

# SMT newsletter

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## SMT Boston/Cambridge 2005

The 2005 annual meeting of the Society for Music Theory will be held November 10–13 at the Hyatt Regency Cambridge, located at 575 Memorial Drive in Cambridge, Massachusetts. The Hyatt, a mid-sized atrium-style hotel catering to both business and tourist clientele and having a spectacular view of Boston and the Charles River, will provide a splendid venue for the conference. We will be the only large group at the hotel during this time, guaranteeing an intimate and convivial atmosphere appropriate to a solo SMT meeting. Along with the offerings at its excellent restaurant, each day the Hyatt will provide breakfast and lunch concessions featuring appealing, attractively priced meals for our convenience. In the evenings, a shuttle loop will operate between the hotel and local areas containing dozens of excellent restaurants offering an immense variety of cuisines in surroundings from the simplest to the most elegant, along with direct connections to greater Boston's public transportation system. The Boston region is home to a wealth of cultural attractions, from premier institutions like the Boston Symphony and the Museum of Fine Arts to its numerous museums, concert venues, theaters, and exhibition spaces, both independent and affiliated with the many local universities and conservatories. As the conference date approaches, more detailed information on events of note will be available on the conference Web site linked to the SMT home page <[www.societymusictheory.org/conferences/2005](http://www.societymusictheory.org/conferences/2005)>.

## Program

This year's Program Committee, chaired by Taylor Greer, has selected an impressive array of papers on topics reflecting a wide range of scholarship in music theory. Three concurrent sessions in the morning and afternoon, many of them short (two-paper) sessions, will allow conferees to experience this breadth of research. To enhance and diversify the program, committees and interest groups have been hard at work preparing sessions on topics in their areas of expertise. The Committee on Diversity has organized a special session on Middle Eastern music, to be followed by a noontime concert, and the Popular Music Interest Group has once again scheduled an analysis roundtable. An organizational meeting of the Scholars for Social Responsibility will decide whether this group, first convened at last year's Seattle meeting, will become one of the Society's interest groups. Those wishing to attend



The Hyatt Regency Cambridge

**SOCIETY FOR MUSIC THEORY  
2005 Executive Board**

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Kofi Agawu, 2005  
Princeton University  
Lynne Rogers, 2005  
William Paterson University  
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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evening events will find a session on analysis and performance, sponsored by the Pedagogy Interest Group, as well as sessions on preparing a tenure case (Committee on Professional Development) and negotiating career and family (Committee on the Status of Women).

This year, in lieu of a keynote address, the Saturday afternoon plenary session will feature a distinguished group of analysts presenting their views on Bartók's Third String Quartet. Following the Bartók symposium and the annual awards ceremony, the business meeting will include discussion and a formal vote on a proposed amendment to the Society's by-laws that would guarantee three of the Society's standing committees a session on each year's conference program, the format and content of these sessions to be determined by these committees independently of the Program Committee. This proposal as well as its sponsors and rationale were printed on pages 4–5 of the February Newsletter (vol. 28, no. 1), which may be accessed online through the SMT homepage by following the links to "Journals & Discussion." All who attend the conference are encouraged to participate in this discussion and vote.

### **Conference Registration**

Conference rates are \$90 for those who register on or before October 10 (\$45 for students and retirees), \$130 for those registering after October 10 (\$65 for students and retirees). Membership in the Society is required of all who attend the conference. The form included with this mailing allows both conference registration and sign-up for SMT membership, as well as a donation to the ongoing SMT-25 campaign. Those who prefer to register online may do so through the conference Web site.

### **Hotel reservations and travel**

We have arranged a rate of \$179 for single and double rooms, and \$199 for triple and quad rooms (be aware that the Hyatt's rooms are excellent but not large). This rate is in effect only until October 19. You are encouraged to reserve online at <[https://resweb.passkey.com/Resweb.do?mode=welcome\\_gi\\_new&groupID=39355](https://resweb.passkey.com/Resweb.do?mode=welcome_gi_new&groupID=39355)>, which may be typed into your Web browser or accessed via the conference site on the SMT home page. You may also place your reservation by calling the hotel at (617) 492-1234, or toll-free at (800) 421-1442. Ask for the Society for Music Theory Conference rate. In order to secure these rates we have guaranteed the hotel a considerable number of reservations, and it is vitally important that as many attendees as possible stay at the conference hotel. The Hyatt is doing everything it can to ensure us a comfortable and successful conference. It is a very pleasant place to stay. Since there are few other hotels within walking distance, options are limited, and we encourage all to book there.

The Hyatt Regency's Web page <<http://cambridge.hyatt.com/property/index.jhtml>> contains links to detailed information on the property as well as a handsome photo gallery and basic travel information from Logan Airport to the hotel. Look for more comprehensive travel information to be posted on the conference Web site.

—David Kopp and Deborah Stein

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## **NEWS FROM THE SOCIETY**

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### **From the President**

For academics, August is always a month of transition—a time when the activities we planned during the previous year (whether they be research-related or the other sort of R&R) are being completed (or frustrated, alas!) while we head toward a new academic year.

Within the Society for Music Theory, transitions are underway as well. One of the more obvious is the gradual transition from one presidency to another. With considerable wisdom, the founders of the Society created a continual transition of leadership. During the first year of the two-year term, each president receives advice and guidance from the past president; during the term's second year, the president-elect is in place. Playing his role as a part of this deep hypermetric flow, President-Elect William Caplin—who will become president after the annual meeting in November—has been working closely with me during most of the past year on all the appointments and policies that will come to fruition during his presidency. Knowing his record as the Society's vice president, and being appreciative of his sage advice this year, I look forward to his leadership.

Another transition concerns the SMT-25 Campaign. As part of the celebrations of the Society's twenty-fifth year in 2002, the Executive Board initiated a capital campaign to broaden and strengthen the Society's ability to support its members. During the past three years, the campaign has been raising funds and planning projects. But, to be candid, the campaign has not yet caught on in a big way. Annual fundraising (via a solicitation letter included with each February Newsletter, via a check-off option on the annual meeting registration form, and via personal appeals to various Society members) has proceeded apace; but major contributions have not materialized (unlike the AMS-50 capital campaign of our sibling society, the American Musicological Society, which has been much more successful in raising funds, including major grants). As a result, the funds to support major initiatives are not yet

available. Likewise, although the SMT Executive Board last year authorized seed money to initiate support for SMT-25 grants for innovative conferences and workshops, there were no applicants for those grants. I and the Executive Board welcome thoughts from the membership on the sorts of projects that are fiscally manageable by the SMT-25 campaign and that will inspire more enthusiastic giving by the Society's membership.

Yet another set of transitions underway concerns the status of various interest groups and committees within the Society. The Society's by-laws do not specifically mention interest groups . . . since they didn't exist when the Society was founded. Among other things, interest groups have introduced new perspectives on theoretical scholarship to the Society, and have provided venues for members to meet other scholars that share their interests. In recent years, the Society has fostered interest groups via liaison meetings chaired by the vice president. An ad hoc committee chaired by Justin London is now at work suggesting updates and other revisions to the SMT's by-laws; one of the areas that committee is exploring concerns interest groups. Any by-laws proposals concerning interest groups will inspire further discussions by the Executive Board and among the membership about the continuing evolution of interest groups and how the Society can best support them in their productive work.

A separate proposal to amend the Society's by-laws offers a change in the procedures by which three of the Society's committees (the Committee on the Status of Women, the Committee on Professional Development, and the Committee on Diversity) will present sessions at the Society's annual meetings as part of the fulfillment of their missions. This past February's Newsletter printed the amendment and its rationale. A vote on this amendment to the by-laws will take place at the business meeting during the annual meeting in Boston.

A common theme underlying all these evolving changes is, of course, the work by an enormous number of volunteers. The Society exists and functions thanks to untold hours of dedicated work by its officers, Executive Board members, committee members, interest group members, and many others. It should be a source of pride for all of us in the Society to know that virtually all those I solicited to serve the Society during the past two years agreed to do so, no matter how arduous the task. And an impressive number of Society members volunteered to undertake time-consuming tasks. I offer my personal thanks to all those who have served the Society, and I know that President-Elect William Caplin will welcome volunteers for service during his presidency.

I look forward to seeing you in Boston in November.

—Joel Lester

### From the Vice President

It is hard to believe that my term as vice president is almost over; it feels as though it just began! I have very much enjoyed all aspects of my work for the Society—my work on the Board, as well as my interaction with members of interest groups and regional and international societies. The opportunity to read excellent papers and chapters prior to their publication during the process of evaluating subvention applications has also been very rewarding.

I am happy to announce that in the spring round, Jeremy Day-O'Connell was awarded a subvention for the preparation of musical examples for his book *Pentatonicism from the Eighteenth Century to Debussy*, to appear with the University of Rochester Press. I urge members to continue to submit proposals for subventions. Please take note of recent changes in the application guidelines (an updated version is reproduced on page 4 of this Newsletter); applicants are now required to submit a brief professional biography and a listing of other subvention funding that they are seeking or receiving.

Please consider applying for the SMT-25 conference grants as well. There were, disappointingly, no applications for the inaugural competition in spring 2005. The committee welcomes imaginative and innovative proposals for conferences or workshops. The application guidelines can be found on the SMT Web site.

Finally, I urge officers of international societies to initiate or maintain communication with SMT; we are eager to expand interaction with these societies. The appropriate person to contact is my successor (whom I wish the same amount of enjoyment that this position has brought me).

—Harald Krebs

### Actions of the Executive Board

Since the publication of the February 2005 Newsletter, the Executive Board has approved the following motions:

1. that the chair of the Nominations Committee will not vote in elections for SMT Executive Board members or SMT officers. In the event of a tie vote in an election for these positions, the Secretary will confidentially inform the chair of the Nominations Committee of the tie, and the vote of the chair of the Nominations Committee will resolve the tie vote. Only the Secretary and the chair of the Nominations Committee will know that there has been a tie vote and how it has been resolved;
2. that SMT pay for the round-trip travel (coach fare) for Judit Frigyesi to and from the SMT annual meeting in Boston during November 2005;
3. that the guidelines for the SMT subvention competition shall require applicants to list all other sources of subvention funding for which they have applied or plan to apply, and

## 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  
Shaugn O'Donnell  
Deborah Stein  
Joel Lester, *ex officio*

### 2006 Program Committee

Henry Martin, chair  
Anne Shreffler (AMS 2006  
Program Committee chair)  
Peter Kaminsky (SMT 2007  
Program Committee chair)  
Candace Brower  
Nora Engebretsen  
Nancy Rao  
Miguel Roig-Francolí  
William Caplin, *ex officio*

### Publication Awards Committee

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

### Committee on the Status of Women

Lori Burns, chair  
Ellie Hisama  
Shaugn O'Donnell  
Laurel Parsons  
Brenda Ravenscroft  
Deborah Rifkin  
Matthew Shaftel  
Joseph Straus  
Leigh VanHandel

### Publication Subventions Committee

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

### Committee on Diversity

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

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

**Professional Development  
Committee**

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Gretchen Foley  
Christopher Hasty  
Anne Hawkins  
Áine Heneghan  
Joel Phillips  
Ève 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*

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Tim Koozin  
Rebecca Leydon  
Andrew Mead  
Richard Parncutt  
Peter Schubert

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- that the letter from the vice president to winners of subvention grants shall state that winners "may not request reimbursement of any expenses that have already been, or that will be covered by a grant from another source";
4. that printed return envelopes will not be included in the mailing of SMT ballots to the Society's members.

