CND25 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 a membership application form, visit us at <<http://www.upei.ca/~cums/>>.

The City University of New York Graduate Students in Music

The fourth Annual Music Symposium of the CUNY Graduate Students in Music will be held on Saturday, May 5, 2001 at the CUNY - Graduate Center, New York City. The Keynote Address will be given by Ellie M. Hisama (Brooklyn College and the Graduate Center, CUNY). For more information, contact Philip Stoecker, Music Program, CUNY - Graduate Center, 365 Fifth Ave, New York, NY 10016; <pstoecker1@gc.cuny.edu>.

Florida State University Theory Forum

This year's Florida State University Theory Forum was held Saturday, January 20, 2001. Included on the program were the following papers: "A Heterogeneous Analysis of the Eighth Piano Sonata, Op. 66 of Alexander Scriabin" by Scott Baker (Florida State University), "Rotation as a Model for Rock Chord Progressions" by Guy Capuzzo (Texas Tech University), "Contrapuntal Experiments: Canons and Arrangements as Models for Beethoven's Late Quartets" by Amy Carr-Richardson (East Carolina University), "Melded Tonal Areas in Samuel Barber's First Essay for Orchestra" by Bryan Richards (Florida State University), "Forward-Looking Retrospection in Classical Era Music" by Paula Telesco (University of Massachusetts Lowell), and "Displacement and Its Role in Schenkerian Theory" by Donald Traut (Eastman School of Music). In addition to the papers, Prof. Cristle Collins Judd (Univ. of Pennsylvania) presented the keynote address, entitled "Theory meets Practice meets Theory (and encounters Theology along the way...): Gioseffo Zarlino."

The Florida State University Music Theory Society, an organization of graduate and undergraduate students interested in music theory, has selected the following officers for 2000-2001: Scott Baker, president; Danny Beard, vice president; Beth Smith, secretary; and Bryan Richards, treasurer. Information concerning the Call for Papers for the 2002 Florida State University Theory Forum will be forthcoming in the August newsletter and on the SMT-List.

Graduate Association of Music and Musicians at UT

GAMMA-UT, the Graduate Association of Music and Musicians at UT, announces its first annual conference, to be held on Saturday, February 17, 2001, at the University of Texas at Austin. Scholars from the areas of music theory, musicology, and ethnomusicology will meet to share their research. The program for the meeting is on the GAMMA-UT website <<http://www.illuin.org/gamma-ut>>. Questions concerning the conference should be directed to Marianne Tatom, GAMMA-UT 2001 Conference Chair (Theory MT@mail.utexas.edu).

Georgia Association of Music Theorists

GAMUT will hold its next annual meeting at Clayton College and State University in Morrow, Georgia on April 6-7, 2001. The meeting will be held in conjunction with the annual meeting of the American Musicological Society, South Central chapter. A workshop on rhythm in world music traditions is planned for Saturday afternoon. Please contact Ron Squibbs at (404) 651-1737 or <musrjs@langate.gsu.edu> for information regarding the meeting schedule and accommodations. Officers for 1999-2001 are: Ron Squibbs (Georgia State University), president; David Marcus (Clark Atlanta University), vice president; Stefanie Crumbley (University of Georgia), treasurer; Ted Mathews (Agnes Scott College), program chair; and Kristin Wendland (Emory University), GAMUT Journal Editor.

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association presented a colloquium series during fall 2000. Guest lectures were given by William Rothstein ("Chopin and the B-major Complex: A Study in the Psychology of Composition") and Frank Samarotto ("Temporal Plasticity in Beethoven's *Bagatelles* Op.126, Nos. 1 and 6"). The colloquium series also included presentations by IU faculty member Lewis Rowell and IU doctoral student James Halliday. Plans for the spring 2001 colloquium series include guest lectures by Larry Zbikowski (Feb.7) and Candace Brower (Apr.18). The IUGTA officers for 2000-01 are Ryan McClelland, president <rmcclell@indiana.edu>; and Grace Yu, vice president <gyu@indiana.edu>. Additional

information about the IUGTA can be found on our website at <<http://theory.music.indiana.edu/gta>>.

McGill Music Graduate Society

The McGill Music Graduate Society (MGS) Symposium will be held on March 2-4. The theme for the Symposium is "2001: A Musical Odyssey—Journeys into the Interdisciplinary." For more information about this year's symposium, send an e-mail to <mgs@music.mcgill.ca>. The MGS website <www.music.mcgill.ca/organizations/mgs> will have the schedule for the symposium.

