

# SMT newsletter

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## 2004 Publication Awards

The Society for Music Theory 2004 Publication Awards were announced following the business meeting in Seattle on November 13, 2004. Books and articles published from 2001 to 2003 were considered for honors by the Awards Committee consisting of Cristle Collins Judd (University of Pennsylvania), chair, Daniel Harrison (Yale University), Fred Lerdahl (Columbia University), Martin Scherzinger (Princeton University), Charles J. Smith (SUNY–Buffalo), and Robert Wason (Eastman School of Music).

The Wallace Berry Award, given for a distinguished book by an author of any age or career stage, went to Lawrence Zbikowski for *Conceptualizing Music: Cognitive Structure, Theory and Analysis* (Oxford, 2002), a book that “affords us a fresh experience of our field by making connections to areas all too often considered tangential. Grounding its investigations in the general cognitive capacities that we use to structure our understanding of the everyday world, the book ranges widely over many domains of musical activities and moves deftly between the music itself and our theorizing about it. Along the way, the author treats time-honored philosophical problems in new terms, examining cultural knowledge and the ontology of the musical artwork and exploring the negotiation of differences arising from various intellectual orientations. In the process, we are moved to grapple with the ways in which theory is not so much contingent upon music as it is integral to our concepts of it. The author’s good-natured curiosity conveys an enthusiasm for music and music theory that will no doubt inspire and motivate others to continue broadening our conceptual horizons.” A subvention from the Society supported the publication of this book. Lawrence Zbikowski is Associate Professor at the University of Chicago.

Alfred Cramer won the Outstanding Publication Award, given for a distinguished article by an author of any age or career stage, for his article “Schoenberg’s *Klangfarbenmelodie*: A Principle of Early Atonal Harmony,” published in *Music Theory Spectrum* 24 (2002). The committee noted that this article “manages the rare feat of drawing perspectives of history of theory and analytical insight into a mutually illuminating and indeed fascinating dialogue. The breadth of knowledge is extraordinary, touching upon the acoustical history of the term *Klang*, phonetics theory, conventions of performance, and visual representations of pitch and sound. The article draws these strands into a compelling narrative and opens new avenues for thinking about the sonic potential of the early atonal repertory.” Alfred Cramer is Associate Professor at Pomona College, Claremont, California.

The Emerging Scholar Award, given for a book or article published within five years of the author’s receipt of Ph.D., went this year to Ian Quinn, Assistant Professor at Yale University, for “Listening to Similarity Relations,” published in *Perspectives of New Music* 39 (2001). Professor Quinn’s article “turns the tables on a substantial theoretical literature that has emerged since the late 1970s. Demythologizing the large-scale commonalities between disparate contributions to that literature, this article reveals the deeper-level similarities held by apparently dissimilar measures of similarity. The author’s impressive command of the relevant literature allied with his profound grasp of basic musical intuitions leads to a natural topography partitioning the set-class universe into intuitively attractive clusters.” The committee added that this study “holds great promise for the theory, analysis, and pedagogy of twentieth-century music.”

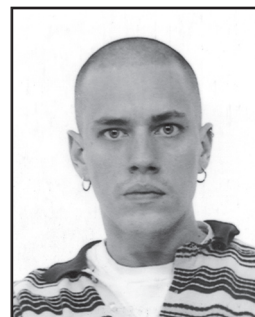
All SMT members are invited to participate in the coming year’s award nomination process. Books and articles in English (excluding unpublished dissertations) published between 2002 and 2004 are eligible for the 2005 awards. A nomination form is enclosed with this edition of the SMT Newsletter. Nominations should be directed to: Robert Wason, chair, SMT Awards Committee, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Nominations can be made by postal mail on the enclosed form, or online at <<http://www.societymusictheory.org>>.



Lawrence Zbikowski  
Wallace Berry Award



Alfred Cramer  
Outstanding Publication Award



Ian Quinn  
Emerging Scholar Award

**SOCIETY FOR MUSIC THEORY  
2005 Executive Board**

Joel Lester  
*President, 2005*  
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Victoria Long  
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Kofi Agawu, 2005  
Princeton University  
Lynne Rogers, 2005  
Oberlin Conservatory of Music  
Warren Darcy, 2006  
Oberlin Conservatory of Music  
Judy Lochhead, 2006  
SUNY-Stony Brook  
Frank Samarotto, 2007  
Indiana University  
Janna Saslaw, 2007  
Loyola University New Orleans

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

Send materials at any time to:  
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**NEWS FROM THE SOCIETY**

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**From the President**

The Twenty-seventh Annual Meeting of the Society for Music Theory was a testament to the health of our discipline. About sixty individual papers along with numerous special sessions and meetings offered the widest range of topics and perspectives. The co-sponsorship of the meeting with the American Musicological Society allowed for an impressive number of joint sessions—thanks to an unusually high level of cooperation between the SMT and AMS Program Committees.

The sweep of topics is clear just from summarizing the titles of the SMT sessions. The Program Committee gathered together the papers into sessions on American music, Brahms, Elliott Carter, (Dis)continuous Forms, Feminist Perspectives, Groove and Repetition, Group Theory, Haydn, History of Theory, Jazz Harmony and Rhythm, Ligeti, Opera, Pedagogy, Performance and Analysis, Rhythm, Musical Space and Time, Rousseau, Schenker, Schoenberg and Webern, Shostakovich, Schubert, Transformations, Transposition, and Wolpe, plus a keynote address by Robert Gauldin on “Tragic Love and Musical Memory,” followed by a lecture by the eminent composer Chinari Ung on the “Confluence of Musical Cultures” and a pre-premiere performance of a new piece of his by the Seattle new-music ensemble Quake.

If that range of topics were not sufficient to sate those of us with the desire for scholarly window-shopping, there were meetings of a host of committees and interest groups that dealt with scholarly issues including Analysis and Performance, Cognition, Diversity, Feminism, Informatics, Jazz, Pedagogy, Philosophy, Popular Music, and Queer Theory. A newly formed group, Scholars for Social Responsibility, held its first meeting.

Further activities not directly connected with presenting scholarship included three events sponsored by the Professional Development Committee: résumé review, a graduate-student breakfast reception, and a panel imparting information and advice on scholarly publication.

Lastly, there were all the receptions and parties—the larger conference-wide reception, the graduate-student breakfast already cited, and also the various groupings of people organized by where they’ve gone to school or where they’ve taught. These provided opportunities for non-scholarly socialization, but also occasions for serendipitous conversations reacting to the more formal conference activities.

Thanks to the AMS and SMT Local Arrangements Committees, the conference ran remarkably smoothly.

These projects do not happen all by themselves. Committees, interest groups, officers, and a host of others work throughout each year to ensure that the SMT remains healthy. At the business meeting in Seattle, I thanked forty-four SMT members by name for tasks they did as volunteers—and there were surely many more who merited thanks. With the exception of the Executive Director (Vicky Long, whose work makes the lives of the officers and others more than a bit more sane!), all the work done for the Society by individuals is unpaid.

I and President-Elect William Caplin (who assumes the presidency at the end of the Boston meeting in November 2005) welcome hearing from those who wish to volunteer.

Beyond that, all members of the Society can help the SMT to provide an even greater degree of service to its members by supporting the SMT-25 campaign. Thanks to the generosity of quite a few SMT members, we have collected several thousands of dollars, providing the funds for the first SMT-25 grants. Already communicated on SMT-Announce and included elsewhere in this issue is a call for proposals for SMT-25 Support Grants for Special Conferences and Workshops. These grants will help to bring into being an even wider range of scholarly discussions.

These very first SMT-25 grants exist only because of your generosity. Please consider contributing annually to the SMT-25 campaign. Many of you have already done so by adding a contribution when you registered for the Seattle meeting. If you did not do so, please think of returning the solicitation form enclosed with this Newsletter. Thank you!

—Joel Lester

**From the Vice President**

In the September round of the subvention competition, the Subventions Committee distributed three grants. Rick Cohn (University of Chicago) was awarded up to \$850 for the preparation of musical examples for the posthumous publication of David Lewin’s collection of essays, *Studies in Music with Text*, to be published by Oxford University Press. William Kinderman (University of Illinois) was awarded up to \$500 for the preparation of examples for the edited volume *The String Quartets of Beethoven: Critical and Analytical Studies*, to be published by University of Illinois Press. Evan Jones (Florida State University) was awarded up to \$500 for preparation of musical examples and obtaining permissions for the edited volume *Intimate Voices: Aspects of Construction and Character in the Twentieth-Century String Quartet*, which will appear with University of Rochester Press. The deadline for the next competition is March 15, 2005. A reminder: this deadline is no longer a postmark deadline. All materials must be in the Executive Director’s office by March 15.

The Executive Board has charged the Subventions Committee with the adjudication of a new grant—the SMT-25 Support Grants for Special Conferences and Workshops. Guidelines for the inaugural grant, to be awarded by May 1, 2005, appear on page 6 of this Newsletter.

One of my initiatives as Vice President is to facilitate the interaction with SMT of international (non-North American) theory societies. I have had fruitful e-mail discussions with officers of various societies. I would be very happy to hear from representatives of additional international societies, and I welcome those whom I have not yet been able to contact to write me at <hkrebs@finearts.uvic.ca>. Any suggestions as to societies or officers whom I should contact would also be appreciated.

—Harald Krebs

### Actions of the Executive Board

Since the publication of the August 2004 Newsletter, the Executive Board has approved the following motions:

1. The Committees on Diversity, Professional Development, and the Status of Women, as committees of the Society designated with specific tasks to perform in service to the membership of the Society, may each choose to present a session at the Society's Annual Meeting in Boston in 2005 as part of executing their mission, with the organizing committee to be named in the session title. The format and content of the session will be determined by these Committees and will be fully described in the Program and Abstract booklets if submitted to the Executive Director by the published deadline for conference proposals;
2. to approve the appointment of Wayne Petty as the Editor of the SMT Newsletter;
3. to grant the requested registration-fee and membership-fee waivers for the Seattle SMT Annual Meeting (the waivers were granted to flutist Elizabeth McNutt, who was presenting a paper as part of a Special Session on Analysis and Performance with Daphne Leong, and to Chinary Ung, a composer from the University of California—San Diego whose music was being performed and discussed at the Seattle conference);
4. to authorize the Diversity Committee to spend up to \$100 for a luncheon for minority travel-grant recipients at the Seattle Annual Meeting;
5. to approve the minutes of the 2003 Executive Board meeting in Madison;
6. that the Secretary shall submit the minutes of the Executive Board meeting in draft form to the Executive Board for approval by January 1 of the year following an annual meeting;
7. to raise the SMT regular membership rates by \$10, effective January 2006. Student, emeritus, and institutional rates shall remain the same;
8. to renew SMT's annual contribution to RILM (\$2000), and to renew SMT's memberships in the American Council of Learned Societies (\$440) and the National Humanities Alliance (\$550);
9. to accept the Treasurer's Report for fiscal year 2003–04;
10. to create an SMT-25 Fundraising Committee of three members who shall be appointed by the President, and whose focus is on raising money for the SMT-25 Campaign. The committee will report on a quarterly basis to the Executive Board about its activities;
11. to commit funding to the SMT-25 Conference Grant from SMT-25 revenues, to be supplemented by general SMT funds up to a limit of \$5000 a year. For 2005, the receipt date of applications for this grant will be March 15 and the Subventions Committee will review the applications for a decision by May 1;
12. to increase the hours of the Executive Director to twenty hours per week (effective January 1, 2005), to increase the salary of the Executive Director (effective January 1, 2005), and to institute a regular cost-of-living salary adjustment to the Executive Director's salary;
13. to renew the contract of the Executive Director for three years, from November 2004 through November 2007;
14. to accept the recommendations of the Awards Committee for SMT's annual Publications Awards;
15. to approve the proposed 2005 Revised Budget, with the addition of the increase for the Executive Director's salary and \$2500 for SMT-25 Campaign seed money;
16. to authorize the Executive Director to negotiate a three-year extension of our contract with the University of California Press and to consult with the Executive Board about the results of those negotiations.