—Nancy Rogers, Secretary

**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 multimedia 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 expenses covered by the award, within twelve months of the date of the award. Authors may not request reimbursement of any expenses that have already been, or will be, covered by a grant from another source.

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

1. A cover letter including contact information, and information about other subvention funding for which the author is applying, or for which she/he has applied.
2. A brief professional biography, clarifying the author's past and current research interests, and listing publications.
3. A short abstract (approx. 1,000 words) describing the work to be published and its contribution to the field of music theory.
4. A copy of the article in question, or, in the case of a book, drafts of one or two representative chapters. Photocopies should be double-sided to save paper.
5. 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.
6. 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 deadlines for receipt of applications are March 15 and September 15 of each year. Submissions will be evaluated so that successful applications will be announced shortly after the deadline. The evaluating subcommittee is chaired by the Society's vice president, Harald Krebs. The other members are Thomas Christensen and Michael Cherlin (chair and member of the Publications Committee), Judy Lochhead of the Society's Executive Board, and David Temperley.

Applications 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>.

**From the ACLS Delegate**

As the official SMT delegate to the American Council of Learned Societies (ACLS), I had the privilege of representing our Society at the ACLS annual meeting, held this past May in Philadelphia. At the same time, it is my duty to report back periodically to you on the activities of ACLS and to remind you of its many fellowship programs that are available to members of SMT.

Many of you will remember that we were elected to membership in 2000 to the ACLS. (A learned society must petition for membership and be admitted by a majority vote of all delegates.) This was a distinct honor for SMT. For upon admission, we joined a distinguished consortium of 68 leading academic and learned societies in North America (ranging from the mammoth Modern Language Association with over 30,000 members, to the tiny Society of Dance History with just 465 members and the Metaphysical Society of America, with some 600 members).

ACLS is best known, perhaps, for its many fellowships available to academics that support research in the humanities. There are a large number of such fellowships awarded each year targeting both junior as well as senior faculty members. (Of special note are the new "Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars.") This past year, sixty awards were made amounting to almost three million dollars in fellowship money. Faculty members of SMT planning a substantial research project should consider applying

for one of the many fellowships offered by ACLS. (For further information, see their Web site <<http://acls.org/fel-comp.htm>>.)

But ACLS does much more than dole out fellowship grants. It has taken the lead in a large number of initiatives of value to academics of all stripes, including the launching of several pioneering electronic publication projects such as the "History E-Book Project" and J-stor. Challenges related to issues of academic freedom and responsibility, the decline of academic book publishing, and problems of the shrinking academic workforce are all topics that receive discussion at the annual meeting. This year's theme concerned the scholar and the public, with many thoughtful panels considering ways that academic scholarship in the humanities could engage a wider public. In future issues of this Newsletter I will report in more detail concerning many of these discussions.

Membership in the ACLS is a real honor for SMT and marks our maturation and "official" certification as a scholarly organization. I hope that members of SMT will acquaint themselves with its many activities and avail themselves of its generous fellowship opportunities.

—Thomas Christensen

### **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. Since the 1997 annual meeting, we have 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 the study of diverse repertoire. During the Seattle conference last November, we presented a special lecture and concert of music by Cambodian composer Chinary Ung.

For the Boston conference this November, we will present an extended event involving Middle Eastern music. It will consist of a three-hour special session Friday morning, entitled "Sharakans, Epithets, and Sufis: Three Topics in Middle Eastern Music Theory." The session will be chaired by Diversity Committee member Sevin Yaraman, introduced by ethnomusicologist and theorist Stephen Blum, and will include papers on the music of the Ottoman Sufis, on two musico-poetic genres of northeastern Iran, and on the tonal structure and development of medieval Armenian hymns. The latter will be presented by a young Armenian scholar, Narek Tovmasyan, flying from Yerevan Komitas State Conservatory to read his paper. Immediately following the morning session, the Diversity Committee will present a noontime concert of Arabic music. Negotiations with the band are not quite complete as of this writing, so we dare not yet divulge the group's identity, but rest assured, your ears will be stretched, and your toes will be tapping!

Of course, the Diversity Committee's most visible function over the years has been to 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. (In fact, we learned of Dr. Tovmasyan through his serendipitous early inquiry about our travel grant program!) Theorists belonging to an ethnic minority, defined here on the basis of the majority of current SMT members, are invited to apply for one of our Minority Travel Grants; up to five (5) will be awarded. This year we will award up to two (2) International Travel Grants. The committee requests that all applicants submit their materials by e-mail; attachments should be in a standard file format (such as a Microsoft Word .doc). Complete application materials must be received by September 12, 2005. Specific guidelines may be found on the Committee on Diversity "travel grants" page on the SMT Web site <<http://www.societymusictheory.org/index.php?pid=18>> or by contacting the chair, Fred Bashour, at <[dufaydigital@att.net](mailto:dufaydigital@att.net)> or (413) 548-9881.

Although we gained two new committee members last fall, the normal attrition caused by term completion necessitates the appointment of several more new members next fall, in order for us to maintain an appropriate size and effectively plan future projects. Anyone desiring further information about the Committee on Diversity's activities and programs should contact me as mentioned above. See you in Boston!

—Frederick J. Bashour

### **Committee on the Status of Women**

I would like to begin by thanking our previous chair, Janna Saslaw, for her dedicated service to the CSW, and to Jean Hellner for her contributions as a committee member. A special welcome to our new member, Brenda Ravenscroft.

*Boston/Cambridge 2005.* Following the Seattle conference and successful CSW open meeting, the committee began to plan the CSW session for the Boston conference. The subject of this panel is "Negotiating Career and Family," and it will feature presentations by Joseph Dubiel, Marion Guck, Catherine Hirata, Fred Maus, Shaugn O'Donnell, Laurel Parsons, Deborah Rifkin, Elizabeth Sayrs, and Anne Stone on issues of managing family care and career responsibilities. Our goal with this topic selection was to offer a discussion forum on a subject that all members of the SMT would find pertinent. This forum will provide the opportunity for all SMT members to explore ways to juggle personal and professional demands, and will thus help to promote gender equity in the Society, as part of the CSW's mission.

*Research Mentors.* In order to increase the number of women submitting proposals (and actually presenting papers) at SMT conferences, the CSW created a targeted mentoring

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

#### **Local Arrangements**

2005 for Boston: David Kopp  
and Deborah Stein, co-chairs,  
<[smt2005@bu.edu](mailto:smt2005@bu.edu)> and  
<[dstein@gis.net](mailto:dstein@gis.net)>

2006 for Los Angeles:  
Alfred Cramer, chair  
<[alfred.cramer@pomona.edu](mailto:alfred.cramer@pomona.edu)>

#### **SMT-25 Campaign Committee** TBA

#### **Legal Advisor**

Wayne Alpern  
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### **Contacting the Society**

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Victoria Long, Executive Director  
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project. For the submission of proposals to the 2005 Program Committee, we paired twelve women at early stages of their careers with twelve senior mentors with the goal of producing a paper proposal of high quality. Nine of the twelve pairings resulted in a paper proposal, and two of these were accepted by the Program Committee. The proposals that were rejected will be submitted to regional conferences in the coming year. All of the participants expressed satisfaction with the experience, and the CSW plans to renew the project in fall 2005 for the 2006 conference.

*New Mentoring Project for Women on the Job Market.* The CSW is delighted to announce a new mentoring project aimed at women theorists seeking professional employment. We will pair each candidate with an experienced mentor who will offer help with every aspect of a job search: general background and preparation, networking, getting good letters of recommendation, c.v. and cover letter writing, and phone and on-campus interview techniques. If you are on the job market, or planning to go on the job market, and you are either ABD or with your Ph.D. completed, you are invited to participate. We will do our best to accommodate everyone who is interested. Please send an e-mail with "CSW Mentoring Project" in the subject line to CSW members Laurel Parsons <[glparsons@telus.net](mailto:glparsons@telus.net)> or Brenda Ravenscroft <[ravenscr@post.queensu.ca](mailto:ravenscr@post.queensu.ca)>.

*Virtual Support.* The CSW is initiating a virtual writing support group for women currently not in full-time academic employment who wish to maintain or enhance their publication record (for example, women theorists on maternity leave, or postdoctoral theorists not yet affiliated with an academic institution). For more information, please contact Laurel Parsons at the address given above.

*By-Laws Amendment Proposal.* Since its inception, the Committee on the Status of Women has presented a session at the annual conference. These presentations are an essential part of the work we do to promote gender equity in the SMT. At the business meeting in Boston, we will be voting on a By-Laws Amendment Proposal (sponsored by the Committees on Diversity, Professional Development, and the Status of Women) in order to formalize this longstanding tradition. We urge you to come to the business meeting and vote on this important issue.

On behalf of the CSW, I would like to thank the Society for its support of this committee. I look forward to welcoming everyone to our Boston session.

—Lori Burns

### **Committee on Professional Development**

The Committee on Professional Development (CPD) will sponsor four special events at the 2005 annual meeting in Boston: a special session on preparing a tenure case; an opportunity for individual reviews of c.v.'s and cover letters; a breakfast reception for graduate students; and the conference guides program.

The special session, scheduled for Friday evening from 7:30–10:30, is entitled “Preparing an Effective Tenure Case.” For this session the CPD has invited a panel of administrators and tenured faculty members, including Brian Alegant (Oberlin College Conservatory), Jane Clendinning (Florida State University), Martha Hyde (SUNY–Buffalo), Michael Klein (Temple University), and Joel Phillips (Westminster Choir College of Rider University), who will discuss the policies and procedures for preparing effective tenure cases at their respective institutions, with Wayne Alpern (SMT Legal Advisor) as respondent. Presenters will cover such issues as: the main parts of a tenure dossier; what a personal statement should cover; how many inside and outside letters should be included (and who should write them); how teaching effectiveness is best documented; what strategies nontenured faculty should follow in choosing journals and other professional activities that will work most strongly in their favor; the importance of establishing collegial relations within the department; and how to balance service, research, and teaching. Following presentations by the panelists there will be ample opportunity for questions from the audience to the panel and open discussion of other issues relating to tenure and promotion.