Music Theory Midwest

Music Theory Midwest encompasses the states of Kentucky, Michigan, Ohio, Illinois, Indiana, Wisconsin, Iowa, Minnesota, Nebraska, North and South Dakota, Arkansas, Kansas, Missouri, Oklahoma, and Tennessee. MTMW welcomes members from all geographic areas. Annual dues are \$15 (regular), \$20 (joint), and \$10 (student/emeritus), and may be sent to the Treasurer, Justin London, Music Department, Carleton College, Northfield, MN 55057.

The 2001 meeting will be held April 20-21 at the University of Cincinnati. This will be a joint meeting with the Midwest Chapter of the Society for Ethnomusicology. Frank Samarotto (University of Cincinnati) will coordinate local arrangements; program chair is Larry Zbikowski (University of Chicago). As the conference approaches, further information will be posted on the MTMW webpage: <<http://www.wmich.edu/mus-theo/mtmw/>>. Conference attendees can look forward to a wider variety of papers than the usual fare, including the theory and analysis of non-Western music, and the use of non-Western music by Western composers.

MTMW officers for 2000-2001 include: Michael Cherlin (University of Minnesota), president; Claire Boge (Miami University), secretary; Justin London (Carleton College), treasurer; Gregory Proctor (Ohio State University), Gretchen Horlacher (Indiana University), Nancy Rogers (Lawrence University), and Mary Jo Lorek (University of Missouri/Kansas City), regional representatives; Elizabeth Bodek (University of Chicago) and Michael Jones (University of Iowa), student representatives.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium (MGMC) will hold its Fifth Annual Meeting at the University of Chicago on March 30-31, 2001. The meeting will include a concert of new music and paper sessions in all fields of music, including music theory, music history and ethnomusicology. The keynote speaker will be Don Michael Randel,

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>
- Online Directory: <<http://locutus.esm.rochester.edu/smt/Members>>
- 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.

an authority on early Spanish sacred music, editor of *The New Harvard Dictionary of Music*, and the president of the University of Chicago. Peter Martens (University of Chicago) is the local arrangements chair, Michelle McQuade Dewhirst (University of Chicago) is the concert coordinator, and Jill Brasky is the University of Wisconsin-Madison coordinator.

MGMC welcomes participants from all geographic areas and anticipates another year of excellent graduate compositions and paper presentations. MGMC annual meetings are organized by graduate students from the University of Chicago and the University of Wisconsin-Madison. Further information is available at <<http://humanities.uchicago.edu/orgs/mgmc>>, or from the program chair, Yonatan Malin, MGMC Program Chair, University of Chicago, Department of Music, 1010 East 59th Street, Chicago, IL 60637; <jmalin@midway.uchicago.edu>.

Music Theory Society of New York State

The 29th annual meeting of MTSNYS will be held April 21–22, 2001 at Binghamton University–SUNY in Binghamton, New York. The program is listed on the MTSNYS website <<http://www.ithaca.edu/music/mtsnys>>. It includes sessions blending pedagogy with research, and will feature an invited panel on the undergraduate music theory curriculum. On Saturday evening the SUNY Binghamton Chorus and Orchestra will perform Brahms's *Requiem*; discount tickets will be available. Members of the 2001 Program Committee are George Fisher (New York University), chair; L. Poundie Burstein (Hunter College, CUNY), Chandler Carter (Hofstra University), Eric McKee (The Pennsylvania State University), Jan Miyake (CUNY Graduate Center), Pamela Poulin (Peabody Institute), and Charles Smith (SUNY Buffalo). Hotel information is available from the local arrangements chair, Paul Goldstaub (SUNY Binghamton) <pgoldst@binghamton.edu> or at the MTSNYS website.