—Nancy Rogers, Secretary

### New Officers of the Society

William Caplin, James McGill Professor of Music Theory at McGill University, has been elected to succeed Joel Lester as President of the Society. Professor Caplin's two-year term begins at the close of the 2005 Annual Meeting in Boston. Expert in several branches of music theory, Professor Caplin has written extensively on the theory of musical form, the history of harmonic and rhythmic theories, and theories of rhythm and meter. His influential treatise *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (Oxford University Press, 1998) is well known to many readers of this

## SOCIETY FOR MUSIC THEORY 2005 Committees

### Publications Committee

Thomas Christensen, chair  
Brian Alegant  
Michael Cherlin  
Michael Klein  
Tim Koozin  
William Lake  
Rebecca Leydon  
Wayne C. Petty

### 2005 Program Committee

Taylor Greer, chair  
Dora Hanninen  
Daphne Leong  
Henry Martin  
Shaughn O'Donnell  
Deborah Stein  
Joel Lester, *ex officio*

### 2006 Program Committee

Henry Martin, chair

### 2005 Nominating Committee

Lora Gingerich Dobos, chair  
Fred Maus  
Patrick McCresless  
John Roeder  
Kristin F. Wendland

### Publication Awards Committee

Robert Wason, chair  
Daniel Harrison  
Fred Lerdahl  
Martin Scherzinger  
Charles Smith

### Committee on the Status of Women

Lori Burns, chair  
Jean Hellner  
Ellie Hisama  
Shaughn O'Donnell  
Laurel Parsons  
Deborah Rifkin  
Matthew Shaffel  
Joseph Straus  
Leigh VanHandel

### Publication Subventions Committee

Harald Krebs, chair  
Michael Cherlin  
Thomas Christensen  
Judith Lochhead  
David Temperley

### Committee on Diversity

Frederick Bashour, chair  
Clare Eng  
Philip Ewell  
Jocelyn Neal  
David Pacun  
Sevin H. Yaraman

(continued, p. 4)

**SOCIETY FOR MUSIC THEORY  
2005 Committees, continued**

**Professional Development  
Committee**

John Cuciurean, chair  
Gretchen Foley  
Christopher Hasty  
Anne Hawkins  
Áine Heneghan  
Joel Phillips  
Eve Poudrier  
Kevin Swinden  
Keith Waters

**Networking Committee**

Eric Isaacson, chair  
Michael Buchler  
Thomas Christensen, *ex officio*  
Nora Engebretson  
David Hainsworth  
Tim Koozin  
Robert Kosovsky  
Joel Lester, *ex officio*  
David Neumeyer  
Richard Plotkin  
Leigh VanHandel  
Brent Yorgason

**Editors**

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*Music Theory Spectrum*  
Adam Krims, Reviews Editor  
*Music Theory Spectrum*  
Tim Koozin, Editor  
*Music Theory Online*  
Jack Boss, Reviews Editor  
*Music Theory Online*  
Wayne C. Petty, Editor  
SMT Newsletter

**Music Theory Spectrum  
Editorial Board**

Brian Alegant  
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Dora Haninnen  
Michael Klein  
Henry Klumpenhouwer  
Justin London  
Elizabeth West Marvin  
Severine Neff  
William Rothstein  
Philip Rupprecht  
Frank Samarotto  
Ramon Satyendra  
Lawrence Zbikowski

**Music Theory Online  
Editorial Board**

Marion Guck  
Julian Hook  
Tim Koozin  
Rebecca Leydon  
Andrew Mead  
Richard Parncutt  
Peter Schubert

(continued, p. 5)

Newsletter as the winner of the Society's 1999 Wallace Berry Award. The latest of Professor Caplin's many publications include "The Classical Cadence: Conceptions and Misconceptions" in the *Journal of the American Musicological Society* (2004) and "Theories of Musical Rhythm in the Eighteenth and Nineteenth Centuries" in the *Cambridge History of Western Music Theory*, edited by Thomas Christensen (2002). Much in demand as a speaker, he has given papers to professional societies in North America and Europe, including the First Annual Meeting of the German Music Theory Society (Dresden, 2001) and the Seventeenth Congress of the International Musicological Society (Leuven, 2002). His current editorial activities involve work as a contributing editor of *Beethoven Forum* and membership on the editorial boards of *Eighteenth-Century Music* and *Intégral*. Prior to his election to the presidency, he served the Society in several capacities: as Vice President in 2001–03, chair of the Publications Committee in 1984–88, and chair of the Program Committee for the 1993 Annual Meeting in Montreal.

The newly elected Secretary of the Society is Nancy Rogers, Assistant Professor of Music Theory at Florida State University, who succeeded Gretchen Horlacher at the close of the 2004 meeting in Seattle. Professor Rogers received her Ph.D. in Music Theory from the Eastman School of Music in 2000. Between 1994 and 2002 she taught at Northwestern University, the University of Iowa, and Lawrence University. Her research interests include music cognition, relationships between music and language and between music and dance, as well as the pedagogy of music theory. She regularly presents papers at annual meetings of professional societies, including the SMT and the Society for Music Perception and Cognition; her publications have appeared in *Music Theory Online*, the *Journal of Music Theory Pedagogy*, and *Indiana Theory Review*. She and co-author Robert W. Ottman are currently preparing the seventh edition of *Music for Sight Singing* (Prentice-Hall), and she is also developing a textbook for graduate review courses in music theory. Professor Rogers recently completed a term on the SMT Committee on the Status of Women and has served Music Theory Midwest as Treasurer (2001–03), Regional Representative (1999–2001), and a member of the 1998 Program Committee. She has also served as Reviews Editor (1992–93) and later Editor (1993–95) of *Intégral*. Professor Rogers's four-year term as Secretary extends until 2008.

**By-Laws Amendment Proposal**

The following amendment to the By-Laws of the Society for Music Theory is sponsored by the following members of the Society: Ellie Hisama, Marianne Kielian-Gilbert, Judy Lochhead, Elizabeth Marvin, Patrick McCreless, Janna Saslaw, Janet Schmalfeldt, Deborah Stein, Joseph Straus, and Nancy Rao.

The By-Laws state that "amendments to the By-Laws may be proposed by any group of five members of the Society. The Secretary shall circulate proposed amendments to the members of the Society at least 30 days in advance of the meeting at which they are to be considered."

Publication of the proposed amendment in the Society's Newsletter constitutes "circulation," and the membership will have opportunity to vote on this amendment at the 2005 annual meeting in Boston. The proposed amendment is followed by its rationale.

**Proposed Amendment to the By-Laws of the Society for Music Theory**

The Committees on Diversity, Professional Development, and the Status of Women, as committees of the Society designated with specific tasks to perform in service to the membership of the Society, may each choose to present a session at the Society's annual conference as part of executing their mission.

The format and content of the session will be determined by each of these Committees and will be fully described in the Program and Abstract booklets if submitted to the Executive Director by the published deadline for conference proposals. The sponsoring committee will be named in the session title (e.g., Committee on Diversity Session).

**Rationale**

1. The traditions of our Society. Formed nearly twenty years ago as a Committee of the Society and changed in status to a Standing Committee a decade ago, the Committee on the Status of Women has presented a session at every annual conference since its inception. This amendment would formalize that tradition in the By-Laws, while extending the same right to the two other Committees that similarly offer conference presentations as a core part of their work. It would bring our practices into conformity not only with our own traditions, but also with the traditions of affiliated societies, the American Musicological Society and the Society for Ethnomusicology.
2. The nature of these committees. The committees are appointed by the President to achieve the goals set forth in the by-laws as central to the Society. Fulfillment of these goals requires the opportunity to address the membership of the Society annually.
3. The importance of their work. The goals of gender and racial/ethnic equity and of sustaining professional development reflect core values of our Society. The committees mandated by the by-laws to pursue these goals should be given every possible measure of support, including the opportunity to present at the annual conference.

4. Role of conference presentations. Although these committees have undertaken a variety of projects in the past, conference presentations are among the most effective ways by which these committees interact with members of the Society and pursue their mandated goals. In order to fulfill these goals, the committees should be guaranteed a presentation time at the annual meeting.
5. Autonomy. The committees should have considerable autonomy in determining the best way of achieving their mandated goals, including determining the format and content of their conference presentations without adjudication by the Program Committee.  
The format and content of their presentations should be included in full in the Program and Abstracts, including such information as names of speakers and titles and abstracts of talks. The committees would be obliged to provide this information to the Executive Director by the same deadline as adjudicated proposals are submitted to the Program Committee. Failure to do so would jeopardize the publication of session content in conference materials. For purposes of scheduling, the Executive Director will communicate the information to the Program Committee in a timely fashion.
6. Role of adjudication. In order to distinguish on the conference program between sessions that undergo blind adjudication by the Program Committee and those organized by committees of the Society, the term "Special Session" will be reserved for the former. Those organized by these committees will be designated as such on the conference program: Committee on Diversity Session, Committee on Professional Development Session, and Committee on the Status of Women Session.
7. Rules of conference participation. Papers presented at Committee Sessions may count as conference papers, and their authors may be precluded from presentation of papers on regular conference sessions, or special sessions, following guidelines established by the Program Committee. Participation in Committee Sessions such as panel discussions or other participation of a similarly informal nature will not count as a conference paper for this purpose.

### Networking Committee

Our new server is running smoothly at its new home at the University of Texas at Austin. As part of the migration to the new server, the `smt-list` e-mail list was replaced with two new lists, `smt-announce`, which is used only for the posting of announcements (there is no discussion), and `smt-talk`, which supports the discussion of topics of interest to music theorists around the world. Members who previously avoided `smt-list` because of the volume of mail now have the option to receive one type of mail and not the other. To subscribe to either list, visit the SMT Web site <[www.societymusictheory.org](http://www.societymusictheory.org)>, click on Journals and Discussion, and then E-mail Lists.

This summer University of California Press, which manages our member records, will be implementing a new online membership database. We will be able to use the new database to develop improved member services, including better renewal capabilities, online conference registration, easier online voting, an improved research profiles database, an online membership directory, and others.

Finally, if you have computer programming experience, especially in PHP or Perl, and would be interested in helping with an occasional project to benefit SMT, please contact Eric Isaacson, chair of the Networking Committee <[isaacso@indiana.edu](mailto:isaacso@indiana.edu)>.

—Eric Isaacson

### Committee on Professional Development

The Committee on Professional Development (CPD) activities this year focused on continuation and consolidation of existing initiatives. It sponsored four special events at the 2004 annual meeting in Seattle: (1) a special session titled "Writing for Publication in Music Theory," which included presentations by five distinguished panelists (Brian Alegant, Timothy Koozin, Maribeth Payne, Ramon Satyendra, and J. Kent Williams); (2) a forum for one-on-one critiques of CVs and cover letters by four qualified reviewers: David Clampitt, Joel Galand, Christopher Hasty, and David Headlam; (3) a breakfast reception for graduate students, which was well attended and included a raffle for a complete set of back issues of *Music Theory Spectrum* won by Adam Roberts (Florida State University); (4) the conference guides program, which successfully paired eleven newcomers to the national meeting with more experienced conference-goers.