For the c.v. review session, scheduled for Friday from 9:00–11:00 a.m., five senior members of the Society, including Robert Hatten (Indiana University), Steve Larson (University of Oregon), Elizabeth West Marvin (Eastman School of Music), Deborah Rohr (Skidmore College), and David Smyth (Louisiana State University), will be available to critique c.v.'s and cover letters one-on-one with those applying for jobs in the near future. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current c.v. and a generic cover letter for this session. Questions regarding this session should be addressed to Keith Waters <watersk@stripe.colorado.edu>, session coordinator.

The graduate student breakfast is scheduled for early Friday, from 7:00–8:30 a.m. All graduate students are invited to attend this increasingly popular event to meet with each other in an informal, collegial atmosphere, and to establish professional contacts with peers from other institutions. We ask faculty who advise graduate students to encourage their students to take advantage of this unique social gathering.

The CPD will again host the conference guides program, which pairs new SMT members with experienced members of the organization. This program is designed to extend a hearty welcome to new members or those attending a national meeting for the first time by pairing them with experienced members of the organization to help break some of the formal “ice” and demystify the meeting in both the social and professional realms. Gretchen Foley (University of

Nebraska–Lincoln) will be coordinating the program again this year. Some ways a conference guide might assist a newer SMT member include: being a friendly and supportive contact shortly before, throughout, and perhaps after the Boston meeting; answering questions about the structure of SMT, the purposes of the conference, and how these purposes are carried out in the various forums (paper sessions, panel sessions, meetings, job interviews, etc.); visiting the exhibits together and making introductions to vendors and exhibitors; or attending the opening reception together and/or another social event or concert. (Please note, however, that the program is not intended to provide detailed career advice or academic mentorship.) Any attendees wishing to be paired with a guide and any SMT members wishing to serve as guides (please volunteer!) should contact Gretchen Foley as soon as possible by e-mail <gfoley2@unl.edu> or by phone, (402) 472-2992. Information and opportunities to register will also be available in the conference registration packet and on the SMT Web site. Last-minute requests may be accommodated at the CPD's welcome table at the conference in Boston.

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 a mentor while requesting to receive assistance with their own career concerns from another mentor. 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>, chair of the Mentoring Program Subcommittee. On behalf of the subcommittee, Prof. Phillips will contact all regional societies to ensure that student representatives are aware of the mentoring opportunities we offer at the national level.

The CPD administers an SMT-sponsored listserv specifically for graduate students and first-year faculty. This discussion list, which is now back online after a short absence due to technical difficulties, 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> with assistance from CPD student members Áine Heneghan and Eve Poudrier. To subscribe, send a message to <CPD-List@societymusictheory.org> with “subscribe cpd-list <FirstName> <LastName>” in the body of the message.

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 CPD-sponsored initiatives is encouraged to contact John Cuciurean <John.Cuciurean@asu.edu> or any member of the committee.

—John D. Cuciurean

### **Networking Committee**

Members are reminded of the following e-mail lists:

- smt-announce: used to post announcements relating to job openings, conferences, journals, and other items of professional interest. There is no discussion on this list;
- smt-talk: a discussion forum for music theory-related topics.

To join either of these lists, visit the SMT Web page <societymusictheory.org>, click on “Journals & Discussion,” then “electronic mail lists,” and follow the link for the appropriate list's information page.

The Networking Committee strongly encourages members to vote in the current SMT elections using the online election system. It is a great help to the Secretary to have ballots tallied this way.

In the coming months, University of California Press will be implementing a new membership database system. We will be working with them to provide a number of enhanced services both for SMT members and for officers and administrators. Details will be announced once they are better known.

—Eric Isaacson

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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://pcb2.acs.unt.edu/smtmcg>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil <[baczewski@unt.edu](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)>.

All interested SMT members are invited to attend an MCG meeting during the 2005 conference, Saturday from 5:30 to 7:30 p.m.

### Jazz Interest Group (SMT-Jz)

For the 2005 SMT conference in Boston, SMT-Jz submitted a proposal for a special session devoted to chord-scale theory. The session was accepted by the Program Committee, but limited to two papers; the addition of another two regularly submitted papers will complete a four-paper jazz session. SMT-Jz proposed the session on chord-scale theory to honor George Russell, who has long taught at the New England Conservatory, one of the sponsors of the 2005 annual meeting. Russell largely introduced chord-scale theory to jazz in the 1950s with his Lydian Chromatic Concept. The method, while itself remaining controversial in the jazz world, has been conceptually significant in jazz pedagogy, which in the United States is dominated by chord-scale theory. The session to be presented at the November meeting will allow SMT members to hear the basis of Russell's theory as well as critical comment.

For the 2006 joint AMS-SMT meeting in Los Angeles, SMT-Jz is planning to propose an analysis symposium on the well-known Miles Davis album *Kind of Blue*. We expect the deadline of the SMT-Jz internal call for papers to be in mid December 2005. All members of SMT or the AMS are invited to submit proposals. For the 2007 solo SMT meeting in Baltimore, the topic will be Reharmonization.

SMT-Jz would like call attention to our 2006 award for jazz scholarship.

### SMT-Jz Award for Jazz Scholarship

The Jazz Special Interest Group of the Society for Music Theory invites nominations for the 2006 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, 2001 and December 31, 2005, inclusive, for a possible 2006 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, 2006, to: Patricia Julien, chair, SMT-Jz Award Committee <[Patricia.Julien@uvm.edu](mailto:Patricia.Julien@uvm.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.

Henry Martin, chair of SMT-Jz, 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 <[steve@uoregon.edu](mailto:steve@uoregon.edu)> with that request.

### Pedagogy Interest Group

At the Boston conference the Pedagogy Interest Group will present a special session entitled "Interacting Interpretive Roles—Performer and Theorist." Attendees will have an opportunity to observe three theorists—Clemens Kemme (Conservatorium van Amsterdam), William Rothstein (Queens College and the Graduate Center, CUNY), and Robert Hatten (Indiana University)—coach student performers from area schools. Each presentation will consist of an introduction and theoretical orientation, a coaching session, an assessment and summary, and audience interaction with the presenter and performers. This session will be chaired by Gerald Zaritzky (New England Conservatory), who also chaired the planning committee. Other members of that committee include Clemens Kemme, Glen Wegge (Luther College) and Diane Luchese (Towson University).

At our meeting during the Boston conference we will discuss matters of mutual interest and continue planning a 2006 session on teaching the pedagogy of music theory and aural skills. William Lake (Bowling Green State University) is chairing the committee for that project. Jennifer Sterling Snodgrass (Appalachian State University) is supervising the development of a Pedagogy Interest Group Web site which can be accessed from the Resources link on the SMT home page. Information about the group and directions for subscribing to its listserv are available on this site.

SMT members with a genuine interest in music theory pedagogy are encouraged to join our group and to contribute ideas for future sessions, group projects, and Web site content.

### Performance and Analysis Interest Group

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 meet yearly at national SMT conferences and field special-session proposals as appropriate.

Edward Latham, on behalf of the PAIG, contributed "Analysis and Performance Studies: A Summary of Current Research" to a project of the German Society for Music Theory involving German and American theorists surveying research in various music-theoretic subfields. The research summaries are to be published online in 2005 in the *Zeitschrift der Gesellschaft für Musiktheorie*, as well as in hard copy in the *Jahrbuch der Gesellschaft für Musiktheorie*.

At SMT-Boston please look for the PAIG annual meeting and for two paper sessions on the topic of performance and analysis: a regular session on "Performance and Rhythm" and a special session sponsored by the Pedagogy Interest Group. At the annual meeting we will continue to discuss issues raised at our inaugural meeting in Seattle, as well as topics of more recent vintage.

For the joint AMS/SMT meeting in 2006 we hope to propose a special session of unusual format, such as an analysis symposium with representatives from musicology, theory, and performance. We will decide the shape of a proposed 2006 session via e-mail prior to the Boston meeting. Those wishing to join the PAIG e-mail list should contact Jan Miyake <[Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)>. For more information on PAIG, contact Daphne Leong <[Daphne.Leong@colorado.edu](mailto:Daphne.Leong@colorado.edu)>, chair.

### Popular Music Interest Group

At the Boston meeting the Popular Music Interest Group will host an analytical roundtable on the recently released *Smile* album. Please

join us for what promises to be a lively and enjoyable discussion with a distinguished panel of theorists. Details on the session will be posted on our Web site <[www.unc.edu/music/pop-analysis](http://www.unc.edu/music/pop-analysis)>.

Our group's participants have brought music-analytic research to a wide array of conferences outside the discipline of music theory this past year, and we continue to encourage the broad dissemination of music-analytic research. Many of our participants are also teaching new courses in the analysis of popular musics at both the undergraduate and graduate levels across the country as institutions add the subject to their curricula. We have recently redesigned our Web site to include a repository of course reading lists and bibliographies.

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

### Queer Resource Group

The Queer Resource Group (formerly the Gay and Lesbian Discussion Group) will convene at the 2005 annual meeting Friday from 5:00 to 7:00 p.m. There will be time to discuss recent readings on LGBTQ topics, to report on your own queer studies-related research in progress, and to consider general issues and ideas that arise when we gather. 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. Queer issues will be prominent in the session of the Committee on the Status of Women on "Negotiating Career and Family." Fred Maus will present a report, based on information collected from subscribers to the QRG e-mail list, on interactions between sexuality and professional life as a music theorist; Deborah Rifkin will lead a small group discussion on "Sexuality and Career Issues." For more information, write to Shaugn O'Donnell <[sodonnell@ccny.cuny.edu](mailto:sodonnell@ccny.cuny.edu)>, session organizer, or to <[fred.maus@virginia.edu](mailto:fred.maus@virginia.edu)> or <[Deborah.Rifkin@oberlin.edu](mailto:Deborah.Rifkin@oberlin.edu)>.

### Scholars for Social Responsibility

At the joint national meeting of the Society for Music Theory and American Musicological Society in Seattle, a group of scholars held an open meeting called "Scholars for Social Responsibility" (SFSR) on November 12, 2004. The meeting was organized by Elizabeth W. Marvin (Eastman School of Music) and Marianne Kielian-Gilbert (Indiana University), based upon the model of a similar meeting held at the Society for Music Perception and Cognition meeting at Northwestern University (August 2004). We had over one hundred

in attendance at the Seattle meeting, with presentations on topics of social responsibility by both music theorists and musicologists, and we drafted a resolution that constituted our first social action as a group. We emerged with a consensus wording of the resolution, which we agreed to adopt.