The 30th anniversary meeting of MTSNYS will be hosted by Columbia University on April 13–14, 2002. The committee invites proposals for papers and presentations on any topic. The guidelines for submissions of papers are posted on the MTSNYS website; Joseph Dubiel (Department of Music, Columbia University, New York, NY 10027) is serving as program chair. The postmark deadline will be October 1, 2001. Submissions for *Theory and Practice* (3 anonymous copies with a cover letter) should be sent to the editor, Mark Anson-Cartwright, 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 U.S. please add \$5. 2000–01 officers include David Gagné (Queens College and Graduate Center, CUNY), president; Mark Anson-Cartwright (Hofstra University), vice president; Daniel Harrison (University of Rochester), secretary; Timothy Johnson (Ithaca College), treasurer; and board members Wayne Alpern (Mannes College of Music), Marva Duerksen (University of Massachusetts at Amherst), Cynthia Folio (Temple University) and Robert Gauldin (Eastman School of Music).

Music Theory SouthEast

The tenth annual meeting of Music Theory SouthEast will be held March 16–17, 2001 at Bob Jones University in Greenville, South Carolina. This meeting will include a presentation by keynote speaker Daniel Harrison of the University of Rochester and the Eastman School of Music. Conference participants are also invited to BJU Opera Association's performance of *Tosca* on March 17 at 8:00 p.m., featuring guest artists Maria Ciccaglione, Charles Austin, and Dallas Bono. The program chair for the meeting is Marianne Wheeldon (Florida State University), and Mark Parker (Bob Jones University) will coordinate local arrangements.

Future meetings will be hosted by the Florida State University (January 31–February 2, 2002, in conjunction with a conference on

the music of Dohnányi) and Florida International University (2003). MTSE officers for 2000–01 are J. Kent Williams (University of North Carolina-Greensboro), president; Jane Piper Clendinning (FSU), treasurer; Amy Carr-Richardson (East Carolina University), secretary; Robert Hutchinson (Winthrop University) and Mark Parker (Bob Jones University), members-at-large.

More specific information about upcoming meetings will be posted on the MTSE website: <www.uncg.edu/~jkwillia/mtse>. Membership is open to interested persons from any region. Annual dues are \$10 (\$5 for students).

New England Conference of Music Theorists

The New England Conference of Music Theorists will hold its sixteenth annual meeting at Hartt College of Music, West Hartford, CT, on April 7–8, 2001. We will feature a special Saturday afternoon session devoted to pedagogy, including a panel presentation featuring Ann Blombach from Ohio State University, Steve Laitz from Eastman, and Joel Phillips from Westminster Choir College of Rider University. Four topics will be addressed: (1) Fundamentals, harmony, and counterpoint: texts and techniques; (2) Sight singing and ear training; (3) Topics outside the tonal realm: early music, world music, 20th century, jazz and popular music; and (4) Technology and theory: CAI and web-based resources. Our Saturday and Sunday morning sessions will present talks on other topics. Members of the program committee are Richard Bass (University of Connecticut), chair; Gary Karpinski (University of Massachusetts, Amherst), and Akane Mori (Hartt School of Music).

The Hartt School of Music and local arrangements chair, Michael Schiano, will provide a relaxed and congenial atmosphere for our meeting. We will also have our annual NECMT dinner on campus. Theory students will be urged to attend, and we will offer arrangements for ride sharing and home hospitality.

This meeting will mark the end of term for two members of the Executive Committee, Deborah Stein, president and David Cohen, treasurer. Alan Gosman chairs the nominating committee for new officers to join current secretary, Deborah Burton.

After a long wait, NECMT has a new web address, thanks largely to Ed Gollin of Harvard and Katherine Alexander of Yale! Please visit our new home and get details about our conference in April: <<http://www.yale.edu/yalemus/necmt/index.html>>.

Oklahoma Theory Round Table

The Oklahoma Music Theory Round Table held its annual meeting September 29, 2000, at Oklahoma Christian University in Edmond, OK. Two special presentations were given this year by Professor Michael Rogers of the University of Oklahoma, the first on a comparison of analytical methods and an examination of the role of analysis in the complex of musical activity, the second on what Professor Rogers termed "dark undercurrents" in the music of Mozart. The group will meet in the fall of 2001 at the University of Tulsa. Those desiring more information on the upcoming meeting may contact Professor Joseph Rivers, (918) 631-2234; <joseph-rivers@utulsa.edu>. More information about the Oklahoma Music Theory Round Table is available in the following ways: web: <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html>>; USPS: Prof. Ken Stephenson, School of Music, OU, Norman, OK 73071; (405) 325-1650; <kstephenson@ou.edu>.

