

# SMT

## Newsletter

*A Publication of the  
Society for Music Theory*

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Volume 30  
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February 2007

### FROM THE PRESIDENT



One of the main tasks of the President of SMT is to replace the many committee positions that become vacant each year following our Annual Meeting. Though it is somewhat stressful to fill all of the committees in time for their listing in this Newsletter, the process is enormously gratifying: just about every person approached willingly accepts the position. Indeed, an enthusiasm to help and a gratitude for having been asked rings loud and clear in these acceptances, which certainly attests to an ethos of service thriving in our society. We all know the cliché voiced by every president of an academic society: “we can only function through the voluntary efforts of our individual members.” But at SMT, we really take that message to heart. That I have encountered so few difficulties finding volunteers speaks much for the health of our society. Yet whereas searching out individuals has been easy, the actual number of those who take the initiative to request service is small. So I encourage those of you who wish to become more involved to let us know of your interests. President-Elect Justin London will be eager to hear from you, so that he can have a large list of willing members to select when he begins to replenish the committees next fall.

Although the President appoints most SMT positions, our officers are elected by the entire membership. Once again, our Nominations Committee, chaired this year by Patrick McCreless, put together an outstanding slate of candidates. Pat was assisted by David Bernstein, Jocelyn Neal, Robert Peck, and Janet Schmalfeldt. I thank them all for their wonderful work on behalf of the society. I want also to thank those members who agreed to run but who were not elected. Their willingness to participate in this important democratic process was highly appreciated by all. And now, here are the results of the election: as just mentioned, our new President-Elect is Justin London, who brings considerable experience to the job, having already served as member-at-large of the Executive Board and most recently as chair of the Bylaws Committee. David Smyth, in his role as Treasurer, will manage the society's finances and budget for the next four years. And our Executive Board will benefit from the enthusiasm and experience of Poundie Burstein and Yayoi Uno Everett as new members-at-large.

*(continued, p. 2)*

### SMT BALTIMORE 2007

The Society will meet from November 14 to November 18, 2007, at the Renaissance Harborplace Hotel in Baltimore, Maryland. Peter Kaminsky will chair the Program Committee and Paul Mathews (mathews@jhu.edu) is the chair of local arrangements.

The Renaissance Hotel towers over Baltimore's Inner Harbor, with spectacular views of the city and waterway. Attendees venturing beyond the paper sessions will find themselves in the heart of Baltimore's tourist attractions; in fact, the meeting areas are accessed through a commons that overlooks four floors of shopping.

The American Visionary Arts Museum, the Walters Art Museum, the Mt. Vernon Cultural District, and the newly-renovated Basilica of the Assumption are all accessible by foot. The Peabody Institute will be celebrating its sesquicentennial (founded 1857), and will host a reception. Farther north one can visit the Baltimore Museum of Art, the Meyerhoff Symphony Hall (home to the other BSO), the Lyric Opera House, and the Johns Hopkins University.

Details on the program and the hotel accommodations will be published in the August Newsletter and during the summer on the SMT homepage.

### SMT GRADUATE STUDENT WORKSHOP PROGRAM

The SMT Graduate Student Workshop Program (GSWP) conducts educational workshops at SMT Annual meetings for graduate students in music theory led by scholars in a particular field. Unlike paper presentations, these are interactive working sessions emphasizing instruction, participation, and collaborative learning. GSWP creates an educational dimension for the Society, a vehicle for increasing student membership, and a means of introducing emerging scholars to their colleagues and the profession as a whole.

GSWP will conduct two concurrent three-hour workshops at the 2007 SMT Annual Meeting in Baltimore on Friday morning, November 16, 2007. Cristle Collins Judd (Bowdoin College) will lead a workshop on “Analyzing Early Music,” and James Hepokoski (Yale University) and Warren Darcy (Oberlin College) will jointly lead a workshop on “Sonata Theory.” Participants are invited to attend the Graduate Student Breakfast sponsored by the Professional Development Committee that morning and an informal discussion over lunch following the event.