The group will hold its second meeting at noon on Friday November 11 during the SMT conference in Boston. This meeting will be organizational in nature: its goal is to determine whether this group wishes to go forward as an SMT "Interest Group." We will also discuss possible leadership of the group in the future. Anyone who is interested in the scholar's role in social issues is encouraged to attend, whether you were able to attend in Seattle or not.

A number of people who were not able to attend the meeting in Seattle have asked for information about the session. We now have minutes of that meeting available for those who are interested. We would also like to give scholars who were unable to attend our session an opportunity to sign on to the resolution electronically and the opportunity to be added to our mailing list as well. We have created a Web site, SFSR (Scholars for Social Responsibility), with information about the resolution and other activities, and have also organized a listserv for this group. On the SFSR Web site <<http://www.freewebs.com/sfsr/>> you can find (1) our report on the Seattle open meeting (agenda and minutes); (2) information on how to subscribe to the SFSR (e-mail) listserv <[sfsr-list@marshall.edu](mailto:sfsr-list@marshall.edu)>; (3) information on the SFSR Web site and resolution. Below the SFSR resolution, we show two lists, one from conference signatories, and one for post-conference signatories (the post-conference list is given below the list of signatories from Seattle). We are not limiting the signatures to those at the Seattle conference; we hope that the list of signatures will continue to grow, and would welcome your initiatives and ideas on outreach to other groups.

(Note: The SFSR petition is not a document of the Society for Music Theory or the American Musicological Society because, as 501(c)(3) organizations, they cannot endorse political statements. Therefore we support and sign it as individuals.)

If you have already signed the resolution, we ask that you check your signature on the document, including spelling and affiliation. Please send information on corrections or signatures to the e-mail address posted at the site (<[sfsr2004@hotmail.com](mailto:sfsr2004@hotmail.com)>). We have established this e-mail address for anyone wanting to update information on the site.

We look forward to seeing you in Boston and hope that your suggestions will propel initiatives from the group, so we can continue to generate interest in this or future collaborative projects.

### AMS/SMT 2006 Call for Papers

The twenty-ninth annual meeting of the Society for Music Theory will be held in Los Angeles from Thursday November 2 to Sunday November 5, 2006, jointly with the American Musicological Society. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are invited. In particular, the Program Committee warmly invites proposals that might be suitable for placement on joint sessions, sponsored by both SMT and AMS. As has become our practice in recent years, only a single paper submission can be accepted from any individual; further, no prospective participant may submit proposals to both Societies.

We would like to take this opportunity to remind SMT members of the following instructions for submitting proposals. We emphasize that *proposals not adhering to these specifications will not be considered by the Program Committee*. (1) The limit on length of proposals is three double-spaced pages, including footnotes or endnotes; we further specify one-inch margins and a 12-point font. (2) Supplementary materials such as examples, diagrams, and bibliography, although not counted within the three-page limit, must not exceed an additional four pages. (3) Seven copies of the proposal are required, and will be accepted by mail only. Submit the seven copies, cover letter, and 200-word abstract to Victoria Long, Society for Music Theory, c/o Department of Music, University of Chicago, 1010 East 59th Street, Chicago, IL 60637. (4) All presenters, including those at special sessions (see below), are expected to join SMT and register for the conference. Exceptions to this policy will be made only with advance approval of the Executive Board. (5) Papers presented at

### 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.

other national or international conferences will not be considered. (6) The Program Committee requires those proposing special sessions to submit all information anonymously, with all individual proposals within the special session conforming to guidelines for regular paper proposals; also required is a cover letter explaining the rationale for submission as a special session. This requirement has been instituted to permit the Program Committee greater flexibility in planning the program, leaving open the possibility that not all the proposals for papers on a special session will be accepted. However, proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions are invited to contact the Program Committee chair (see below) no later than two weeks before the deadline for submissions.

Please note the postmark deadline: January 15, 2006.

The complete call for papers was mailed to the membership along with the election ballot and is available online on the SMT homepage. For more specific information about proposing special sessions and/or poster sessions, refer to the complete Call or contact Henry Martin <martinh@andromeda.rutgers.edu>.

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## NEWS ITEMS

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### Awards, Grants, and Fellowships Received

William Caplin of McGill University has received a \$65,000 research grant from the Social Sciences and Humanities Research Council of Canada for the project "The Origins of Classical Phrase Structure." Most of these funds will be used to support graduate students. Those wishing to pursue graduate studies in this area of research (i.e., form in music of the baroque, galant, and early classical styles) are encouraged to consider McGill for their masters or doctoral program.

Michael Cherlin (University of Minnesota) has received a National Endowment for the Humanities summer stipend to support the writing of his book *Schoenberg's Musical Imagination*, to be published by Cambridge University Press.

Philip Rupprecht (Associate Professor of Music, Brooklyn College and the Graduate Center, City University of New York) has been awarded a William J. Bouwsma Fellowship at the National Humanities Center, Research Triangle Park, North Carolina, for 2005–06. He is completing a book, *Avant-Garde Nation: British Musical Modernism Since 1960*, to be published by Cambridge University Press.

### The Mannes Institute

The Mannes Institute for Advanced Studies in Music Theory conducts a series of workshops in New York City each summer on a different subject led by faculty members drawn from the scholarly community. The Institute is dedicated to collaborative learning at the highest level of inquiry. It has achieved international acclaim over the past five years as one of the most important credentials in our field.

This year's Institute on the topic of Rhythm and Temporality convened from June 25–28, 2005. Forty-five outstanding theorists and musicologists from around the world gathered for comprehensive sessions under the guidance of a distinguished faculty of peers. Six participatory workshops of fifteen scholars each met intensively for nine hours with prior preparation, with three additional plenary sessions, to discuss and debate "The Foundations of African Music" with Kofi Agawu of Princeton University, "Rhythm as Process" with Christopher Hasty of Harvard University, "Rhythm and Meter in Stravinsky and His Contemporaries" with Pieter van den Toorn of the University of California, "From Rhythmics and Metrics to Rhythm and Meter" with David Cohen of Columbia University, "Metrical Dissonance and Hypermetric Structure in the German Lied" with Harald Krebs of the University of Victoria, and "Rhythm and Cognition" with Justin London of Carleton College. The special guest was composer Steve Reich, and the event was celebrated with a collegial banquet and reception.

Next year's Institute on the topic of Chromaticism will convene in

### Election Reminder

This year a new vice president and two new members of the Executive Board will be elected by the SMT membership. The ballots, together with the 2006 call for papers, will be mailed to current SMT members in August. To simplify the process of counting ballots, members are encouraged to vote online following the instructions on the ballot. If you vote online, do not submit a paper ballot as well. Election results will be announced at the business meeting.

### 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)

late June 2006, led by a faculty of Patrick McCreless of Yale University, Daniel Harrison of Yale University, Richard Kramer of the City University of New York, Deborah Stein of the New England Conservatory, Charles Smith of SUNY–Buffalo, and David Kopp of Boston University, with special guest Gregory Proctor. The 2007 Institute on the topic of Schoenberg and His Legacy will be led by Andrew Mead of the University of Michigan, Severine Neff of the University of North Carolina, and other experts in that field, with Allen Forte as special guest.

Complete information regarding the Institute and its mission is available on the Institute's Web site at <www.mannes.edu/mi>. Program details for the 2006 Institute on Chromaticism will be posted on the Web site this fall and announced at the national SMT meeting in Boston. Online applications will be accepted from January 1 to March 1, 2006. All inquiries should be directed to Wayne Alpern, Director, The Mannes Institute for Advanced Studies in Music Theory, <mannes.institute@aol.com>, (212) 877-8350.

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## CALLS FOR ARTICLES AND PAPERS

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### New Journal on Empirical Musicology

*Empirical Musicology Review* is a new electronic journal founded in cooperation with the Knowledge Bank Project. The journal's aim is to provide an international forum to facilitate communication and debate among scholars engaged in systematic observation-based music scholarship. Publication will begin in January 2006. EMR welcomes submissions, including original research articles, commentaries, book reviews, interviews, letters, and data sets. Suitable topics include music history, performance, listening, theory, education, and composition—with an emphasis on systematic methods, such as hypothesis-testing, modeling, and controlled observation. Submissions pertaining to social, political, cultural, and economic phenomena are welcome. Theoretical and speculative articles are welcome provided they contribute to the forming of empirically testable hypotheses, models or theories, or they provide critiques of methodology. The permanent Web home for *Empirical Musicology Review* will be <<http://emusicology.org>>. Further information can be found at the EMR temporary Web site <<http://csml.som.ohio-state.edu/EmpiricalMusicology/v0n1/index.html>>.

### New Journal of the Schubert Society of the USA

The Schubert Society of the USA has announced the launching of its journal, *Arpeggione*: "The aim of *Arpeggione* is to broaden the

vistas of Schubert research and to promote greater multidisciplinary approaches to the study of the life and work of Franz Schubert. Such study will include all aspects of Schubert scholarship and performance from the fields of general history, music history, musicology, music theory, performance studies and history, reception history, and the arts and humanities. While the focus is on scholarship, we wish to make *Arpeggione* accessible to the non-specialist contributor and reader. All contributions to these pages will adhere to the best scholarly and literary standards and practices." The complete text of the announcement with contact information for submission of articles is online at <[www.schubertsocietyusa.org](http://www.schubertsocietyusa.org)>.

### **Lyrice Society Scholarly Papers Competition**

*(Paper submission deadline: September 1, 2005)*

The Lyrice Society for Word-Music Relations is pleased to announce its first biennial Scholarly Papers Competition, 2006, for outstanding scholarly papers on a theme related to any interrelationship between words and music. Two prizes, each in the amount of \$500, will be awarded. The winning papers will be published in the society's journal, *Ars Lyrice*, and winners will be invited to read a twenty-minute version of the paper as part of Lyrice's scholarly papers session at one of the following 2006 conventions: National Association of Teachers of Singing (July); American Musicological Society (October); Modern Language Association (December). Papers are limited to 7,500 words and must be submitted by September 1, 2005. For eligibility and competition guidelines, write to Prof. George D. Gopen, Chair, Lyrice Society Scholarly Papers Competition, Duke University Department of English, Box 90015, Durham, NC 27708-0015; <[ggopen@duke.edu](mailto:ggopen@duke.edu)>.