Pacific Northwest Music Graduate Music Students' Conference

This year's Pacific Northwest Music Graduate Students' Conference was held on October 7, 2000, at the University of Washington in Seattle. The program included papers presented by musicology and music theory graduate students, mainly from Washington State and British Columbia. Presenters who gave papers on theoretical topics included Tim Hughes (University of Washington), David Ogborn (University of Toronto), Laurel Parsons (University of British Columbia), and Hideaki Onishi (University of Washington). The conference organizers would like to thank the participants and attendees for a memorable weekend. The 2002 Conference will be hosted by the University of Victoria.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory is holding its seventh annual meeting at Brigham Young University in Provo, Utah on March 9 and 10, 2001. The meeting will be held with the Rocky Mountain regional chapters of the American Musicological Society and the Society for Ethnomusicology. The RMSMT keynote address, tentatively entitled "Feldman in Time," will be given by Steven Johnson, Brigham Young University. The program committee for the 2001 meeting consists of Lisa Derry (Albertson College of Idaho), chair; Steven Bruns, (University of Colorado), Paul Murphy (University of Texas at El Paso), Steve Lindeman (Brigham Young University). The Rocky Mountain Society for Music Theory draws its membership from the following states: Arizona, Colorado, Idaho, New Mexico, Montana, and Utah and Wyoming. For more information about the regional chapter, visit our RMSMT website <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>, or contact the president: Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

South Central Society for Music Theory

The South Central Society for Music Theory, in conjunction with the Texas Society for Music Theory, will hold its annual meeting on February 23–24 at the University of Houston. Walter Everett of the University of Michigan will give the keynote address, entitled "Takin' It to the Streets: Egghead Trainspotting for Everyone." Complete information is available on the SCSMT website at <<http://www.music.lsu.edu/~scsmt/>>. SCSMT officers for 2000–01 are: Jeffrey Perry (Louisiana State University), president; Laurdella Foulkes-Levy (University of Mississippi), vice president; Kevin Swinden (University of Mississippi), secretary; Mark McFarland (Southeastern Louisiana University), treasurer; Robert Peck (Louisiana State University), webmaster. Further information about the society and its annual conference may be obtained from Jeffrey Perry at <jperry@lsu.edu>.

Texas Society for Music Theory

The Texas Society for Music Theory and The South Central Society for Music Theory will hold their annual meeting jointly on February 23–24 in Houston at The University of Houston. The keynote speaker will be Walter Everett, University of Michigan, whose address is entitled, "Takin' It to the Streets: Egghead Trainspotting for Everyone." TSMT will present the annual Colvin Award, a cash prize of \$100, for the best student paper at the meeting. SCSMT will also bestow a student paper award. Local arrangements are being coordinated by John Snyder and Tim Koozin (University of Houston). Members of the program committee are: Matthew Santa (Texas Tech University), Karen McBee (Panola College), Janna Saslaw (Loyola University, New Orleans) and James MacKay (Loyola University, New Orleans).

The TSMT officers include: Blaise Ferrandino (Texas Christian University), president; James Bennighof (Baylor University), past president; Don McManus (Lufkin), secretary; Jana Millar (Baylor University), treasurer; Tim Koozin and John Snyder (University of Houston) meeting host representatives; and members-at-large Philip Baczewski (University of North Texas), Edward Pearsall (University of Texas), 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. Additional information about WCCMTA can be found on the web <<http://music1.uoregon.edu/AcademicStudies/Departments/wctc/WestCoastConf.html>>.

The 2001 meeting of WCCMTA will take place April 14–15 at the University of New Mexico in Albuquerque. A prize (a set of back issues of *Music Theory Spectrum*) for the Best Student Presentation at that conference will be offered at the conclusion of the conference. 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 website at <<http://music1.uoregon.edu/AcademicStudies/Departments/wctc/WestCoastConf.html>>. If you have questions concerning WCCMTA, visit the website or contact Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <steve@darkwing.uoregon.edu>.