The CPD will offer the same four sponsored events at the 2005 annual meeting in Boston. The proposed special session topic for next year is "Preparing a Successful Tenure File." We are continually seeking volunteers to be panelists on the special session, CV reviewers, and conference guides for next year. I urge all veteran society members who regularly attend the national conference to consider volunteering. Volunteers for the conference guides program may use the link on the SMT-CPD Web page or contact Gretchen Foley <[gfoley@unlnotes.unl.edu](mailto:gfoley@unlnotes.unl.edu)>, chair of the conference guides program subcommittee.

In an effort to improve our services at the annual meeting and to better serve the membership at large, including our newest members, the CPD has been in communication with our AMS counterparts and has begun compiling a list of ways in which we might improve. Please monitor

### SOCIETY FOR MUSIC THEORY 2005 Committees, continued

#### Local Arrangements

2005 for Boston: David Kopp  
and Deborah Stein, co-chairs,  
<[dako@bu.edu](mailto:dako@bu.edu)> and  
<[dstein@gjs.net](mailto:dstein@gjs.net)>

2006 for Los Angeles: TBA

#### SMT-25 Campaign Committee

TBA

#### Legal Advisor

Wayne Alpern  
<[waynealp@aol.com](mailto:waynealp@aol.com)>

### Contacting the Society

Society for Music Theory  
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e-mail: <[SMT@listhost.uchicago.edu](mailto:SMT@listhost.uchicago.edu)>

the SMT-CPD Web page for updates concerning our progress in this area. Work continues on the SMT Mentoring Program which pairs individuals at all career stages—from those applying to graduate school to senior faculty—with other SMT members who are willing to share their expertise and lend support. In order to remain successful, the mentoring program requires volunteers at all levels. Furthermore, persons may simultaneously volunteer as mentors while requesting to receive assistance with their own career concerns from other mentors. A link to the mentoring form can be found on the SMT-CPD Web page or may be obtained directly from Joel Phillips <[phillips@rider.edu](mailto:phillips@rider.edu)>, who has taken over from Steven Bruns as chair of the mentoring program subcommittee.

The CPD administers an SMT-sponsored listserv specifically for graduate students and first-year faculty. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, the job application process, or other related concerns without the questions or comments being shared with the entire membership as they might be on `SMT-talk`. The CPD-list is moderated by Ann Hawkins <[hawkins@arts.usf.edu](mailto:hawkins@arts.usf.edu)> with assistance from CPD student members Áine Heneghan and Eve Poudrier. To subscribe, send a message to <[CPD-List@societymusictheory.org](mailto:CPD-List@societymusictheory.org)> with the following line in the body of the message: "subscribe cpd-list <FirstName>

## **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 Society for Music Theory, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94704-1223.

You may also renew your membership online at <http://societymusictheory.org>.

Through your membership dues you help support the numerous free services offered by SMT—including networking services—and 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.

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### **Reminder**

*The University of California Press handles SMT's membership list. When you renew your subscription to Music Theory Spectrum, you are renewing your membership in SMT automatically.*

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### **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 your move. To complete an online address change go to <http://www.ucpress.edu/journals/mts>. Send address changes and any customer service inquiries to [sheryle.hodapp@ucpress.edu](mailto:sheryle.hodapp@ucpress.edu). Claims for missing issues should be sent to [journals@ucpress.edu](mailto:journals@ucpress.edu).

<LastName>.” (All students who attended the CPD-sponsored breakfast reception in Seattle and submitted an information form for the raffle will automatically be subscribed to the list.)

Anyone with questions regarding any of the aforementioned CPD-sponsored events and services, suggestions for possible new initiatives, or any member interested in participating as a volunteer for one of the listed events at the 2005 annual meeting is encouraged to contact John Cuciurean [John.Cuciurean@asu.edu](mailto:John.Cuciurean@asu.edu).

Three members of this committee have concluded their three-year terms of service. On behalf of the remaining members of this committee, I wish to thank Steven Bruns, Todd Waldman, and Robert Zierolf for their effort and dedication on the Committee for Professional Development. I also wish to warmly welcome three new members to this committee, Eve Poudrier, Kevin Swinden, and Keith Waters, who are each commencing a three-year term of service.

—John D. Cuciurean

## **SMT-25 Support Grants for Special Conferences and Workshops**

The Society for Music Theory announces the inaugural competition for an SMT Support Grant for Special Conferences and Workshops. The grant will provide up to \$5,000 to a member of the Society for the purpose of creating and implementing a music theory conference or workshop of unusual format or innovative design that would not ordinarily occur without the support provided by the grant. The conference/workshop funded by the grant must take place prior to December 31, 2006.

The Society welcomes innovative proposals. Examples of projects that would be eligible are: (1) workshops on specialized theoretical topics, with invited scholars; (2) interdisciplinary symposia that encourage dialogue and other interaction between theorists and performers, or between theorists and scholars working outside of music; and (3) conferences or workshops with extraordinary technological needs. Participants may be invited and/or selected by the adjudication of solicited proposals.

The grants are *not* intended to cover the expenses of meetings of regional societies or honoraria for guest or keynote speakers.

Applicants should submit, by **March 15, 2005**, all of the following items that are appropriate for the given event (items 1, 2 and 3 must be submitted in all cases):

1. A detailed description of the event to be funded (3 double-spaced pages maximum). The description should highlight the innovative aspects of the event and the ways in which it will contribute to the field of music theory. It should also specify the targeted audience for the event and, if appropriate for the given event, reasons for the inclusion of each presenter/participant.
2. A detailed budget of expenses to be covered by the grant, including costs for travel (obtained from a travel agent or travel website); accommodation costs; other costs (meals, etc.).
3. A brief professional biography of the organizer of the conference.
4. If appropriate, a Call for Papers.
5. If appropriate, brief professional biographies of all speakers or participants.
6. If appropriate, a draft program, with titles of presentations and names of presenters/participants.
7. If appropriate, letters of confirmation of participation from all presenters/participants.
8. If possible and appropriate, one-page (double-spaced) abstracts of all presentations.
9. If appropriate, information about co-sponsors, including the host institution (if any).

Applicants are encouraged to seek out additional funds from sources other than SMT.

Applications will be evaluated by the SMT Publication Subventions Committee. Applications that are incomplete on the March 15 deadline will not be considered. The winner will be announced by May 1, 2005. Major changes in the format and content of the event between the granting of the award and the conference date must be communicated promptly to the Vice President. Funds will normally be disbursed only after the event has occurred, after a report on the conference has been submitted to the Vice President, and after receipts have been submitted to the Treasurer.

Please send five copies of the completed application to:

Victoria Long, Executive Director, Society for Music Theory, Department of Music, University of Chicago, 1010 East 59th Street, Chicago, IL 60637.

Questions about the grant and the guidelines may be directed to Harald Krebs, Vice President [hkrebs@finearts.uvic.ca](mailto:hkrebs@finearts.uvic.ca).

## **SMT Publication Subventions**

Publication subventions are available from the Society for Music Theory 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 the basic costs of publication (copyediting, in-house production, printing, binding, distribution, etc.) or costs associated with research and travel. 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.

Applications must include **five copies** of the following five items:

1. A cover letter requesting a publication subvention. Please include all contact information.
2. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.
3. A copy of the article in question, or in the case of a book, drafts of one or two representative chapters.
4. A letter to the author from the publisher or journal editor, confirming acceptance of the publication, and informing the author about expenses that the publisher or journal will not cover. This letter will probably be distinct from, and more detailed than, the original letter of acceptance.
5. 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 \$1,500; however, given the limited funds available and the desire to support as many deserving requests as possible, grants may be made in smaller amounts. Applicants are 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 March 15 and September 15 of each year. Please note that this is NOT a postmark deadline; materials must be received by the given dates. Submissions will be evaluated so that successful applications will be announced shortly after the deadline. The members of the evaluating committee are Michael Cherlin, Thomas Christensen, Harald Krebs (chair), Judy Lochhead, and David Temperley.

Applications for the spring round should be sent to:

Victoria Long, Executive Director, Society for Music Theory, Department of Music, University of Chicago, 1010 East 59th Street, Chicago, IL 60637.

Any questions may be directed to the Vice President at <hkrebs@finearts.uvic.ca>.

### Committee on the Status of Women

The CSW did a lot of work this year, and thanks are in order. First of all, two members of the committee rotated off in November, Maureen Carr and I. We thank Maureen for all her contributions over the past three years. I am pleased to announce that Lori Burns has joined the committee as our new chair.

This year the CSW was asked to reexamine its role in the society today. In order to do this, we designed a Web survey and encouraged any SMT members, especially female ones, to submit it. We would like to thank all the women and men who gave their time to answer our questions and the CSW members who designed and implemented the survey. Matthew Shaftel and Teresa Davidian made up the questions; Leigh VanHandel placed the survey on the Web and assembled the responses, with the help of Laurel Parsons, Jean Hellner, and Deborah Rifkin. Ellie Hisama and Joe Straus prepared the memo to the Executive Board summarizing the results of the survey and placing its contents in perspective with other statistics. The whole CSW commented on various stages of the project and personally contacted women to encourage their participation. We also thank Richard Plotkin for his help in bringing the survey to the Web. Interested readers can access the survey and memo on our Web site, at <<http://www.societymusictheory.org/index.php?pid=1>>.

During the fall, ten members of the society proposed an amendment to the SMT By-Laws to guarantee the CSW, Diversity, and Professional Development committees a slot on the national conference program. A provisional version was unanimously passed by the Executive Board this fall, but could not be brought to the full membership due to time constraints. We encourage everyone to examine the proposal in this newsletter and vote in favor of it next fall at the business meeting. Please note that a 1997 Executive Board resolution already guarantees the CSW a program slot; this proposal places the guarantee in the By-Laws and extends the guarantee to all the SMT committees that conduct conference sessions.

On Friday November 12, the CSW sponsored an open meeting, "Whither the CSW? Feminism, Gender, and Music Theory." Participants were Suzanne Cusick, Linda Dusman, Marion Guck, Marianne Kielian-Gilbert, Ellie Hisama, Laurel Parsons, and Matthew Shaftel. Some of the presenters spoke about how their work has changed in the past ten years in light of recent developments in feminist studies and music theory. Others reported on our survey and the important work that still needs to be done in making the field of music theory more welcoming for women, who remain at around 30% of SMT members, compared to women being 46% and 50% of members in AMS and SEM respectively. Among the more disturbing statistics gathered were that women submit paper proposals to the national conference and have articles accepted to *Music Theory Spectrum* at a rate significantly below 30%. They have won only 10% of SMT publication awards.

At the CSW's meeting on November 11, several initiatives were formed to deal with issues raised by the survey. (1) At the conference, we immediately put into effect a mentoring program to help women submit proposals for the next SMT deadline. Each young scholar was paired

### SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, and Changes in Fund Balance 10/30/03-10/27/04

#### Revenues:

Income from UCPress*	\$34,302.58
Proceeds from 2003	
Conference	15,562.64
Interest income	<u>908.57</u>
	\$50,773.79

#### Expenditures:

Newsletter	\$5,336.94
<i>Music Theory Online</i>	2,896.75
<i>Spectrum</i> Editorial	
Support	1,000.00
SMT Web site	5,117.39
2004 Conference (Program	
Committee)	3,251.72
Grants and Awards	4,909.46
ACLS and NHA dues	990.00
RILM Donation (2003)	2,000.00
Secretary	1,401.38
Treasurer	209.09
Executive Director	<u>16,996.01</u>
	\$44,108.74

#### Summary:

Total revenues	\$50,773.79
Total expenditures	<u>-44,108.74</u>
Revenues minus	
expenditures	\$6,665.05

#### \*UCPress transactions:

Total income	\$95,457.99
Production costs	-28,744.53
Promotion and membership	
services	-3,773.48
Press fee	<u>-28,637.40</u>
Balance to SMT	\$34,302.58

#### TOTAL ASSETS\*\*

**\$94,396.57**

\*\*Not including SMT-25 Account Balance in the amount of \$4,830.94.