### **The Creative and Scientific Legacies of Iannis Xenakis**

*(Proposal deadline: September 15, 2005)*

The aim of this international symposium, to be held June 8–10, 2006, in Guelph, Waterloo, and Toronto, Ontario, is to gather researchers and artists/composers who consider their work to form part of the legacy, either creative or scientific, of Iannis Xenakis. Organized by musicians James Harley (University of Guelph) and Gage Averill (University of Toronto), scientist Michael Duschenes (Perimeter Institute for Theoretical Physics), and mathematician Thomas Salisbury (Fields Institute for Research in Mathematical Sciences), in consultation with an international committee of scientists, the symposium will bring together researchers from fields of music with those in science and mathematics. It is being held in conjunction with soundaXis (June 1–12, 2006), a festival where, among much else, a number of compositions by Xenakis will be performed at various venues in and around Toronto by the leading new music ensembles of the region (see <[www.soundaXis.ca](http://www.soundaXis.ca)> for details). For further information on submitting proposals, write to James Harley <[jharley@ouguelph](mailto:jharley@ouguelph)>.

### **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. We hope that this symposium, like those held in 1985, 1992, and 1999, will demonstrate the breadth of scholarly and artistic work stimulated by Heinrich Schenker. Anyone interested in presenting a paper is cordially invited to submit a proposal by October 1, 2005. Please submit seven copies of the proposal (2–4 pages of text, plus examples if relevant) to David Loeb, Co-Chair, Techniques of Music Department, Mannes College of Music, 150 West 85th Street, New York, NY 10024; (212) 580-0210, ext. 4846; <[eloebquilt@aol.com](mailto:eloebquilt@aol.com)>; or a single copy to the above address and a PDF file to Christopher Park <[schenker2006@newschool.edu](mailto:schenker2006@newschool.edu)>.

### **Music and Consciousness**

*(Proposal deadline: October 14, 2005)*

This event is being sponsored by the Society for Music Analysis and the European Society for the Cognitive Sciences of Music (ESCOM) and will be hosted by the University of Sheffield from February 24–26, 2006. It is being jointly organized by the University

of Sheffield Department of Music (conference director, Eric Clarke) and the University of Newcastle upon Tyne's International Centre for Music Studies (conference director, David Clarke).

The last ten years or so have seen the emergence of consciousness studies as a multidisciplinary field of inquiry, partly driven by rapid developments in the neurosciences, but also stimulated by renewed interest within philosophy and the arts and humanities more generally. There is a long history of thought about the relationship between music and consciousness, and this conference is intended as a forum to bring together the diverse fields within which that thinking has gone on. The conference will consist entirely of plenary sessions so as to enable the most inclusive and wide-ranging participation, and significant amounts of time will be allocated for discussion. Proposals are invited for papers addressing any aspects of music and consciousness, music and subjectivity, music and altered states, music and subjective experience, and the historical and cultural mediations of thinking about music and consciousness. Abstracts of around 200 words for papers of thirty minutes' duration should be sent by e-mail to <[e.f.Clarke@shef.ac.uk](mailto:e.f.Clarke@shef.ac.uk)> or <[d.i.Clarke@newcastle.ac.uk](mailto:d.i.Clarke@newcastle.ac.uk)> by October 14, 2005. Speakers will be notified by November 11, 2005.

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## **UPCOMING CONFERENCES**

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Editor's note: The American Musicological Society's calendar <<http://www.calsnet.net/musicology>> and the "Musicology-all Superlist" <<http://www.jiscmail.ac.uk/lists/musicology-all.html>> provide links to calls for papers and conference announcements not listed here. SMT members are encouraged to use these valuable resources as well as the SMT's own calendar, which is accessible through the "Resources" link to the SMT home page.

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

*(August 25–28, 2005)*

The Fourth Biennial International Conference on Twentieth-Century Music will be held at the University of Sussex (Brighton, UK) from August 25–28, 2005. Keynote lectures will be held by Gianmario Borio (Università degli Studi di Pavia, Cremona: "Avant-garde as a Plural Concept: Music around 1968") and David Toop (London: "Why Connections Are More Important Than Dogma: Arguing for Open Listening rather than Closed Narratives"). The conference concert by the New Music Players will feature compositions by Iannis Xenakis, Gérard Grisey, Tristan Murail, and James Wood. The conference has been made possible by generous support from the British Academy, *twentieth-century music*, Music and Letters Trust, and the Music Analysis development fund. Full details of the conference may be found at <[www.sma.ac.uk/events](http://www.sma.ac.uk/events)>. For more information please contact the conference organizer Björn Heile at <[c20conference@sussex.ac.uk](mailto:c20conference@sussex.ac.uk)>.

### **Annual Meetings of Related Musical Societies**

The **American Musicological Society** will hold its annual meeting October 27–30, 2005, at the Omni Shoreham Hotel in Washington, DC. A preliminary program along with information on travel and registration appear on the AMS Web site <<http://www.sas.upenn.edu/music/ams>>.

The **College Music Society** holds its national conference November 3–6, 2005, in Quebec City. For further information on the conference, visit <[www.music.org](http://www.music.org)> and follow the link to "2005 National Conference."

This year's meeting of the **Society for Ethnomusicology**, to be held November 16–20 in Atlanta, will celebrate the Society's fiftieth anniversary, reflecting on its history and anticipating its future. The annual Charles Seeger lecture will be delivered by Tony Seeger. The conference Web site <<http://www.indiana.edu/~semhome/2005>> will include the conference program and information for those planning to attend.

The **Society for American Music** will hold its thirty-second annual conference in Chicago, jointly with the **Center for Black Music Research**, from March 15–19, 2006. For further information visit <[www.american-music.org](http://www.american-music.org)>.

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## NEWS FROM REGIONAL THEORY SOCIETIES

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### Music Theory Society of the Mid-Atlantic

The Music Theory Society of the Mid-Atlantic held its third annual meeting April 1–2 at Wilkes University in Wilkes-Barre, Pennsylvania, hosted by Ellen Flint. The Program Committee, chaired by Carl Wiens, organized sessions on Stravinsky and Webern; Debussy, Ravel, and Messiaen; form and gesture in music after 1945; and “Tweaking the Music Theory Core: Challenges Facing Music Theory Instruction.” Michael Baker, doctoral student at Indiana University–Bloomington, received the Dorothy Payne Award for the best student paper, “Transformation vs. Prolongation in Brahms’s *In der Fremde*,” which examined how a synthesis of the two analytical approaches can reveal a significant compositional idea in the Brahms song. Friday evening was marked by a cocktail reception, a banquet, and a performance by the Kandinsky Trio. Election results were announced at the business meeting: Eric McKee (Pennsylvania State University), vice president; James Hiatt (James Madison University), treasurer; Dora Hanninen and Kevin Holm-Hudson, members-at-large; Heather Feldman, student representative.

Our next meeting will be held March 17–18, 2006, at Westminster Choir College, hosted by Joel Phillips <[phillips@rider.edu](mailto:phillips@rider.edu)>. Proposals are due on or before November 1, 2005, to Ellen Flint, MTMA 2006 Program Chair, Department of Visual and Performing Arts, Wilkes University, Wilkes-Barre, PA 18766; <[flint@wilkes.edu](mailto:flint@wilkes.edu)>. Papers on all aspects of music theory from all regions of the United States and those on music theory pedagogy are particularly welcome. For the program and abstracts from the 2005 meeting and the call for papers for 2006, visit our Web site <[www.mtsma.shorturl.com](http://www.mtsma.shorturl.com)>. Persons interested in joining the society (there are no dues) are invited to contact Joel Phillips, secretary, to be placed on the mailing list to receive information.

### Music Theory Society of New York State

The Music Theory Society of New York State (MTSNYS) held its thirty-third annual meeting April 9–10 at Baruch College in midtown New York City, a couple of blocks from the Flatiron Building. The conference featured a number of sessions devoted to the legacy of the late John Clough, including a panel discussion providing an overview of his theories and several individual analytic and theoretic papers involving concepts developed by Clough. Other highlights of the conference included sessions devoted to Brahms, Wolf, Scriabin, and post-1950 music. The Program Committee for the conference was chaired by Steven Laitz, and the local arrangements chairs were Philip Lambert and Ève Poudrier.

At the meeting, Maureen Carr concluded her two years’ service as board member and was succeeded by Lynne Rogers. Norman Carey has been reelected as a board member and Poundie Burstein reelected as president.

The 2006 meeting will be held April 9–10 at Skidmore College; the local arrangements chair is Ben Givan. Proposals should be postmarked by October 1, 2005, and sent to Chandler Carter, MTSNYS 2006 Program Chair, Room 101 Emily Lowe Hall, Music Department, Hofstra University, Hempstead, NY 11549. Papers on the theory and analysis of jazz and the theory and analysis of Baroque music are especially welcome. For submission details, see <[http://www.ithaca.edu/music/mtsnys/2006\\_call.html](http://www.ithaca.edu/music/mtsnys/2006_call.html)>.

MTSNYS members include not only those who live in the New York State area, but those who have formerly lived, worked, or trained in the area, as well as other interested parties. Membership comes with a subscription to the journal *Theory and Practice*. Thanks to efforts by our treasurer Jeannie Guerrero and webmaster Mary Arlin,

people can now register and pay dues for MTSNYS online through PayPal at <<http://www.ithaca.edu/music/mtsnys/joining.html>>. For inquiries about membership status, please contact our secretary Shaughn O’Donnell at <[sodonnell@ccny.cuny.edu](mailto:sodonnell@ccny.cuny.edu)> or at Music Department S72, The City College of New York, 138th Street & Convent Ave., New York, NY 10031. The MTSNYS Web site is <<http://www.ithaca.edu/music/mtsnys/index.html>>.

### Music Theory Midwest

Idyllic surroundings and perfect weather set the tone for Music Theory Midwest’s sixteenth annual meeting, held May 21–22, 2005, at the beautiful campus of the Oberlin Conservatory of Music in Oberlin, Ohio, with over seventy in attendance. Local arrangements co-chairs Deborah Rifkin and Diane Urista (both of Oberlin) adroitly set the stage for a stimulating series of papers arranged by the Program Committee chaired by Neil Minturn (University of Missouri–Columbia). Session topics included rhythm and meter; form, tonal process, and interpretation; perception of musical pulse; pedagogy; neo-Riemannian theory; musical narrative; transformational theory; “Modernism, Post-Modernism and New Modes of Perception”; compositional strategies; and musical states of consciousness. Our keynote speaker Lewis Rowell (Indiana University) recounted with fine humor “The Curious Problem of Triple Meter,” tackling the hybrid nature of the meter along with its variety of accent patterns, playing examples ranging from raga to sarabande. The Arthur J. Komar Student Paper Award was presented by Komar Award Committee chair Robert Gjerdingen (Northwestern University) to Stuart Thomas Deaver (University of Kansas) for his paper “Musical Equivalency of Alphabetical Order in Torke’s *Telephone Book*.” Another highlight of the conference was the informal and information-packed Aural Skills Roundtable, which saw thirty-six music theorists swaying in concentric circles, clapping in three while singing in five.