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**Society for Music Theory  
2007 Executive Board**

William Caplin  
*President, 2007*  
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*Vice President, 2007*  
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*Secretary, 2008*  
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David Smyth  
*Treasurer, 2010*  
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Victoria Long  
*Executive Director (ex officio)*  
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Frank Samarotto, 2007  
Indiana University  
Janna Saslaw, 2007  
Loyola University New Orleans  
Michael Buchler, 2008  
Florida State University  
Catherine Nolan, 2008  
University of Western Ontario  
Poundie Burstein, 2009  
Hunter College and  
The Graduate Center, CUNY  
Yayoi Uno Everett, 2009  
Emory University

Following our Annual Meeting, Joel Lester completed his four-year stint as President-Elect, President, and Past President. In all of these roles, Joel brought considerable wisdom and insight into the running of the society. More than anyone I can think of, Joel worked especially hard at bringing SMT to a new level of professionalism. Frequently in board deliberations and private conversations, I heard him express the sentiment that “we are no longer a Mom and Pop organization,” and various initiatives he supported showed his understanding that the enormous growth of our society since its founding almost thirty years ago now demanded a more organized and systematic running of its affairs. I especially want to thank Joel for his enormous help in preparing me for my own tasks as President. He included me in all decisions that affected my own tenure in this position, and for that I am enormously grateful. I want also to thank Claire Boge for her vigilant work as Treasurer of SMT. These past four years have been turbulent ones, as our financial situation has seen its rather dramatic ups and downs. Through it all, Claire has been a steady force in making sure that all Executive Board actions were well grounded in sound fiscal management. Let me conclude my thanks to the outgoing officers by acknowledging the dependable support that I received from the two members-at-large of the Executive Board who have just completed their terms—Warren Darcy and Judy Lochhead. Their helpful input on a wide range of issues facing the society has been appreciated by all of us on the board.

I want to turn now to our Annual Meeting in Los Angeles, which by all accounts was a resounding success. As expected, the weather outside the hotel was magnificent, and the atmosphere inside was sunny and warm as well. Members from both the SMT and the AMS intermingled easily, especially in the record number of joint sessions put together by the two Program Committees. Many thanks are owed to those directly involved in organizing and managing this complicated gathering of over 1800 music students, scholars, educators, and exhibitors. Henry Martin’s masterful chairing of the SMT committee produced a program that reflected the diversity of scholarship pursued by theorists today. Alfred Cramer, chair of the Local Arrangements Committee, was readily at hand to assist with the special needs of our society. Our Executive Director, Victoria Long, brought her considerable expertise and talents to almost every aspect of the meeting’s organization. Finally, I want to acknowledge the great support we received from two of our musicology colleagues—Robert Judd, AMS Executive Director, and Anne Shreffler, AMS Program Chair.

This year’s meeting in Los Angeles featured the launch of a major new SMT initiative—the Graduate Student Workshop Program. The feedback received from the fifteen students who took part in the workshop on atonal voice leading was overwhelmingly positive. For me, it was especially enjoyable meeting the participating students at the Thursday evening reception. All of those whom I talked to were highly enthusiastic and motivated to succeed in their music-theoretical studies. If this group is any indication, and I’m sure that it is, the future of our academic discipline and our society is in good hands indeed. I thank Wayne Alpern for his energetic and devoted administration of the program, Joe Straus for effectively running the workshop, and the members of the GSWP committee (Henry Martin, Peter Kaminsky, Wayne Alpern, and Lynne Rogers, chair) who helped to formulate policy pertaining to the program throughout the year. Inspired by the success of our initial workshop, this year’s GSWP committee has organized two workshops for the Baltimore meeting, to be led by Cristle Collins Judd, James Hepokoski, and Warren Darcy (see details on page 1). Again, the Society owes a debt of gratitude to Wayne for his leadership and philanthropy in creating, fostering, and funding a program specifically directed to the next generation of music theorists.

Though my first year as President was enormously gratifying, I must confess a certain disappointment that the process of bylaws revision, which has been ongoing for many years now, was not completed at our Annual Meeting as originally intended. Let me explain what happened. As required by our current bylaws, the Executive Board proposed a new set of bylaws to the Society more than thirty days in advance of the Business Meeting. Toward the end of September, the Board received a letter from the Committee on the Status of Women expressing concern over one aspect of the proposed revisions, in particular, the provision that the Board could dissolve a standing committee with a simple majority vote and with no prior notification to the membership of the Society. The Board took these concerns to heart and modified the process such that the dissolution of a standing committee should require a two-thirds supermajority vote of two consecutive executive boards; moreover, the entire membership would be notified of an impending committee dissolution prior to the election of the second board.