The full fiscal report for the Society, 2003-04, is available from Claire Boge and was distributed at the business meeting in Seattle.

with a former member of the SMT program committee who will review her proposal. (2) We also resolved to promote a closer relationship with the Professional Development Committee, both to coordinate conference sessions of interest to both our groups and to develop more CSW input on the mentoring program, since our survey clearly indicated that women want the CSW to continue to play a role in mentoring them. (3) We also discussed ways in which to promote theory as a career to undergraduates. (4) We will add information on sexual harassment to our Web site. (5) The possibility of a prize

for feminist theory research/papers was brought up. (6) We want to make sure people know that our “potentially illegal interview questions” Web site contains possible ways to deal with such situations in job interviews. (7) We will investigate the criteria for the SMT Emerging Scholar Award to possibly include people whose careers have been interrupted after the dissertation stage. (8) We want to ensure that job interviews will no longer be held in hotel bedrooms at conferences.

We have also decided that next year’s CSW conference session will deal with family and career issues of all kinds. We may invite someone from the American Society of University Women to participate. It may well have a non-traditional group discussion format. Anyone interested in participating should contact the session organizer, Shaughn O’Donnell <sodonnell@ccny.cuny.edu>.

—Janna Saslaw

### Committee on Diversity

The SMT Committee on Diversity has continued to work on projects to fulfill its charge of promoting multiple cultures, values, and perspectives. First, we administer two travel grant programs designed to help defray the cost of attending the SMT annual meeting: Minority Travel Grants and, beginning in 2002, International Travel grants for scholars residing outside North America. This year’s Minority Travel Grants were awarded to the following graduate students and junior faculty in music theory and related fields: David Castro, Philip Ewell, Jungsun Han, Cristina Catherine Losada, Makoto Mikawa, and Irna Priore. The International Travel Grants were awarded to Áine Heneghan and Grace Yu.

Since 1997 we have also proposed and presented special sessions that have creatively addressed our mission, and have demonstrated, with concrete musical examples, the lessons that can be drawn from diverse repertoire beyond the traditional canon of Western classical and contemporary art music. During the Seattle meeting, previous Diversity Committee chair Yayoi Uno Everett introduced a special lecture and concert by Cambodian composer Chinary Ung, which featured two of his compositions, “Khse Buon” and “Oracle.” The former work, originally a solo cello piece written in 1980 while Ung was involved in an eleven-year effort to preserve native culture after the Cambodian holocaust, was played on viola by Susan Ung. Five members of Seattle’s new music ensemble Quake then performed “Oracle” (2004), which was to receive two simultaneous official world premieres—three days later—by the Da Capo Chamber Players in New York City and Ensemble Quake in Seattle. Presently on the faculty of the University of California–San Diego, Prof. Ung’s fascinating

lecture and explication of facets of his compositional process was entitled “Confluence of Musical Cultures.”

We are also quite far along in the process of planning the sixth in our series of special “Expanding the Analytical Canon” sessions for next year’s Boston meeting. It will involve an examination of music from the Middle East from several diverse ontological and historical perspectives, and should feature presentations by theorists, ethnomusicologists, and Islamic scholars.

As the new chair of the Diversity Committee, I’d like to thank our past chair, Nancy Yunhwa Rao, for her tireless dedication to our mission, as well as Matthew Bribitzer-Stull, who rotated off this year. Our two new members, Philip Ewell and Clare Eng, will need to be joined by several more new members next fall as the committee moves into the future. Anyone desiring further information about the Committee on Diversity’s activities and programs should contact me at <dfaydigital@att.net> or (413) 548-9881.

—Frederick J. Bashour

### Publications Committee

The publications of the Society continue to thrive. Brian Alegant is in his second year as editor of *Music Theory Spectrum*. Adjudications from October 1, 2003 to September 30, 2004 were completed for 50 submissions and 11 were accepted for publication (22%). Nine additional submissions were still under consideration in November 2004. As in recent years, the most submissions were received in post-tonal or twentieth-century topics (15). The following gives the categories of submission, followed in parentheses by the number of submissions, acceptances, and rejections: History of Theory (5/2/3); Aesthetics/Philosophy/Metaphor/Cognition (7/0/7); Popular Music/Jazz (8/2/6); Tonal Theory/Analysis (12/1/11); Mathematical Modeling (3/1/2); Early Twentieth Century (1900–1950) (11/4/7); Late Twentieth Century (1950–2000) (4/1/3). To date, Professor Alegant has reviewed all submissions within his goal of three months. Seven new members of the Editorial Board were appointed in 2004: Candace Brower, Dora Hanninen, Richard Hermann, Michael Klein, David Kopp, Severine Neff, and Philip Rupprecht. Professor Alegant is concerned about the apparent decline in the number of submissions from senior scholars, which represented only 12 of the 50 submissions. He would like to encourage the submission of papers that focus on analysis, or on new approaches to analysis, of both tonal and non-tonal music. Last year we appointed Adam Krims to succeed Brian Hyer as reviews editor for *Music Theory Spectrum*. Professor Krims continues to commission reviews of a broad range of books. He reports that the reviews forum for *The Cambridge History of Western Music Theory* will be a highlight in a forthcoming issue.

Timothy Koosin, editor of *Music Theory Online*, reports that the journal released four issues in 2004. The rise in submissions in comparison to those of last year continues a trend. Last year *MTO* published the largest number of articles in its history: 11 items in 2002; 16 items in 2003; and 24 items in 2004. In 2004 *MTO* received 25 submissions, an increase of five (25%) over last year. From among these 25 submissions, nine (36%) were accepted. The new Editorial Board members appointed in 2004 are Marion Guck and Peter Schubert.

We were pleased this past year to appoint Wayne Petty as the new editor of the SMT Newsletter. We greatly appreciate Mary Arlin’s work as past editor; she has been consistently generous in her time and attention to ensure that the Newsletter meets our Society’s needs.

—Martha Hyde

### 2004 Program Committee

For SMT’s part in the Seattle conference last fall, held jointly with AMS, the 2004 Program Committee had a total of 213 proposals to choose from (166 of which were submitted individually, 47 as the contents of ten special session proposals). Committee members (Jonathan Bernard, Helen Brown, Jane Piper Clendinning, Yayoi Uno Everett, Taylor Greer, Richard Kurth, Joel Lester *ex officio*) began reading these proposals last February and completed the winnowing process during a three-day meeting held in Seattle in March. Partly

### SMT ONLINE ADDRESSES

- SMT homepage: <<http://www.societymusictheory.org>>
- MTO homepage: <<http://www.societymusictheory.org/mto>>
- List managers:
  - <[smt-announce-owner@societymusictheory.org](mailto:smt-announce-owner@societymusictheory.org)>
  - <[smt-talk-owner@societymusictheory.org](mailto:smt-talk-owner@societymusictheory.org)>
  - <[mto-list-owner@societymusictheory.org](mailto:mto-list-owner@societymusictheory.org)>
  - <[mto-talk-owner@societymusictheory.org](mailto:mto-talk-owner@societymusictheory.org)>
- System Administrator: <[admin@societymusictheory.org](mailto:admin@societymusictheory.org)>
- Web site administrator: <[vlong@uchicago.edu](mailto:vlong@uchicago.edu)>
- Online Directory: SMT is currently working with the University of California Press (who manages our membership lists) to develop an online directory.
- RILM (replacement for the SMT bibliographic database): <<http://www.rilm.org>>

To subscribe to any SMT list services, go to the SMT home page or send an e-mail message to the list managers.



because we knew we had a lot to do in very little time, partly also thanks to lucky chemistry, this committee worked superbly together, engaging in spirited debate when necessary yet quickly coming to consensus on every point. Our committee was also fortunate to be working side by side (literally: they were in the next room) with a smoothly functioning AMS program committee; a pleasant hour spent in their company yielded five joint sessions, to the mutual benefit of the two societies in their efforts to present an attractive conference program. I think I can speak for all my colleagues on the committee in saying that we were pleased at the high quality of those among the 60 papers selected for the “regular” daytime program, together with 11 papers and one panel discussion for the evening program (and one late-afternoon concert event), that each of us actually managed to attend—and that we were equally heartened by the diversity of content in the program we had assembled, which ran the gamut of scholarly interests that theorists these days pursue. From history of theory to feminist perspectives, from pedagogy to philosophy, from Schenker to group theory, from early to middle to the very latest music: it was all there. We’d like to thank all the participants for their roles, individual or collective, in making this conference such a success. And a special word of thanks to Robert Gauldin, for his delightful keynote address!

Adjudication of special session proposals for the evening program according to the rules as revised in 2003 continues to pose some challenges. The Call for Papers now requires those who propose special sessions to follow the same rules as those already set for individual paper proposals, with some provision made for selective exemption in cases of proposals of unusual format. Because each paper within each special session proposal must now be evaluated both on its own merits and for its suitability as part of the special session proposal as a whole, the program committee felt compelled in several cases to accept only some of the papers proposed for these special sessions, placing them together with other, regularly submitted papers on daytime sessions. The rules change was instituted in the interests of fairness, to make it no easier to gain a place on the conference program as a member of a group than as an individual. It may also be amplifying a tendency, increasingly evident at SMT conferences in recent years, for the evening sessions to resemble formal, daytime paper sessions ever more closely. Ultimately, of course, it will be up to the Society to decide whether this is the kind of evening program that serves its interests best, as opposed to the kind that long-time SMT members will recall, distinctly different from the daytime program, with more loosely organized or informal sessions.

—Jonathan Bernard

### SMT Nominations

SMT officials who will be selected in the 2005 election include (1) Vice President, and (2) two members of the Executive Board. The Nominations Committee will select the candidates for these positions. SMT members who would like to suggest nominations for these posts should contact Lora Gingerich Dobos, The Ohio State University, School of Music, 1899 College Road, Columbus, OH 43210. You may also suggest the nomination in an e-mail to <dobos.1@osu.edu>. Self-nominations are perfectly acceptable. The deadline for all nominations is March 15, 2005.

### Future SMT Meetings

2005	November 10–13	Boston, MA (solo meeting)
2006	November 2–5	Los Angeles, CA (joint meeting with AMS)
2007	November 15–18	Baltimore, MD (solo meeting)

### SMT Boston 2005

The Society’s 2005 meeting will be held in Boston, Massachusetts, at the Hyatt Regency Cambridge from November 10–13. Located on the scenic Charles River that flows between Boston and Cambridge, the hotel will afford spectacular views of the downtown skyline and access to historical and cultural attractions of the Boston area. Local arrangements will be co-chaired by David Kopp, Boston University <dako@bu.edu>, and Deborah Stein, New England Conservatory <dstein@gjs.net>. Sponsoring institutions include Boston University, Harvard University, and the New England Conservatory.

This year’s conference promises to offer a broad array of papers and special sessions as well as the opportunities for in-depth exchange afforded by a solo meeting. The Program Committee, chaired by Taylor Greer, is reviewing over 200 proposals received in January. A Saturday plenary session on Bartók’s Third Quartet, to include a performance of the work, is planned. Details on the program and hotel accommodations will be published in the August Newsletter and during the summer on the SMT home page.