The 2006 meeting is tentatively scheduled for May 12–13 in Muncie, Indiana, hosted by Ball State University. The call for papers will be available at the November SMT meeting in Boston.

Many thanks go to this year’s Nominating Committee chaired by Gene Biringner (Lawrence University). Congratulations go to newly elected officers Claire Boge (Miami University), who succeeds Joseph Kraus as president, and Ron Rodman (Carleton College), elected to a second term as treasurer. Shersten Johnston (University of St. Thomas) continues for another year as secretary. We thank our continuing area representatives Julian (“Jay”) Hook and Neil Minturn, continuing student representative Joseph Hupchick, outgoing area representatives Brian Campbell and Deborah Rifkin, outgoing student representative Karen Bottge, and welcome newly elected area representatives Karl Braunschweig and Gretchen Foley and student representative Melissa Hoag. David Loberg Code (Western Michigan University) continues to maintain the MTMW Web site.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Members are welcome 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. More information on Music Theory Midwest can be found at our Web site <<http://www.wmich.edu/~mus-theo/mtmw>>.

### Music Theory Southeast

Music Theory Southeast held its fourteenth annual meeting March 4–5 at the School of Music of the University of Miami in Coral Gables, Florida. The Program Committee, chaired by Adam Ricci (University of North Carolina–Greensboro), scheduled sessions on continuity, Schenkerian approaches, rhythm and timbre, speculative theory, and interdisciplinary approaches to analysis. A special evening session on Stravinsky sketch studies included scholars who had all spent time in Basel, Switzerland, studying Stravinsky’s sketches. Joseph Straus (The Graduate Center, CUNY) served as a respondent in the

special session and gave a keynote address, "Atonal Pitch Space." The address described and explored a parsimonious voice-leading space for set classes, a space within which it is possible to interpret any harmonic motion as either near or far and as leading toward increasing tension or increasing relaxation. The prize for the best student paper went to Melissa Hoag, doctoral student at Indiana University–Bloomington, for "Narrative Codes and Voice-Leading Strategies: Brahms's Intermezzo in E Major, Op. 116, No. 6," which explored hearings of the Brahms work through narrative codes of Roland Barthes and through Schenkerian analysis. A special dinner for all in attendance was held at the Dan Marino Steak House (unfortunately, Dan could not make it). The results of our elections included the appointment of Gabe Fankhauser (Appalachian State University) as member at large and Yayoi Uno Everett (Emory University) as secretary. Mark Parker (Bob Jones University) was thanked for his four years of excellent service as secretary.

The next meeting of MTSE will be held at the University of North Carolina–Chapel Hill on March 3–4, 2006, with Jocelyn Neal <jneal@email.unc.edu> as local arrangements chair. William Rothstein (The Graduate Center, CUNY) will give the keynote address. Proposals are due December 1, 2005, and may be sent by mail to Boyd Pomeroy, Chair, MTSE Program Committee, School of Music, Georgia State University, PO Box 4097, Atlanta, GA 30302-4097, or via e-mail to <musdbp@langate.gsu.edu>. For the program and abstracts of the 2005 meeting and the call for papers for 2006, visit our Web site at <music.uncg.edu/mtse>.

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

The twentieth annual meeting of the New England Conference of Music Theorists took place on April 1–2, 2005, at the flagship campus of the University of Massachusetts at Amherst. To commemorate this milestone, founding president James Baker (Brown University) offered as his keynote address a retrospective view of twenty years of NECMT. Outgoing president Richard Bass (University of Connecticut) also provided a summary list of all of the scholars who have presented at NECMT over the years. This year's conference program included sessions on twentieth-century composers, relational models, tonal forms, and history of theory. The Program Committee consisted of David Kopp (Boston University), chair, Stefan Kostka (University of Texas), and Akane Mori (The Hartt School). President Bass also noted with appreciation the contributions of local arrangements chair Gary Karpinski (University of Massachusetts–Amherst), and outgoing treasurer Paula Telesco (University of Lowell). Newly elected members of the Executive Board are David Kopp, president, and Edward Gollin (Williams College), treasurer.

The twenty-first annual meeting, to be hosted by the Hartt School, will take place on April 21–22, 2006, at the University of Hartford's Wilde Auditorium. The call for papers will be available soon on the NECMT Web site; deadline for submissions is November 1, 2005. Participation is welcomed from scholars everywhere. NECMT is currently in the process of updating its site and moving to a new server. Once this is complete, please visit us at our new Web address <www.necmt.org>. The site will also provide access to membership applications, past conference programs, the summary of presenters, and more. For further information on the upcoming meeting, membership, or any other NECMT activities, please contact David Kopp at <dako@bu.edu> or Margaret Thomas (Connecticut College), secretary, at <metho@conncoll.edu>.

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

The twenty-second annual meeting of the South Central Society for Music Theory (SCSMT) was held on February 25–26 at Loyola University in New Orleans. The twenty-seven attending members enjoyed warm weather, delicious cuisine, and a stimulating conference atmosphere at the beautiful Loyola campus, located on New Orleans' famous St. Charles Avenue. Sessions included papers on form and tonality, early music theory, Schenkerian approaches, twentieth-century topics, as well as two papers in a Special Topics session. Michael Baker, doctoral candidate at Indiana University–Bloomington, received the student award for his paper, "Formal Repeats, Tonal Expectation and 'Tonal Pun' in Bach's Suites for Unaccompanied Cello,"

which explored different perceptions of music as heard initially and on its restatement in a repeated section. The business meeting was held Saturday over lunch at a local cafe on Maple Street. James MacKay of Loyola University, the Society's outgoing president, coordinated the local arrangements and headed the Program Committee.

Officers for 2005–06 are Patrick Tuck (Southeastern Louisiana University), president; Scott Baker (University of Southern Mississippi), vice president; Erica Angert (Louisiana State University), secretary; and Rob Keller (Louisiana State University), treasurer. Stephen Peles (University of Alabama) continues as our webmaster, Jeff Perry (Louisiana State University) as listserv administrator.

The 2006 meeting will be held at the University of Southern Mississippi in Hattiesburg, with Scott Baker <scott.baker@usm.edu> as local arrangements chair. Proposals will be due January 6, 2006. Please visit <<http://www.music.ua.edu/scsmt>> for updates on conference plans and for complete information about submitting proposals.

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, which include conference registration, are \$15 (\$10 for students). Music theorists in the south central US and adjacent regions are also invited to join our discussion forum and mailing list. SCSMT-L is an informal sounding board for music theory teachers and scholars in the region, a vehicle for conveying information about annual meetings, and a resource that permits list members to participate in program planning. All those interested in music theory pedagogy or research are welcome to join. To subscribe to SCSMT-L, 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. Make sure that the account from which you send the e-mail is the account where you wish to receive SCSMT-L messages. Within a few days you will receive information about how to use the list.

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

The Texas Society for Music Theory held its twenty-seventh annual meeting February 25–26 at the University of Texas at Arlington, located in the heart of the Dallas–Fort Worth metropolitan area. Graham Hunt coordinated local arrangements. The keynote address was given by Patrick McCreless of Yale University, whose talk, "The Accompanied Cadenza in Shostakovich's Twelfth String Quartet," provided fascinating insight into the work's rhetorical structure as a whole and its musical and extramusical influences. Twelve other papers were presented in a variety of sessions on the sonata and variation principles; issues in college music theory; chord distances and voice-leading; Schenkerian and neo-Riemannian perspectives; rhythm, text, and borrowing in twentieth-century music; and twelve-tone analysis. The Herbert Colvin Award for the best student presentation was won by Rachel Mitchell (University of Texas–Austin) for her paper "Thoughts on Modern Music: Serialism in Roberto Gerhard's First String Quartet," which used the Gerhard quartet to explore the composer's idiosyncratic use of serialism and his views on the state of musical composition at the dawn of the modern era. The complete conference program may be viewed on the TSMT Web site. The program selection panel included Thomas Couvillon (Sam Houston State University), Frank Heidlberger (University of North Texas), Ann Stutes (Wayland Baptist University), and Marianne Wheeldon (University of Texas–Austin).

The 2006 meeting is tentatively scheduled for February 24–25, location to be determined. The deadline for submission of proposals is December 1, 2005. The call for papers will be transmitted via the usual media in the fall. All of the above information is subject to confirmation at the TSMT Executive Board meeting in September.

Current TSMT officers are Timothy McKinney (Baylor University), president; Edward Pearsall (University of Texas–Austin), president-elect; Philip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer. These officers, along with Andrew Anderson (Collin County Community College), Graham Hunt (University of Texas–Arlington), Doug Rust (Centenary College), and Matthew Santa (Texas Tech University), comprise the Executive Board.

For additional information about TSMT, contact Timothy McKinney: School of Music, Baylor University, One Bear Place #97408, Waco,

TX76798-7408; (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 held its 2005 meeting March 18–20 at the Lone Mountain Conference Center on the campus of the University of San Francisco. It was literally a “mountaintop” experience, featuring panoramic views of the city from every window of the meeting rooms. We met jointly with the Rocky Mountain Society for Music Theory and the Central Pacific Chapter of the College Music Society, who were our hosts. Heartfelt thanks are due to Florian Conzetti of the University of San Francisco, who took care of local arrangements. The Program Committee, consisting of John Cuciorean, Steve Larson, Keith Waters, and Jack Boss (*ex officio*), designed a varied schedule that included topics such as Neo-Riemannian approaches, tonal and registral space, vocal music of the Second Viennese School, non-traditional repertoire in the music theory curriculum, rhythm, jazz, and blues. We honored our first president, Pieter van den Toorn, by inviting him to give a keynote presentation on “Continuity and Discontinuity in Stravinsky.” And our connection with the CMS regional society added a concert of original works by Hubert Ho and David Evan Jones to Saturday’s program.

We thank our outgoing secretary/treasurer, Leigh VanHandel, for her two years of enthusiastic service. She will be leaving us for a promotion and new position at Michigan State University. Nominations are being sought for her successor (self-nominations are welcome), and an election will be held during the business meeting in 2006.

Tentative plans are to hold our 2006 meeting at the University of British Columbia in Vancouver from April 21–23. More information regarding the call for papers will become available through our Web site <<http://wccmta.org>> in the fall, and we will also distribute flyers at the SMT meeting in Boston. 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 Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. If you have questions or comments regarding the WCCMTA, please contact Jack Boss, president, at <[jfboss@uoregon.edu](mailto:jfboss@uoregon.edu)> or (541) 346-5654.

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## NEWS FROM INTERNATIONAL SOCIETIES

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Editor’s note: With the increasing participation of SMT members in the activities of non-North American music theory societies, as well as the growing number of SMT members living abroad, the Society’s reach has become increasingly international. In response to this trend, the Newsletter will now feature news from sibling societies outside the United States and Canada. For this inaugural set of reports, two of those societies—in Italy and in The Netherlands and Flanders—offer some organizational history as well. We hope that news from international societies will become a regular feature of this Newsletter.