Western Ontario Graduate Music Symposium

On Saturday and Sunday June 2–3, 2001, the Society of Graduate Students in Music at the University of Western Ontario, London, Ontario, Canada, will hold its second annual Graduate Student Symposium. Last year's Symposium featured fourteen papers covering a diverse range of topics. Presenters hailed from the University of Western Ontario, CUNY, Boston University, University of Toronto, Michigan State University, SUNY Buffalo, and the Eastman School of Music. The program committee for the 2001 Symposium welcomes proposals from all areas of music scholarship including: ethnomusicology, music education, musicology, music psychology, and music theory. Proposals of an interdisciplinary nature are also encouraged. Please limit proposals to 250–500 words, excluding illustrations. Six copies of the proposal, marked Graduate Student Symposium in Music 2001, should be sent to: Robert

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

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(CUNY - GSIM)

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Florida State University Music Theory Society

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Georgia Association of Music Theorists

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Indiana University Graduate Theory Association

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McGill Graduate Music Society

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Midwest Graduate Music Consortium

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Music Theory Midwest

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Music Theory Society of New York State

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**REGIONAL AND AFFILIATE
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CONTINUED**

Music Theory SouthEast

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**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**

Brandon Derfler
School of Music, Box 353450
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Seattle Washington 98125-3450
<brandond@u.washington.edu>

**Rocky Mountain Society for
Music Theory**

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

**South Central Society
for Music Theory**

Jeffrey Perry
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<jperry@lsu.edu>

Texas Society for Music Theory

Blaise Ferrandino
Department of Music
Texas Christian University
Fort Worth, TX 76129
<bferrandino@gamma.is.tcu.edu>

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

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

**Western Ontario Graduate
Student Symposium**

Andrew James Kizas
c/o Faculty of Music
Talbot College
London, ON N6A 3K7 Canada
<ajkizas@julian.uwo.ca>

Wouda, Chair of the Society of Graduate Students in Music, Faculty of Music, University of Western Ontario, Talbot College, Room 210, London, ON, Canada, N6A 3K7. Submissions may also be sent via e-mail to <rwouda@julian.uwo.ca>. Please have the subject line read: Graduate Student Symposium. Author's names should appear on the cover letter only along with the title of the paper, academic affiliation, a return address (including an e-mail address if possible), and a telephone number. The deadline for the receipt of proposals is: Monday, April 9, 2001. For more information on the Symposium, please contact Andrew Kizas <ajkizas@julian.uwo.ca> or Robert Wouda <rwouda@julian.uwo.ca>. Abstracts from last year's Symposium may be viewed online by visiting our website <http://www.music.uwo.ca/graduate/grad-symposium_june_2000.html>.

REGIONAL SOCIETY WEBSITE ADDRESSES

The SMT homepage <http://smt.ucsb.edu/smt-list/smthome.html> has a link for regional society pages. You can access the regional society page directly at <http://theory.esm.rochester.edu/regionals.html>. This page contains the 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 17

SMT Deadlines

Subvention Grants March 15
Nominations for 2001 SMT awards April 1
Nominations for SMT officers April 15

Proposals and Articles

Robert Stevenson Prize February 28
International Association for the Study of Popular Music March 1
Stefan Wolpe Festival-Symposium March 30
International Musicological Society April 3
Western Ontario Graduate Music Symposium April 9
Music Theory Society of New York State October 1
19th-Century Music Fall 2001
International Conference on Nineteenth-Century Music December 7

Conferences and Symposia

Symposium of World Musics March 8-11
First International Samuel Barber Symposium March 22-24
The Art of David Tudor May 17-19
Seventh International Congress on Musical Signification June 7-10
The Music of György Kurtág June 21-23
Music in 19th-Century Britain July 16-19

Summer Workshops

Music Technology June 3-8
Mannes Institute June 9-12
Teaching Rhythmic Concepts July 23-27

Regional Society Meetings

Graduate Association of Music and Musicians at UT February 17
South Central Society for Music Theory February 23-24
Texas Society for Music Theory February 23-24
McGill Graduate Music Symposium March 2-4
Rocky Mountain Society for Music Theory March 9-10
Music Theory SouthEast March 16-17
Midwest Graduate Theory Consortium March 30-31
Georgia Association of Music Theorists April 6-7
New England Conference of Music Theorists April 7-8
West Coast Conference of Music Theory and Analysis April 14-15
Music Theory Midwest April 20-21
Music Theory Society of New York State April 21-22
City University of New York Graduate Students in Music May 5
Canadian University Music Society May 23-26
Western Ontario Graduate Music Symposium June 2-3
Oklahoma Music Theory Round Table Fall 2001
Pacific Northwest Graduate Music Students' Conference Fall 2001
Florida State University Music Theory Forum January 2002