The pianist, composer and music theorist Edward T. Cone, a member of this society from its inception, died in Princeton, New Jersey on Friday, October 23. While Cone’s determinedly private nature kept him in the background for most of the society’s operations (I am confident it never occurred to him to submit an abstract to the Program Committee), the importance and centrality of his work assured his visibility within the SMT community: for example, he was keynote speaker for one of our national conventions, and his influential book *The Composer’s Voice* served as focus for a much noted conference session involving several leading figures from both the musicological and theoretical fields. Indeed, Cone’s work has had a lasting influence on an unusually broad spectrum of those working in our discipline, including 20th-century studies (one thinks of his groundbreaking analysis of Stravinsky’s Symphonies of Wind Instruments), opera criticism (his widely adopted idea of the musical “voice”), and relationships between music analysis and performance (his book *Musical Form and Musical Performance*).

Born and raised in North Carolina, Cone entered Princeton in 1935; and except for a period during the Second World War, when he was in military service, he remained there for the rest of his life. He received his AB degree in 1939, MFA in 1942, joined the faculty in 1947, and became professor emeritus in 1985. He was in addition awarded honorary doctorates from the University of Rochester in 1973 and Princeton in 2004. He was one of two founding co-editors of *Perspectives of New Music* when it was established in 1965, and became advisory editor in 1969.

Though Cone remained consistently active in all three of his professional pursuits, he was best known for his writings about music. While his books and articles often incorporated a significant technical element, they invariably transcended theoretical issues to encompass critical, historical, and aesthetic matters as well, reflecting an unusually broad humanistic orientation. Cone was also a wonderful teacher, greatly admired by students both for his musical acumen and for those qualities of wit, grace, and warmth for which he was renowned. (That the last always had to be earned—and even re-earned—simply increased its appeal.) As, following his death, a friend wrote to George Pitcher, Ed’s companion of almost fifty years, Edward Cone was truly a beautiful man. He will be greatly missed by the society.

—Robert P. Morgan

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## NEWS FROM THE MUSIC THEORY INTEREST GROUPS

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### 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 Web site <<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 visit the Web page or contact Phil <[baczewski@unt.edu](mailto:baczewski@unt.edu)>. Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <[steve@uoregon.edu](mailto:steve@uoregon.edu)>.

During the 2004 SMT meeting in Seattle, at a well-attended gathering of MCG members, we had a lively and interesting discussion of David Huron's article "Tone and Voice: A Derivation of the Rules of Voice-Leading from Perceptual Principles" (which was the recipient of the Outstanding Publication Award for 2002).

### Music Informatics Group

The Music Informatics Group is made up of music theorists interested in research involving music information technologies. More information about the group, including how to join its e-mail list, is available at <<http://theory.music.indiana.edu/smtmig>>.

### Jazz Interest Group (SMT-Jz)

The Jazz Interest Group (SMT-Jz) celebrated its tenth annual business meeting on November 12, 2004 at the Seattle Sheraton Hotel and Tower. Although SMT-Jz did not present a special session at last year's convention, we were pleased that the 2004 SMT Program Committee assembled a regular session on jazz harmony and rhythm on which several SMT-Jz members read papers. SMT-Jz thanks Patricia Julien, who helped organize the seventh annual SMT-Jz Jam Session in conjunction with the AMS. It took place at the convention center from 8–11 p.m. on November 12.

The interest group voted to approve a procedure for determining the SMT-Jz Award for Jazz Scholarship. Patricia Julien introduced this idea at the Columbus meeting in 2002. During the past two years she has served as chair of a committee (Cynthia Folio, Robert Hodson, and Steve Lindeman were the other members) that researched and discussed various options regarding the award and presented the group with a proposal and guidelines for its implementation.

The announcement of the award is as follows:

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### SMT-Jz Award for Jazz Scholarship

The Jazz Interest Group of the Society for Music Theory invites nominations for the 2005 SMT-Jz Award for Jazz Scholarship. This award is bestowed occasionally for a document that, in the judgment of the SMT-Jz Award Committee, makes an outstanding contribution to the field of jazz theory and analysis.

Eligibility extends to books, articles, delivered conference papers, dissertations, and theses in English, published, presented, or defended during the five years preceding the award year (e.g., between January 1, 2000 and December 31, 2004, inclusive, for a possible 2005 award). All members of the Society for Music Theory are encouraged to draw to the committee's attention distinctive scholarly works that are eligible for this award. SMT members may nominate only one work per calendar year; self-nomination is not permitted; to be eligible, a document must be nominated by three members of the Society for Music Theory.

Nominations should include the name of the scholar, a description of the document (please include complete bibliographic information where available), and a statement to the effect that the work was published, presented, or defended during the previous five calendar

years. The committee will contact the nominee for additional material as needed (the nominee may be asked to submit copies of the nominated document to the evaluating committee). Nominations should be sent by April 1, 2005 to: Steve Larson, chair, SMT-Jz Award Committee <[steve@uoregon.edu](mailto:steve@uoregon.edu)>.

The SMT-Jz Award for Jazz Scholarship will consist of a citation. The winning document will be selected by the SMT-Jz Award Committee, whose chair will announce the award at the meeting of SMT-Jz during the SMT annual meeting, in whatever years SMT-Jz wishes to make such award. The award also will be announced in the SMT Newsletter and on the SMT Web site under the heading of "news" or "announcements" from SMT-Jz.

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The SMT-Jz Award Committee consists of Steve Larson (chair), Patricia Julien, and Rose Ingberman. Larson will serve as chair for one year and will be followed by Julien.

SMT-Jz also determined that it would propose a special session on chord-scale theory at the 2005 SMT meeting in Boston. Such a session would be especially appropriate in 2005 because George Russell, who founded chord-scale theory in jazz during the 1950s, has long been a faculty member of the New England Conservatory. We would like to thank those who volunteered for the Reading Committee that will judge our internal competition: Steve Block (chair), Bob Wason, and Rob Hodson. Kent Williams kindly offered to receive e-mail submissions, delete identifying e-mail addresses, and forward them to the Reading Committee. For SMT annual meetings in following years, we will also propose special sessions. An analysis symposium on "Kind of Blue" will be proposed for the 2006 meeting (with AMS); the topic to be proposed for 2007 will be Reharmonization.

Henry Martin remains chair of SMT-Jz. He can be reached at <[martinh@andromeda.rutgers.edu](mailto: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 at <[steve@uoregon.edu](mailto:steve@uoregon.edu)> with that request.

### Pedagogy Interest Group

The Pedagogy Interest Group met during the 2004 conference. Gerald Zaritzky (New England Conservatory) reported on the results of the Call for Papers for "Interacting Interpretive Roles—Performer and Analyst," a special session to be proposed for the 2005 conference in Boston. Professor Zaritzky solicited the group's advice on details of the paper selection process, and the group approved the recommendations of his committee, which also includes Glen Wegge (Luther College) and Diane Luchese (Towson State University). The group then decided to develop a proposal for a special session on Teaching Music Theory Pedagogy for the 2006 conference. Bill Lake (Bowling Green State University) agreed to chair the selection committee which will also include Gary Karpinski (UMass—Amherst) and graduate student members. Finally, it was proposed that, given the central role of pedagogy in most members' daily work and careers, the group should petition the SMT Executive Board for standing committee status. Mary Arlin (Ithaca College) agreed to work with Claire Boge (Miami University of Ohio) and Allyn Reilly (Ohio University) to draft a petition that will be presented to the group for its approval at the 2005 meeting.

SMT members who are interested in joining the Pedagogy Group's e-mail list should send a message to <[listproc@uncg.edu](mailto:listproc@uncg.edu)>. The body of the message should contain the text "subscribe theoryped-l." Jennifer Sterling Snodgrass (IUPUI—Indianapolis) has recently developed a Web site, currently posted at <<http://www.music.iupui.edu/smtped>>. Plans are underway to move this site to the SMT server at UT—Austin in the near future. Group members who are interested in helping to develop the site should contact Jennifer at <[jensterl@iupui.edu](mailto:jensterl@iupui.edu)>.

### Performance and Analysis Interest Group

The Performance and Analysis Interest Group (PAIG) met in Seattle for the first time. About twenty-five were in attendance; our current membership numbers fifty-five, including members from the UK, Germany, the Netherlands, and Spain, as well as North America.

Interests represented at the meeting included: implications of analysis for performance and vice versa, study of audio/video recordings (empirical and qualitative), work with performers, formal models of relations between analysis and performance, performance practice (historical and contemporary), and pedagogical applications.

The PAIG exists to promote research into relations between performance and analysis, to facilitate dialogue between performers and theorists, and to open new avenues for such interaction. We plan to meet yearly at SMT annual meetings and to field special-session proposals as appropriate. For the Boston meeting in 2005 we are proposing a panel surveying the state of research in Performance and Analysis; Cynthia Folio is chairing these efforts, assisted by Linda Kaastra and Alan Dobson. For 2006 we hope to propose a special session of unusual format, such as an analysis symposium with representatives from musicology, theory, performance, and so on. It was suggested that joint conferences might be most conducive to such interdisciplinary special sessions. We will decide the shape of a proposed 2006 session via e-mail prior to the 2005 conference.

The formation of the PAIG coincided with a special session entitled "Performance and Analysis: Views from Musicology, Theory, and Performance." Robert Hatten chaired the session, which featured papers by Nicholas Cook, William Rothstein, and Daphne Leong and Elizabeth McNutt, with Janet Schmalfeldt as respondent. Discussion continued until the 11 p.m. cut-off time. The session will be published in *Music Theory Online*, framed by opening commentary by Robert Hatten, Janet Schmalfeldt's response, and further interchange among the panelists.

Those wishing to join the PAIG e-mail list should contact Jan Miyake <Jan.Miyake@oberlin.edu>. A Web site is in the offing. For more information on the PAIG, contact Daphne Leong, chair <Daphne.Leong@colorado.edu>.

### Popular Music Interest Group

The Society for Music Theory's Popular Music Interest Group, founded in 1998, is dedicated to critical inquiry into and analysis of popular musics. The group actively encourages scholars to address these repertoires and disseminate their research widely, both within the field of music theory and interdisciplinarily.

At the Seattle meeting, the group hosted an analysis roundtable on Sam Phillips's "Five Colors." Panelists Walter Everett (University of Michigan), Adam Krims (University of Nottingham), and Albin Zak (SUNY-Albany) offered insightful analytic avenues into the song, and lively discussion with the attendees followed. We plan to host more roundtables at future conferences.

The Popular Music Interest Group maintains an active discussion list, which always welcomes questions and comments on the analysis of popular music and discussion of music-theoretic, media-focused, artist-based, or commercial/contextual issues. For more information about the Popular Music Interest Group, contact Jocelyn Neal, chair <jneal@email.unc.edu>. To subscribe to the pop analysis listserv, visit <<http://listserv.unc.edu>> and use the "Search for Lists" feature to locate the "pop-analysis" list.

### Queer Resource Group

The Queer Resource Group (formerly the Gay and Lesbian Discussion Group) had a great meeting at the 2004 SMT meeting in Seattle. We shared recent readings on LGBTQ topics, reported on our own queer studies-related research in progress, and discussed the role of special sessions and interest groups in SMT programming. In light of increasingly common anti-gay legislation, with a number of initiatives passed in the November 2004 elections, we expressed our appreciation that the Executive Board of SMT promptly undertook discussion of conference sites that would be safe and comfortable for all of its membership.