### Dutch-Flemish Society for Music Theory

In The Netherlands and Flanders (the Dutch-speaking part of Belgium) debates among music theorists currently revolve around a new system of qualifications for the training programs at conservatories. The enforcement of this system is part of the harmonization of the European systems of higher education agreed to in the Bologna Treaty of 1999. The need to align conservatory training with general criteria for professional competence has induced a large-scale reconsideration of existing conservatory curricula. This includes the teaching of music theory. Teaching concepts, old and new, are being reconsidered, not only in view of their relevance for performance

practice, but also in view of their capacity to foster an attitude of collaboration, societal involvement, and informed reflection.

The demarcation line between universities and professional schools—so characteristic of higher education in continental Europe—has been blurred, not only because these institutions now submit to the same system of two cycles (Bachelor’s and Master’s, “BaMa” for short), but also because the professional schools are now required to develop their own lines of research. And this research is bound to have an impact on the teaching programs at these schools. The effects of this policy are particularly felt in Flemish conservatories, where the focus of music theory instruction has traditionally been on the development of practical skills, such as part writing, keyboard improvisation, and sight singing. Now, as a result of the new “academic” orientation, curricula in Flemish conservatories have been shifting toward music analysis, a discipline that was already strongly represented in the curricula of their Dutch counterparts. The linkage of education and research itself, however, is new for the conservatory communities in both countries.

In the past two years, the Dutch-Flemish Society for Music Theory has sought to involve and represent its members in these educational debates. It has organized two symposia on “Music Theory in the BaMa Structure” (January 2003 and November 2004), and it put new trends in music theory teaching on the agenda of its seventh annual conference in Tilburg, The Netherlands (February 2005). Meanwhile, it has continued to provide forums for the presentation of research in the field of music theory and analysis. It also actively encourages such research. For example, every two years it organizes a competition for articles on music-theoretical issues by authors under the age of forty. The Society awards a prize for the best article, which is financed from a bequest by the Dutch music theorist Martin Lürsen (1893–1952) and from royalties on his publications. This year, the Mart. J. Lürsen Prize was awarded to the young Belgian scholar Kristof Boucquet for his article “Klee en Schönberg: Beweging in Tijd en Ruimte” (“Klee and Schoenberg: Motion in Time and Space”). The article appeared in the most recent issue of the *Dutch Journal of Music Theory*, vol. 10, no. 2 (Amsterdam University Press, May 2005).

One of the reasons for the Dutch-Flemish Society for Music Theory to stimulate research is that music theory teaching—the core activity of most of its members—receives an impetus from it. Therefore, the Society has greeted the above-mentioned educational reforms with interest. They can exert a positive influence on the discipline, provided that traditions of pedagogy are respected, and that the knowledge and experience of the individual music theorist are properly valued.

—Michiel Schuijjer

### Gesellschaft für Musiktheorie

Members of the Gesellschaft für Musiktheorie (GMTH)—the German-speaking equivalent of the Society for Music Theory—and members of the SMT are currently working on a joint project of essays and summaries concerning areas of research in music theory in North America and Germany. These contributions will be published online in the forthcoming issue of the GMTH’s electronic journal *Zeitschrift der Gesellschaft für Musiktheorie* (ZGMTH) <<http://www.gmth.de/www/zeitschrift.php>>.

The fifth congress of the Gesellschaft für Musiktheorie will take place October 14–16, 2005, in Hamburg, Germany. Exploring the theme “Musiktheorie im Kontext,” papers will address the mutual influence of music theory and aesthetic experience; the relationship between music and composition; music theory in cultural contexts; and semiotic, linguistic, and cognitive approaches to music theory. For further information on the conference please visit the GMTH Web site <<http://www.gmth.de/start.html>>.

—Sigrun Heinzelmann

### Gruppo di Analisi e Teoria Musicale

GATM, Gruppo di Analisi e Teoria Musicale (Music Analysis and Theory Group) was founded in 1991 as an interdisciplinary group of scholars who share an interest in music theory and analysis. Four different societies—the Italian Musicological Society (SIeM), the Italian Society for Music Education (SIEM), the Italian Society for Music

Informatics (AIMI), and the Italian chapter of the International Association for the Study of Popular Music (IASPM)—agreed to support the group's activities. In 1999, the growing interest in music-theoretical disciplines in Italy allowed the GATM to become a society on its own and accept individuals as members. The society now supports a wide range of activities: journals, conferences, meetings devoted to specific fields of analysis, and a new series of handbooks. Its administrative structure consists of a president, currently Mario Baroni (Dipartimento di Musica e Spettacolo dell'Università degli Studi di Bologna, via Galliera 3, 40121 Bologna; <baroni@muspe.unibo.it>); a vice president, Rossana Dalmonte; and a board, whose members are Annarita Addressi, Roberto Agostini, Franco Fabbri, Piero Gargiulo, Francesco Giomi, Carlo Jacoboni, Luca Marconi, Susanna Pasticci, Massimo Privitera, Egidio Pozzi, Guido Salvetti, Giorgio Sanguinetti, Johannella Tafuri, and Paolo Troncon.

#### Journals

*Bollettino del GATM* (1994–2001). The *Bollettino* started in 1992, supplementing the journal *Musica/Realtà* with information about the GATM's activities. The following year it became the *Bollettino di informazioni bibliografiche*, whose aim was to keep the Italian reader up to date with the music-theoretical literature. In 1994 the journal began semiannual publication under the title *Bollettino del GATM*, with one issue devoted entirely to reviews, the other to specific topics, such as set theory (2/1), an analytical forum on Beethoven's Op. 27, No. 2 (3/1), hermeneutics (4/1), and analysis in ethnomusicology (7/1). In 2002 the *Bollettino* became the *Rivista di Analisi e Teoria Musicale* (described below). The complete series of *Bollettini del GATM* is available; requests may be directed to Prof. Mario Baroni at the e-mail address given above.

*The Rivista di Analisi e Teoria Musicale* (2002–) continues the *Bollettino del GATM* series, the first issue bearing the volume number 8. The publisher is Libreria Italiana Musicale (LIM) in Lucca (I-55100 Lucca, Via di Arsina 296 F - P.O. Box 198; tel. +39 0583-394464; fax +39 0583-394469; e-mail <lim@lim.it>). Each issue thus far has been devoted to a specific topic; the titles are given on the LIM Web site <<http://www.lim.it>>.

*Analitica* is the online journal of the GATM, published in Italian <<http://www.muspe.unibo.it/gatm/Ita>> and in English <[http://www.muspe.unibo.it/gatm/Eng/index\\_en.htm](http://www.muspe.unibo.it/gatm/Eng/index_en.htm)>. (The latter works best with Microsoft Internet Explorer.)

#### GATM Handbooks Series

Also published by LIM, the *Manuali d'analisi e teoria musicale* (Music Theory and Analysis Handbooks) form a monograph series. The first volume, Mario Baroni's *L'orecchio intelligente: Guida all'ascolto di musiche non familiari* (ISBN 88-7096-393-4), was published in 2004. A second volume, *Saggi di teoria e analisi schenkeriana*, edited by Egidio Pozzi and Giorgio Sanguinetti, is forthcoming.

#### Conferences

Three conferences have been sponsored by the GATM: Primo incontro di studio di Analitica, February 4–5, 2000, at the Dipartimento di musica spettacolo, Università di Bologna; Secondo incontro di studio di Analitica, March 2001, at the Conservatorio Agostino Steffani in Castelfranco Veneto; Terzo incontro di studio di Analitica, in Acri (Cosenza), March 27–29, 2003. A fourth conference is scheduled for 2006. Proposals for papers in Italian and English will be invited, the call for papers to be issued on the *Analitica* Web site.

#### GATM workshops

These are groups of individuals that meet on a regular basis to work on specific analysis projects. There are currently five workshops: Schenkerian Analysis, Pre-Tonal Analysis, Post-Tonal Analysis, Analysis and Performance, Analysis in Ethnomusicology. All workshops meet three times a year in Bologna.

—Giorgio Sanguinetti

#### Société Française d'Analyse Musicale

The Société Française d'Analyse Musicale (SFAM) has organized a conference on Melody and Melodic Function as Objects of Analysis to be held November 19–20, 2005, at the Conservatoire Hector Berlioz in Paris. Papers will concern analysis of the melodic dimension of music

in a range of contexts, styles, and genres. Further information on the conference appears on the SFAM Web site <[www.sfam.org](http://www.sfam.org)>.

#### Society for Music Analysis

The Society for Music Analysis is Britain's leading organization dedicated to the theory and practice of musical analysis. This year's events have included a recent TAGS (Theory and Analysis for Graduate Students) Day at the University of East Anglia (April 23, 2005) and a Spring Study Day on "Accounting for Performance" at the Royal Northern College of Music (February 5, 2005). Conferences sponsored by the SMA this year include the Dublin International Conference on Music Analysis held at University College Dublin from June 23–25 and the Fourth Biennial International Conference on Twentieth-Century Music at the University of Sussex (Brighton, UK) from August 25–28. Further information on these events appears in our online Newsletter, just published in July. Also available on our Web site <[www.sma.ac.uk](http://www.sma.ac.uk)> are details of membership and of the journal *Music Analysis*, with which we are closely associated.

Last year, the SMA supported the first of a series of events hosted by CHARM, the research Centre for the History and Analysis of Recorded Music funded by the Arts and Humanities Research Council, entitled "Representing Performance: Musical Recordings in Culture." Reviews of this event held at Royal Holloway, University of London, October 30, 2004, can be found online at the above address in the January 2005 SMA Newsletter.

Announcements of forthcoming events appear elsewhere in this issue of the SMT Newsletter and on our Web site.

—Amanda Bayley

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## NEWS FROM GRADUATE STUDENT ORGANIZATIONS

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#### Columbia Music Scholarship Conference

The Columbia Music Scholarship Conference took place on January 28–29, 2005, in Philosophy Hall on the Columbia University campus. For program details, please consult the CMSC Web site <<http://www.columbia.edu/cu/cmssc>>. Ten papers selected from fifty-six submissions were presented throughout the day on Saturday the 29th involving the broad topic of Music and Conflict; *Current Musicology* invited four presenters to submit article-length versions of their talks for publication; look for these in issue 78 (forthcoming). Professor Ana María Ochoa's powerful keynote address, "Hyper-Realism Versus Cordiality: Sounding Out Conflict in Rio de Janeiro's Urban Geography," showed how music is imbricated with the violence committed in Brazil's former capital, and in the grieving process that follows.