The QRG has never had officers or administrative structure. At this meeting there was agreement to appoint Fred Maus and Deborah Rifkin as co-chairs for two years. In general, there seemed to be a strong consensus that the QRG has a special role in SMT—socially, professionally, and intellectually.

### Minority Travel Grants and International Travel Grants for 2005 SMT Meeting in Boston

(Application deadline: September 16, 2005)

The Committee on Diversity offers two grant programs for theorists attending the SMT meeting in Boston. Theorists belonging to an ethnic minority (defined here on the basis of majority of current SMT members) are invited to apply for Minority Travel Grants. Up to five (5) Minority Travel Grants will be awarded by the committee.

Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Up to three (3) International Travel Grants will be awarded by the committee. Theorists who fit into either category—especially graduate students—are encouraged to apply for one or both of these grants.

The Committee on Diversity requests that all applicants submit their materials by e-mail; attachments should be in a standard file format (Microsoft Word docs). Complete application materials must be received by September 16, 2005. Specific guidelines for these grants can be found on the Committee on Diversity website, accessible through the Society's home page, or by contacting Frederick J. Bashour, chair, SMT Committee on Diversity <dufaydigital@att.net>.

The University of Virginia maintains an e-mail list for use of the QRG. If you wish to subscribe to this list, go to <<http://list.mail.virginia.edu/mailman/listinfo/qrg-l>> and follow the instructions you will find there.

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## NEWS ITEMS

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### Gail Boyd de Stwolinski Prize

During the meeting of the SMT Pedagogy Interest Group in Seattle, J. Kent Williams, editor of the *Journal of Music Theory Pedagogy*, announced the third recipient of the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. The award was presented to Dorothy Payne for her superlative teaching accomplishments, superior mentoring abilities, skilled administrative endeavors, sound pedagogical publications, and generous service to the field of music theory pedagogy. The de Stwolinski Prize, in the amount of \$10,000, is permanently endowed by Louis de Stwolinski, Gail's husband of forty-five years. The prize is awarded biennially to an outstanding music theory pedagogue, someone who has devoted a lifetime to music theory instruction and scholarship. The selection process involves nominations from leaders in the field of music theory pedagogy, and the winner is chosen by a revolving panel of distinguished music theory pedagogues who make recommendations to the de Stwolinski Center Board of Directors.

### NEH Scholarly Edition Awards

The National Endowment for the Humanities has announced its Scholarly Edition Awards. Robert Gjerdingen will receive a grant to support *Monuments of Partimenti*, a project involving electronic publication on the World Wide Web of scores and musical sound files of three volumes of eighteenth-century partimenti, or instructional basses, written by the Neapolitan maestro Durante, the Greco brothers, and Staneslao Mattei of Bologna. Jesse Rosenberg, Giorgio Sanguinetti, and Rosa Cafiero serve as consultants for the project. A grant has also been awarded for preparing five volumes of operas in the critical edition of the *Works of Giuseppe Verdi*, directed by Philip Gossett, general editor.

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## UPCOMING CONFERENCES AND SYMPOSIA

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### **Seventh Conference of the Dutch Society for Music Theory**

*(February 25–26, 2005)*

The Dutch Society for Music Theory aims to stimulate research in music theory and analysis among Dutch-speaking music theorists while also establishing and fostering relations with theorists from abroad. In addition to organizing conferences and symposia, the Society supports the *Dutch Journal for Music Theory* (*Tijdschrift voor Muziektheorie*), published three times a year.

This year's seventh annual conference will take place February 25–26 in the Fontys Conservatorium in Tilburg (The Netherlands). The conference program will consist of four parts, three of which are dedicated to a specific theme: (1) Music Theory Education in Flux; (2) Historical vs. Systematic Music Theory; (3) "Tonal oder atonal?"; (4) a free session. For further information on the Dutch Society for Music Theory and on this conference, visit the Society's Web site <<http://cva.ahk.nl/vvm/vvm.html>>.

### **Third International Orpheus Academy**

*(March 30–April 2, 2005)*

The Third International Orpheus Academy for Music Theory will be held at the Orpheus Institute, Ghent, Belgium, from March 30 to April 2, 2005. This year's academy explores the theme "Music and Theory: The Era of Beethoven and Schubert." Implied in this theme is a lively exchange among the disciplines of music theory, music history, performance practice, aesthetics, and related areas; hence the title "Music and Theory" instead of "Music Theory."

Guest faculty Scott Burnham, Ludwig Holtmeier, John Neubauer, Jim Samson, Janet Schmalfeldt, and Susan Youens will investigate this theme with a select group of musicians and scholars from countries throughout the world. Enrollment is limited to thirty. Applications will be accepted through the Orpheus Institute Web site <<http://www.orpheusinstituut.be>> until February 15, 2005. Those seeking further information may write to <[info@orpheusinstituut.be](mailto:info@orpheusinstituut.be)>.

### **New Interfaces for Musical Expression**

*(May 26–28, 2005)*

The International Conference on New Interfaces for Musical Expression will be held May 26–28 at the University of British Columbia in Vancouver, BC. Chaired by Sidney Fels <[ssfels@ece.ubc.ca](mailto:ssfels@ece.ubc.ca)> and Tina "Bean" Blaine <[tblaine@andrew.cmu.edu](mailto:tblaine@andrew.cmu.edu)>, this conference will gather artists and technologists from around the world to explore the latest developments in musical interface design and musical expression. This fifth NIME conference follows earlier international conferences held in Dublin, Montreal and Hamamatsu. For further information visit <<http://hct.ece.ubc.ca/nime/2005>>.

### **Feminist Theory and Music 8**

*(June 23–26, 2005)*

The eighth meeting of the biennial Feminist Theory and Music conference will take place from Thursday to Sunday, June 23–26, in New York City at the CUNY Graduate Center and New York University. One focus of this year's conference will be the relationship of gender, sexuality, and race to the variety of musics in New York City. Additionally, proposals were invited that consider the implications of feminist and queer music scholarship in a post-9/11 world characterized by a conservative moralistic backlash. The Feminist Theory and Music conference welcomes contributions on all aspects of musical inquiry, drawing on feminism, gender studies, women's studies, queer studies, critical race theory, postcolonial studies, and area studies/ethnic studies from cross-disciplinary perspectives. For information on the conference and links to the calls for proposals and scores (deadline February 7, 2005), please visit <[www.nyu.edu/gsas/dept/music/ftm8](http://www.nyu.edu/gsas/dept/music/ftm8)>.

### **Dublin International Conference on Music Analysis**

*(June 23–25, 2005)*

The Dublin International Conference on Music Analysis will be held at University College Dublin, Ireland, from June 23–25. The conference will be hosted by the Department of Music, University College Dublin, in association with the School of Music at Trinity College Dublin, the Society for Musicology in Ireland, and the Society for Music Analysis. Conference organizers are Julian Horton of University College Dublin <[julian.horton@ucd.ie](mailto:julian.horton@ucd.ie)> and Áine Heneghan of Trinity College Dublin <[heneghaa@tcd.ie](mailto:heneghaa@tcd.ie)>. Keynote addresses will be given by Carl Schachter (Mannes College of Music; Queens College and the Graduate Center, CUNY, emeritus) and Nicolas Meeùs (Université de Paris Sorbonne). The full program will be announced by February 2005 at <[http://www.ucd.ie/music/conference\\_june2005.html](http://www.ucd.ie/music/conference_june2005.html)>.

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## SUMMER DEVELOPMENT OPPORTUNITIES

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### **"Four Major 20th-Century Austrian Composers"**

*(July 18–August 19, 2005)*

This summer from July 18 through August 19 Allen Forte will direct a Yale Summer Programs course in Salzburg entitled "Four Major 20th-Century Austrian Composers." The course focuses on structural-historical studies of the music of Mahler, Schoenberg, Berg, and Webern in the ancient and picturesque fortress city to which three of the four composers had strong ties. It utilizes the resources of Salzburg as an international center for music, including the Mozart Festival, which takes place during the course time frame. For more information visit <<http://www.yale.edu/summer/studyabroad/salzburg/music.html>> or contact the instructor <[allen.forte@yale.edu](mailto:allen.forte@yale.edu)>.

### **Mannes Institute for Advanced Studies in Music Theory**

*(June 25–28, 2005)*

The Mannes Institute for Advanced Studies in Music Theory is an independent musical think tank dedicated to communal exploration at the highest level of inquiry. It offers outstanding scholars a unique opportunity to gather outside of the conventional conference format and learn from each other in a sustained and interactive way. An intensive series of participatory workshops, plenary sessions, and roundtable discussions focuses on a different topic each year under the guidance of experts drawn from the international music community. The Institute is a significant educational experience and has become an important professional credential in our field.

This year the Institute will convene its fifth annual summer program from June 25–28, 2005 on the topic of Rhythm and Temporality. Forty-five distinguished participants from around the world will come together in a collegial setting over a four-day period to explore rhythmic and metric processes in a wide range of music from a variety of theoretical, analytical, historical, and cross-cultural perspectives. Members enroll in one of three concurrent morning workshops: Foundations of African Rhythm led by Kofi Agawu of Princeton University, Rhythm as Process: Problems in Persistence and Change led by Christopher Hasty of Harvard University, or Rhythm and Meter in Stravinsky and His Contemporaries led by Pieter van den Toorn of the University of California, and one of three concurrent afternoon workshops: From Rhythmics and Metrics to Rhythm and Meter: Theories of Musical Time from Aristoxenus to Kirnberger and Koch led by David Cohen of Columbia University, Metrical Dissonance and Hypermetric Structure in the German Lied led by Harald Krebs of the University of Victoria, or Rhythm and Cognition led by Justin London of Carleton College. In addition, there are two plenary sessions with roundtable discussions for all members on The Study of Rhythm and The Pedagogy of Rhythm, and a special plenary session on Rhythm in the Music of Steve Reich featuring Steve Reich as our special guest, together

with the contemporary percussion ensemble So Percussion. Prior preparation based on assigned readings and active participation by all members are absolutely essential to the success of the Institute as a collaborative and collegial experience. Most meals including a gracious reception and an elegant banquet are provided, and low cost group rate conference housing in New York City is available.

The online application form for this year's 2005 Institute on Rhythm and Temporality, together with a detailed description of each workshop, faculty bios, and applicable policies and procedures, are located on the Institute's Web site <[www.mannes.edu/mi](http://www.mannes.edu/mi)>. The application deadline is March 1, 2005. The application process is highly competitive, and the selection process is conducted by committee. Next year's 2006 Institute will be on the topic of Chromaticism, led by another distinguished faculty of experts including Daniel Harrison, David Kopp, Richard Kramer, Patrick McCreless, Charles Smith, and Deborah Stein, with special guest Gregory Proctor. Please direct all inquires to Wayne Alpern, Director, Mannes Institute for Advanced Studies in Music Theory, Mannes College of Music, 150 West 85th Street, New York, New York 10024 USA; (212) 877-8350; <[mannesinstitute@aol.com](mailto:mannesinstitute@aol.com)>.

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## CALLS FOR PAPERS

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### **Fourth Biennial International Conference on Twentieth-Century Music**

*(Proposal deadline: February 11, 2005)*

The Fourth Biennial International Conference on Twentieth-Century Music will be held at the University of Sussex (Brighton, UK) from August 25–28. The conference endeavors to cover twentieth-century music in all its variety and will consist of keynote speeches, papers, roundtable discussions, lecture recitals, and concerts. Keynote lectures will be given by Gianmario Borio (Università degli Studi di Pavia, Cremona), "Avant-garde as a Plural Concept: Musics around 1968"; and David Toop (London), "Why Connections Are More Important Than Dogma." The conference concert by the New Music Players will feature compositions by Iannis Xenakis, Gérard Grisey, Tristan Murail, and James Wood. Accommodations will be provided on-site, and sessions will be held at the University's new conference center. Reduced rates for students and unaffiliated scholars will be made available. For further information on this conference and for a link to the Call for Papers (deadline February 11, 2005), visit <<http://www.sussex.ac.uk/music/1-4-1.html>>.

### **John Clough Memorial Conference**

*(Proposal deadline: March 1, 2005)*

In 1993, John Clough hosted the first of a series of small quadrennial conferences at SUNY–Buffalo for music theorists working in neo-Riemannian theory and related topics in the modelling of musical systems. After Professor Clough passed away in 2003, those who participated with him in the organization of the previous conferences (David Clampitt, Jack Douthett, and Richard Cohn) determined to continue this tradition. They are currently in the process of organizing a John Clough Memorial Conference, to be held from July 8–10, 2005 at the University of Chicago.

This Call for Papers seeks to identify work by current students, or by other music theorists new to the field, that would be suitable for presentation at this year's conference. Successful submitters will be invited to attend the conference as full participants, with all travel and lodging expenses covered. Proposals are solicited in the following research domains: Lewinian/transformational, diatonic/scalar, and neo-Riemannian theory; related topics in the modelling of musical systems; and/or analytical applications of same. Individuals are eligible who have not yet published work in these research domains, especially undergraduate or graduate students, recent recipients of graduate degrees, and theorists working outside of North America.

To submit a proposal send via e-mail attachment or regular mail: (1) a proposal/abstract, maximum length two pages, describing the work that you wish to present, and (if pertinent) its relationship to any larger research project in which you are currently engaged; (2) a current CV; if by e-mail, to <[r-cohn@uchicago.edu](mailto:r-cohn@uchicago.edu)>; if by mail, to Richard Cohn, Department of Music, 1010 East 59th Street, Chicago, IL 60637. The deadline for submission is March 1, 2005.

### **Electroacoustic Music Studies Network (EMS) International Conference Series**

*(Proposal deadline: March 1, 2005)*

The EMS conference is organized every two years through the initiative of the Electroacoustic Music Studies Network, an international team which aims to improve understanding of electroacoustic music and its genesis, appearance, and development over the span of the past century. "Electroacoustic Music Studies—Sound in Multimedia Contexts" is the theme of this year's conference to be held October 19–22, 2005 at the University of Montreal, McGill University, and Concordia University in Montreal, Quebec. The conference themes emphasize questions of resources, discourse, and analytical tools relevant to electroacoustic musics. Proposals for papers (in English or French) and poster sessions should be sent by March 1 to <[ems05-papers@music.mcgill.ca](mailto:ems05-papers@music.mcgill.ca)>. For full guidelines and further information visit <<http://ems05.musique.umontreal.ca/index.html>>.

### **Fourth International Schenker Symposium**

*(Proposal deadline: October 1, 2005)*

The Mannes College of Music, Joel Lester, Dean, announces the Fourth International Schenker Symposium, to be held Friday through Sunday, March 17–19, 2006. It is hoped that this symposium, like those held in 1985, 1992, and 1999, will demonstrate the scope of scholarly research and artistic work stimulated by Heinrich Schenker. Anyone interested in presenting a paper is cordially invited to submit a proposal by October 1, 2005. For details please contact David Loeb, Co-Chair, Techniques of Music Department, The Mannes College of Music, 150 West 85th Street, New York, NY 10024; (212) 580-0210, ext. 4846; <[eloebquilt@aol.com](mailto:eloebquilt@aol.com)>.

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## NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

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### **Canadian University Music Society**

The Canadian University Music Society (CUMS) will hold its 2005 annual meeting from May 29 (Sunday evening) to June 1 (Wednesday afternoon) at the University of Western Ontario in London, Ontario. Proposals received last December 1 were read by the Program Committee chaired by Jeffrey Stokes (University of Western Ontario); the conference program will be announced by February 15, 2005 on the CUMS Web site <<http://cums-smuc.ca>>. Persons interested in joining the Society may apply through the Web site; or contact CUMS, c/o Becker Associates, Box 507, Station Q, Toronto, Ontario, M4T 2M5; or write to <[membership@cums-smuc.ca](mailto:membership@cums-smuc.ca)>.

### **Music Theory Society of the Mid-Atlantic**

The Music Theory Society of the Mid-Atlantic (MTSMA) will hold its third annual meeting hosted by Wilkes University in Wilkes-Barre, Pennsylvania from Friday April 1, beginning at 1:00 p.m., to Saturday afternoon, April 2, 2005. All are invited to attend.

Ellen Flint is in charge of local arrangements <[flint@wilkes.edu](mailto:flint@wilkes.edu)>. Carl Wiens (Nazareth College) chaired the Program Committee, which included Mark Butler (University of Pennsylvania), Ellen Flint (Wilkes University), Dora A. Hanninen (University of Maryland at College Park) and Mark Janello (Peabody Conservatory of Music). The program and abstracts will be posted on the MTSMA Web site <<http://mtsma.shorturl.com>> as we get closer to the event. Information on registration and local arrangements, including area attractions, will

also be posted, along with programs, abstracts, and photos from the first two meetings. The Dorothy Payne Award for the best student paper will be given at the Friday banquet, which Professor Payne plans to attend.

Those wishing to serve the Society as vice president, treasurer, or Executive Board member are invited to place their names in nomination with Ted Latham, chair, Nominations Committee <elatham@temple.edu>, by February 28, 2005. Those wishing to become members and have their names placed on the mailing list (there are no dues) are invited to contact Joel Phillips, secretary <phillips@rider.edu>, or Pamela L. Poulin, president <poulin@peabody.jhu.edu>.

### **Music Theory Midwest**

Music Theory Midwest's sixteenth annual conference will be held May 21–22, 2005 at the Oberlin College Conservatory of Music in Oberlin, Ohio. Note the change to Saturday-Sunday from our usual meeting days. Our keynote speaker will be Lewis Rowell (Indiana University). Deborah Rifkin is chairing the Local Arrangements Committee <Deborah.Rifkin@oberlin.edu>. The Program Committee is composed of Neil Minturn (University of Missouri-Columbia), chair, with Karl Braunschweig (Wayne State University), Candace Brower (Northwestern University), José Antonio Martins (University of Chicago), and Joseph Kraus (University of Nebraska). Full details of the conference may be found on the MTMW Web site <<http://www.wmich.edu/~mus-theo/mtmw>>.

MTMW draws its officers and Executive Board from the Great Lakes and Great Plains states. Officers include Joseph Kraus (University of Nebraska), president; Ronald Rodman (Carleton College), treasurer; Shersten Johnson (University of St. Thomas), secretary. David Loberg Code (Western Michigan University) continues to maintain the MTMW Web site.

MTMW welcomes members from all geographic areas. Annual dues are \$15 for regular membership, \$20 for joint membership, and \$10 for student or emeritus, and may be sent to Ronald Rodman, MTMW Treasurer, Music Department, Carleton College, 1 North College Street, Northfield, MN 55057; <[rrodman@carleton.edu](mailto:rrodman@carleton.edu)>. Donations to the Arthur J. Komar Student Award are always welcome.

### **Music Theory Society of New York State**

The thirty-third annual meeting of the Music Theory Society of New York State (MTSNYS) will be held at Baruch College, CUNY, in New York on April 9–10, 2005. Among the various sessions at the conference will be a panel devoted to the legacy of the late John Clough. Details regarding conference registration and MTSNYS membership (which includes subscription to the journal *Theory and Practice*) may be found at the MTSNYS Web site <<http://www.ithaca.edu/music/mtsnys>>.

In 2006, the thirty-fourth annual meeting of MTSNYS will take place April 8–9 at Skidmore College in Saratoga Springs, New York. The 2006 Program Committee invites proposals for papers and presentations on any topic related to music theory or music analysis, and they would particularly like to invite submissions dealing with (1) jazz; or (2) the theory and analysis of Baroque music. The Program Committee, chaired by Chandler Carter (Hofstra University), includes Patricia Julien (University of Vermont), Steven Laitz (Eastman School of Music), Matthew Santa (Texas Tech), and Albin Zak III (SUNY-Albany). The postmark deadline for proposals is October 1, 2005. Guidelines for submissions of papers are posted on the MTSNYS Web site at the Web address given above.

### **Music Theory Southeast**

Music Theory Southeast (MTSE) will hold its annual meeting March 4–5, 2005 at the University of Miami, hosted by Paul Wilson. The keynote speaker for the meeting will be Joseph Straus (Graduate Center, CUNY). An award will be given for the best student paper. Members of the Program Committee include Adam Ricci (UNC-Greensboro), chair, Gabe Fankhauser (Appalachian State University), Jocelyn Neal (UNC-Chapel Hill), Boyd Pomeroy (Georgia State University), and Kathleen Biddick (Florida State University).

Officers of MTSE are: James Mathes (Florida State University), president; Mark Parker (Bob Jones University), secretary; Matthew Shaftel (Florida State University), treasurer; with Jocelyn Neal (UNC-Chapel Hill) and Donald Traut (UNC-Greensboro), members-at-large. Archivist and webmaster is Kent Williams (UNC-Greensboro). For more information visit <<http://music.uncg.edu/mtse>>.

### **New England Conference of Music Theorists**

The twentieth annual meeting of the New England Conference of Music Theorists (NECMT) will be held April 1–2, 2005 at the University of Massachusetts at Amherst. Local arrangements are being coordinated by Gary Karpinski (UMass-Amherst). The Program Committee, consisting of David Kopp (Boston University), chair, Akane Mori (Hartt School of Music), and Stefan Kostka (University of Texas at Austin, emeritus), had a large number of submissions to review and has selected what promises to be an interesting and diverse program. Paper sessions begin on Friday afternoon (Works by Twentieth-Century Composers) and continue all day on Saturday (Discourse in Tonal Forms, Relational Models, and History of Theory). A banquet is planned for Friday evening, and on Saturday there will be a celebration of NECMT's twentieth anniversary with a special address by James Baker (Brown University), a founding member of the organization as well as its first president. The meeting will conclude with a reception for all the presenters and attendees.

NECMT will be electing a new president and treasurer this year. The Nominating Committee, chaired by Peter Kaminsky (University of Connecticut) and including Sigrun Heinzelman (UMass-Amherst) and Roger Graybill (New England Conservatory of Music), has put together an outstanding slate of candidates. Ballots will be included in the spring mailing, so we urge all members (new and continuing) who have not yet sent in their dues to do so right away in order to be eligible for participation in the vote. Dues should be payable to NECMT and mailed to Margaret Thomas, Music Department, Connecticut College, 270 Mohegan Avenue, New London, CT 06320-4196. We welcome all who are interested to join us for our twentieth anniversary meeting.

### **Oklahoma Music Theory Round Table**

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, held its annual meeting on Friday October 29, 2004 at the University of Oklahoma in Norman. Our special guest this year was Professor Steven Laitz of the Eastman School of Music, who made presentations on performance analysis and the ideal theory curriculum. He also conducted a master class with selected OU graduate students in which he demonstrated the value of performance analysis. The group also enjoyed presentations by Professors Sarah Reichardt and Lance Hulme. Next fall the Round Table will meet at the University of Central Oklahoma in Edmond. For more information on the Round Table, visit our Web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtr.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <[kstephenson@ou.edu](mailto:kstephenson@ou.edu)>.