New for the 2005 conference was a call for scores that led to the opening event of the conference on Friday the 28th, a concert of new music performed by the New York area ensemble (counter)induction, whose facility with extended performance techniques equaled their precise and expressive execution. (Please see their Web site for their ongoing call for scores and other information: <<http://www.counterinduction.com>>.)

The next Columbia Music Scholarship Conference is scheduled for February 3–4, 2006, again on the Columbia University campus. In addition to the usual format of paper presentations followed by questions and discussion, we plan to have graduate student respondents for as many sessions as is feasible. We also plan a concert that reflects the 2006 conference theme, Performance and Improvisation. Papers on any topic involving musical scholarship will be considered; we are specifically interested in papers relating to the conference theme. Any graduate student in music from any college or university is welcome to submit a paper proposal or a score for consideration; the deadline for submissions is October 31, 2005. Please consult the Web site <<http://www.columbia.edu/cu/cmssc>> after August 15, 2005, for specific criteria. Following the conference, the editors of *Current Musicology* will again invite up to three presenters to submit article-length versions of their talks for publication in its pages.

## CUNY Graduate Students in Music

The eighth annual meeting of the City University of New York's Graduate Students in Music Symposium took place on Saturday March 19, 2005. This year's conference, "American Music Studies," featured eight papers with topics ranging from an analysis of Ives's "Putnam's Camp" using cognitive theory (Jennifer Iverson, University of Texas–Austin) to Ève Poudrier's employment of a new analytical tool to decipher local polymetric structures in Elliott Carter's 90+ for solo piano. In the afternoon session, Emily Abrams (Harvard University) theorized the little-known television career of Aaron Copland, while Ben Piekut (Columbia University) examined Henry Flynt's quest to "Demolish Serious Culture." Morning and afternoon sessions were moderated by Joseph Straus and Ellie Hisama, respectively. Keynote speaker Carol Oja (Harvard University) concluded the conference with a provocative paper on Bernstein's televised opera *Trouble in Tahiti*. The attendance of senior American music specialists provided rich discussions among graduate student presenters and more advanced scholars during the question and answer periods. For the complete program and abstracts, visit <[http://web.gc.cuny.edu/Music/events/special\\_GSIM2005.html](http://web.gc.cuny.edu/Music/events/special_GSIM2005.html)>.

Our next meeting will take place in spring 2006, date TBA. For more information, please contact Stephanie Jensen-Moulton <[sjensen-moulton@gc.cuny.edu](mailto:sjensen-moulton@gc.cuny.edu)> or Daniel Partridge <[dpartridge@gc.cuny.edu](mailto:dpartridge@gc.cuny.edu)>.

## FSU Music Theory Society

The Florida State University Music Theory Society is pleased to announce its twenty-third annual music theory forum to be held January 28, 2006, on the FSU campus in Tallahassee. This year's keynote speaker will be Richard Cohn of Yale University. Paper proposals are solicited on any topic related to music theory. The deadline for submissions is December 1, 2005. For the complete call for papers and more information, please visit us online at <<http://musictheory.aboho.com/forum.htm>>. The FSUMTS executive board for 2005–06 includes: Christopher Endrinal, president; Brad Osborne, vice president; Sean Atkinson, secretary; Shannon Groskreutz, treasurer; Kathy Biddick and Erin Toelcke, Forum co-chairs; Jane Piper Clendinning, faculty advisor.

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

GAMMA-UT, the Graduate Association of Music and Musicians at UT, held its fifth annual conference at the University of Texas at Austin on Saturday April 9, 2005. True to the interdisciplinary foundation of GAMMA-UT, eight graduate students presented papers on topics relevant to ethnomusicology, musicology, and theory. The "Music and Culture" session included papers on the music of Ecuadorian modernist Luis Humberto Salgado, traditional music in Paraguay, and Jewishness in Shostakovich's String Quartets. The "Theory" session included analyses of interval cycles in Schoenberg, borrowing in Satie's piano suites, and the construction of fate in Tchaikovsky's Fourth Symphony. The "Popular Music" session offered readings of Ani DiFranco's feminist musical response to 9/11 and the Beatles' "Lucy in the Sky with Diamonds." Our keynote speaker, Philip Rupprecht of Brooklyn College and the CUNY Graduate Center, delivered an enlightening talk on the construction of a distinctly British modernist aesthetic in the music of postwar avant-gardists Harrison Birtwistle, Alexander Goehr, and Peter Maxwell Davies. A compelling multimedia electroacoustic concert featuring compositions by student composers from all over the world closed the conference.

The sixth annual GAMMA-UT conference will be held at the University of Texas at Austin in early spring, 2006. Forthcoming details and a call for papers will be posted on our Web site <<http://gammaut.music.utexas.edu>>. Further inquiries regarding the 2006 conference are best directed to 2006 conference chair Jennifer Iverson <[jjverson@mail.utexas.edu](mailto:jjverson@mail.utexas.edu)>.

## IU Graduate Theory Association

The Graduate Theory Association at Indiana University sponsored several events during the past year. Highlights include a recital given by GTA members featuring keyboard music from Bach to Webern, and a two-day guest residency on film music with James Buhler of UT–Austin.

New officers for the 2005–06 school year are Trina Thompson, president; Timothy Best, vice president/treasurer; and Daniel Arthurs, secretary. The GTA looks forward to our biennial symposium of research in music theory to be held in February 2006; the call for papers is on our Web site <<http://theory.music.indiana.edu/gta>>.

## Midwest Graduate Music Consortium

The 2006 Midwest Graduate Music Consortium will be held at Northwestern University on February 24–25, with Kay Kaufman Shelemay as keynote speaker. Abstracts written by undergraduate and graduate students pertaining to music analysis, cognition, theory, pedagogy, performance, composition, education, ethnomusicology, musicology, and all other music-related subjects are welcome. Selected presentations will be limited to twenty-minute talks that will be followed by ten additional minutes of questions and comments.

Please submit abstracts electronically to <[mcmc2006@gmail.com](mailto:mcmc2006@gmail.com)>. Abstracts should not exceed 500 words and must be received by November 4, 2005. Each abstract must arrive as an attachment that does not contain the applicant's name or affiliation. The accompanying e-mail should include the applicant's name, affiliation, e-mail address, and phone number and should also list the technological aids needed for the proposed presentation.

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### McGill Music Graduate Students' Society

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### Midwest Graduate Music Consortium

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continued**

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**New England Conference of  
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David Kopp  
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**Oklahoma Theory Round Table**

Ken Stephenson  
Music Theory  
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**Pacific Northwest Music Graduate  
Students' Conference**

Mustafa Bor  
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**Rocky Mountain Society for  
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**South Central Society for  
Music Theory**

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**Texas Society for Music Theory**

Timothy R. McKinney  
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**West Coast Conference of Music  
Theory and Analysis**

Jack F. Boss  
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**Western Ontario Graduate  
Student Symposium**

Paul Sanden  
<psanden@uwo.ca>

For further information about MGMC or the Consortium's call for scores, visit the MGMC Web site <<http://humanities.uchicago.edu/orgs/mgmc>>.

**Pacific Northwest Music Graduate Students' Conference**

The University of British Columbia will host the sixteenth annual Pacific Northwest Graduate Students' Conference from September 30 through October 2, 2005. This conference is hosted alternately by the University of Washington, the University of Victoria, and the University of British Columbia. Presentations will include papers and lecture recitals relating to music theory, musicology, ethnomusicology, performance, composition, and music cognition.

Attendance is open to all; graduate students are particularly encouraged to attend. Events will include a keynote address by Michael Tenzer (University of British Columbia), tentatively entitled "Integrating Music: Personal and Global Transformations," concerts, a possible composer's seminar, and a formal dinner.

There is no registration fee for this event; however, interested participants should informally contact the organizing committee by e-mail or at the address below by September 15 if they wish to participate. Questions may be directed to: Pacific Northwest Music Graduate Students' Conference 2005, The University of British Columbia School of Music, c/o Mustafa Bor or Stephanie Lind, 6361 Memorial Road, Vancouver, B.C., Canada V6T 1Z2; <PNW\_2005@hotmail.com>.

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**

*Dates published as of July 1*

**SMT Deadlines**

Diversity Grants for attendance at the annual meeting ..... September 12  
SMT Publication Subventions (fall round) ..... September 15  
Conference registration at the regular rate ..... October 10  
Hyatt Regency Cambridge reservation at the conference rate ..... October 19  
SMT Call for Papers, 2006 ..... January 15  
Nominations for SMT-Jz Award for Jazz Scholarship ..... April 1

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

Lyrice Society Scholarly Papers Competition ..... September 1  
The Creative and Scientific Legacies of Iannis Xenakis ..... September 15  
Fourth International Schenker Symposium ..... October 1  
Music Theory Society of New York State ..... October 1  
Music and Consciousness ..... October 14  
Columbia Music Scholarship Conference ..... October 31  
New England Conference of Music Theorists ..... November 1  
Music Theory Society of the Mid-Atlantic ..... November 1  
Midwest Graduate Music Consortium ..... November 4  
Music Theory Southeast ..... December 1  
Texas Society for Music Theory ..... December 1  
Florida State University Music Theory Society ..... December 1  
South Central Society for Music Theory ..... January 6  
Mannes Institute for Advanced Studies in Music Theory ..... March 1

**Conferences, Meetings, and Symposia**

Fourth Biennial International Conference on Twentieth-Century Music ..... August 25-28  
Gesellschaft für Musiktheorie ..... October 14-16  
American Musicological Society ..... October 27-30  
College Music Society ..... November 3-6  
SMT Annual Meeting ..... November 10-13  
Society for Ethnomusicology ..... November 16-20  
Melody and Melodic Function as Objects of Analysis (SFAM) ..... November 19-20  
Music and Consciousness ..... February 24-26  
Society for American Music and Center for Black Music Research ..... March 15-19  
Fourth International Schenker Symposium ..... March 17-19  
The Creative and Scientific Legacies of Iannis Xenakis ..... June 8-10

**Regional and Affiliate Society Meetings**

Pacific Northwest Music Graduate Students' Conference ..... September 30-October 2  
Florida State University Music Theory Society ..... January 28  
Indiana University Graduate Theory Association ..... February  
Columbia Music Scholarship Conference ..... February 3-4  
Midwest Graduate Music Consortium ..... February 24-25  
Texas Society for Music Theory ..... (tentative) February 24-25  
Music Theory Southeast ..... March 3-4  
Music Theory Society of the Mid-Atlantic ..... March 17-18  
Music Theory Society of New York State ..... April 9-10  
New England Conference of Music Theorists ..... April 21-22  
West Coast Conference of Music Theory and Analysis ..... (tentative) April 21-23  
Music Theory Midwest ..... (tentative) May 12-13  
South Central Society for Music Theory ..... TBA