### **South Central Society for Music Theory**

The twenty-second annual meeting of the South Central Society for Music Theory (SCSMT) will be held February 25–26, 2005 at Loyola University in New Orleans. Please visit our Web site <<http://www.music.ua.edu/scsmt>> for updates.

SCSMT serves the states of Alabama, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee; membership is open to all people interested in the discipline, regardless of locality. Annual dues are \$15 (\$10 for students). Officers for 2004–05 are James MacKay (Loyola University), president; Patrick Tuck (Louisiana State University), vice president; Scott Baker (University of Southern Mississippi), secretary; Erica Angert (Louisiana State University), treasurer; Timothy McKinney, archivist; Stephen Peles, webmaster; and Jeff Perry, listserv administrator.

SCSMT runs a discussion forum, SCSMT-L, and mailing list for music theorists in the south central US and adjacent regions. All

those interested in music theory pedagogy or research are invited to join. To subscribe send an e-mail message to <listserv@listserv.lsu.edu> with the line "subscribe scsmt-l" followed by your first and last names in the body of the text.

### **Texas Society for Music Theory**

The Texas Society for Music Theory (TSMT) will hold its twenty-seventh annual meeting on February 25–26 at the University of Texas at Arlington, located in the heart of the Dallas-Fort Worth metropolitan area. Graham Hunt will coordinate local arrangements. This year the Society has encouraged proposals exploring interdisciplinary connections between music theory and musicology. Our keynote address will be given by Patrick McCreless of Yale University. The Society will present the Colvin Award for the best student presentation during the conference.

Current TSMT officers are Timothy McKinney (Baylor University), president; Blaise Ferrandino (Texas Christian University), past president; Philip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer. For additional information about TSMT, contact Timothy McKinney, One Bear Place #97408, Baylor University, Waco, TX 76798-7408; (254) 710-1417; <Timothy\_McKinney@Baylor.edu>. The TSMT Web site, maintained by Philip Baczewski, is located at <<http://tsmt.unt.edu>>.

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

The West Coast Conference of Music Theory and Analysis plans to hold its thirteenth annual meeting at the University of San Francisco from March 18–20, 2005. The conference will meet jointly with the Rocky Mountain Society for Music Theory and the Pacific Central Chapter of the College Music Society (our hosts). The Program Committee consists of Steve Larson (University of Oregon), Keith Waters (University of Colorado at Boulder), John Cuciurean (Arizona State University), and Jack Boss (University of Oregon), *ex officio*. A keynote speaker has not yet been chosen, but the program will include one joint panel with the CMS chapter, on the use of popular and non-Western repertoires in music theory teaching. From the twenty-seven proposals received, it seems that the rest of the program will be an interesting mix of traditional analytic approaches and new directions. And, to continue our tradition of post-conference field trips, we are also planning a tour of Napa Valley wineries led by *sommelier extraordinaire* Steve Larson. Please consult our Web site in the next few weeks for information about the complete program: <<http://wccmta.org>>.

As always, the West Coast Conference invites all who are interested in music theory and analysis to join us. Members need not live on the West Coast, but most of our meetings are held there. Membership fees are \$10 (individual) and \$5 (student/retired) and should be sent to Leigh VanHandel, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. If you have questions or comments regarding the West Coast Conference, please contact Jack Boss, president, at <[jfboss@uoregon.edu](mailto:jfboss@uoregon.edu)> or Leigh VanHandel, secretary/treasurer, at <[leighvh@uoregon.edu](mailto:leighvh@uoregon.edu)>.

### **CUNY Graduate Students in Music**

The CUNY Graduate Students in Music will hold their eighth annual conference on March 19, 2005 from 10 a.m. to 6 p.m. at the CUNY Graduate Center in New York City. The conference is free, with breakfast and lunch provided. Our focus this year will be on American Music Studies, with the keynote address to be given by Carol Oja of Harvard University. Graduate students in Musicology, Music Theory, Ethnomusicology, and Performance Studies affiliated with any institution were invited to send conference proposals concerning any aspect of scholarly research on American music. Details on the conference appear at <<http://web.gc.cuny.edu/Music/events/GSIM2005.html>>. For further information or to pre-register, please contact Heather Laurel Feldman, CUNY GSIM Conference Director, at <[hfeldman@gc.cuny.edu](mailto:hfeldman@gc.cuny.edu)>.

### **Florida State University Music Theory Society**

The twenty-second annual Florida State University Music Theory Society Forum took place recently on January 15 at the FSU campus in Tallahassee, Florida. Gary Karpinski delivered the keynote address, "The Limits of Systems and the Transition from Tonal to Post-Tonal Aural Skills." For complete details as well as abstracts of each paper, please visit the FSU Music Theory Society Web page at <<http://otto.cmr.fsu.edu/~theory/MTS>>.

### **Graduate Association of Music and Musicians at UT (GAMMA-UT)**

GAMMA-UT, the Graduate Association of Music and Musicians at UT, announces its fifth annual conference to be held on Saturday April 9, 2005 at the University of Texas at Austin. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology will share their research, and composers will present their works in an evening concert April 9. This year our keynote speaker is Philip Rupprecht from Brooklyn College and the CUNY Graduate Center. The deadline for proposals has been extended to February 15. Further information on the conference will be posted at the GAMMA-UT Web site <<http://gammaut.music.utexas.edu>>.

## **REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS**

### **Canadian University Music Society**

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### **CUNY Graduate Students in Music**

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### **Florida State University Music Theory Society**

c/o Jane Clendinning  
School of Music  
Florida State University  
Tallahassee, FL 32306-2098  
<[jane\\_c@cmr.fsu.edu](mailto:jane_c@cmr.fsu.edu)>

### **GAMMA-UT**

c/o Jenny Beavers  
<[gammaut@mail.music.utexas.edu](mailto:gammaut@mail.music.utexas.edu)>

### **Indiana University Graduate Theory Association**

Amy Engelsdorfer  
GTA, School of Music  
Indiana University  
Bloomington, IN 47405  
<[aengelsd@indiana.edu](mailto:aengelsd@indiana.edu)>

### **McGill Music Graduate Society**

c/o Faculty of Music  
McGill University  
555 Sherbrooke St. West  
Montreal, QC H3A 1E3  
Canada  
<[mgs@music.mcgill.ca](mailto:mgs@music.mcgill.ca)>

### **Midwest Graduate Music Consortium**

Anna Nekola  
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### **Music Theory Society of the Mid-Atlantic**

Pamela Poulin  
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Johns Hopkins University  
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<[poulin@peabody.jhu.edu](mailto:poulin@peabody.jhu.edu)>

### **Music Theory Midwest**

Joseph Kraus  
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**REGIONAL AND AFFILIATE  
THEORY SOCIETY CONTACTS,  
continued**

**Music Theory Society of  
New York State**

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695 Park Avenue  
New York, NY 10021  
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**Music Theory Southeast**

James Mathes  
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Florida State University  
Tallahassee, FL 32306-2098  
<jmathes@garnet.acns.fsu.edu>

**New England Conference of  
Music Theorists**

Richard Bass  
Music Department, Box U-12  
University of Connecticut  
Storrs, CT 06269  
<Richard.Bass@uconn.edu>

**Oklahoma Theory Round Table**

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

**Rocky Mountain Society for  
Music Theory**

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

**South Central Society for  
Music Theory**

James S. MacKay  
College of Music  
Loyola University  
6363 St. Charles Avenue  
New Orleans, LA 70118  
<jsmackay@loyno.edu>

**Texas Society for Music Theory**

Timothy R. McKinney  
School of Music  
Baylor University  
PO Box 97408  
Fort Worth, TX 76129  
<Timothy\_McKinney@baylor.edu>

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

Jack F. Boss  
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1225 University of Oregon  
Eugene, OR 97403-1225  
<jfboss@uoregon.edu>

**Western Ontario Graduate  
Student Symposium**

Paul Sanden  
c/o Faculty of Music  
Talbot College  
London, ON N6A 3K7  
Canada  
<psanden@uwo.ca>

**McGill University Music Graduate Student Society**

McGill University's Music Graduate Student Society will hold its 2005 Graduate Student Symposium from March 4–6. This year's symposium focuses on evolving trends in all disciplines of music research and performance. François de Médicis (Université de Montréal) will give the keynote address. Further information on the symposium will be posted at <<http://www.music.mcgill.ca/mgss>>.

**Midwest Graduate Music Consortium**

The ninth annual meeting of the Midwest Graduate Music Consortium will be held February 25–26 at the University of Wisconsin–Madison. This graduate conference and new music recital is organized annually by students at the University of Wisconsin–Madison, Northwestern University, and the University of Chicago. This year Richard Taruskin will provide the keynote address. Conference paper sessions will feature topics including: reassessing ideas in music scholarship, identity and ideology, the role of music in film, jazz and gender roles, pop music and French cultural theory, and musical appropriation and the marketplace. For a detailed schedule of the meeting, please visit our Web site <<http://humanities.uchicago.edu/orgs/mgmc>>.

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**

*Dates published as of January 10*

**SMT Deadlines**

SMT-25 Support Grants for Special Conferences and Workshops ..... March 15  
SMT Publication Subvention Grants (1st round) ..... March 15  
Nominations for SMT Officers ..... March 15  
Nominations for 2005 SMT Awards ..... April 1  
Diversity Grants for Attendance at Annual Meeting ..... September 16

**Deadlines for Applications, Proposals, and Articles**

Feminist Theory and Music 8 ..... February 7  
International Conference on Twentieth-Century Music ..... February 11  
Third International Orpheus Academy for Music Theory ..... February 15  
GAMMA-UT ..... February 15  
Mannes Institute for Advanced Studies in Music Theory ..... March 1  
John Clough Memorial Conference ..... March 1  
Electroacoustic Music Studies Network International Conference ..... March 1  
Nomination for SMT-Jz Award for Jazz Scholarship ..... April 1  
Fourth International Schenker Symposium ..... October 1  
Music Theory Society of New York State ..... October 1

**Conferences, Meetings, and Symposia**

Dutch Society for Music Theory ..... February 25–26  
Third International Orpheus Academy for Music Theory ..... March 30–April 2  
New Interfaces for Musical Expression ..... May 26–28  
Dublin International Conference on Music Analysis ..... June 23–25  
Feminist Theory and Music 8 ..... June 23–26  
John Clough Memorial Conference ..... July 8–10  
International Conference on Twentieth-Century Music ..... August 25–28  
Electroacoustic Music Studies Network Int'l Conference ..... October 19–22  
SMT Meeting ..... November 10–13  
Fourth International Schenker Symposium ..... March 17–19, 2006

**Summer Workshops**

Mannes Institute for Advanced Studies in Music Theory ..... June 25–28  
Yale Summer Program Course, "Four Major 20th-Century  
Austrian Composers" ..... July 18–August 19

**Regional and Affiliate Society Meetings**

Midwest Graduate Music Consortium ..... February 25–26  
Texas Society for Music Theory ..... February 25–26  
South Central Society for Music Theory ..... February 25–26  
Music Theory Southeast ..... March 4–5  
McGill University Music Graduate Student Society ..... March 4–6  
West Coast Conference of Music Theory and Analysis with  
Rocky Mountain Society for Music Theory ..... March 18–20  
CUNY Graduate Students in Music ..... March 19  
New England Conference of Music Theorists ..... April 1–2  
Music Theory Society of the Mid-Atlantic ..... April 1–2  
GAMMA-UT ..... April 9  
Music Theory Society of New York State ..... April 9–10  
Music Theory Midwest ..... May 21–22  
Canadian University Music Society ..... May 29–June 1  
Oklahoma Theory Round Table ..... Fall, TBA