About a week and a half before the Business Meeting, the Board received notice that a new amendment, one that also addresses the issue of committee dissolution, would be brought forward by an ad-hoc group of SMT members, including a number of Past Presidents of the Society. This amendment divests the Executive Board of the power to dissolve standing committees by requiring such dissolution to be approved by a two-thirds majority of the voting members attending a Business Meeting, somewhat akin to the process of how the bylaws themselves are amended.

Finally, another amendment—this one from the Diversity Committee—was brought to the Executive Board at its Thursday morning meeting. This amendment was similar to the previous one, except that it requires approval by the members of a Business Meeting in order to create a new standing committee, as well as to dissolve an established one. Given the complexities arising from these conflicting amendments, it became clear to the Board that we would not have adequate time to deal with the matter at the Business Meeting, and, more importantly, we believed that the seriousness of the issues demanded further reflection. So the board felt it had no option other than to withdraw the bylaws proposal for consideration.

The SMT is obviously at a point where it needs to clarify just where the authority to establish and to dissolve standing committees is to be placed. I will thus ask the Bylaws Committee to examine this question again in the coming year, to consult with other committees of the society and with members at large, and to propose options for consideration to the Executive Board. Perhaps we will be able to forge a consensus that will satisfy most parties. But if not, then a number of carefully considered alternatives will be developed so that you, the members, can make an informed decision at our Business Meeting next year. I regret that we could not see to completion a major objective of this year's societal business, yet for such important matters as these, there should be no rush, and everything should be done with strict attention to correct procedures and due process. I want to thank the Bylaws Committee for the excellent service that they performed this year. After all, the contentious issues that I just described concern but a single sentence of the original proposal. The rest of the revisions seemed to have been received positively by the Society, and thus the work of the committee must be seen as an enormous success.

I close by reminding our members that if you have any questions or concerns related to any matters raised in this report, write me directly (caplin@music.mcgill.ca). I will be glad to pass on your comments to the Executive Board or to other appropriate committees.

—William Caplin



## ACTIONS OF THE EXECUTIVE BOARD

Since the publication of the August 2006 Newsletter, the Executive Board has approved the following motions:

1. to approve the SMT Governance Guidelines;
2. that the Board permit the Diversity Committee's annual allocation of \$3,000 to be divided as follows: \$1,800 to the four Minority travel grant recipients (\$450 each), and \$1,200 to the two International travel grant recipients (\$600 each);
3. that, in response to concerns expressed by the Committee on the Status of Women, the Executive Board approve the following change to the 2006 SMT bylaws revision proposal. The sentence from article VIII reading, "The Executive Board may, at its discretion, dissolve any committees not enumerated in the Bylaws," is to be replaced by "The Executive Board may, at its discretion, dissolve any standing committee not enumerated in the Bylaws by a two-thirds supermajority vote by two consecutive Executive Boards";
4. that, in response to concerns expressed by the Committee on the Status of Women, the following paragraph be added to the SMT Governance Guidelines, as the second paragraph under the heading "SMT Committees": "In the case of an Executive Board action to dissolve a standing committee (as described in art. VIII of the 2006 revision of the Bylaws), the first of two votes by two consecutive Executive Boards must take place no later than May 1 in a given calendar year, and must be reported to the membership of the Society no later than June 1 of that year.";
5. to approve the minutes of the 2005 Executive Board meeting in Cambridge;

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## Society for Music Theory 2007 Committees

### Publications Committee

Thomas Christensen, chair  
Mark Butler  
Henry Klumpenhower  
Tim Koozin  
Joseph Kraus  
Adam Krims  
Rebecca Leydon  
Jeff Perry  
Peter Smith

### 2007 Program Committee

Peter Kaminsky, chair  
Gretchen Horlacher (2008 Chair)  
Cynthia Folio  
Rebecca Leydon  
John Roeder  
Matthew Shaftel  
William Caplin, ex officio

### 2007 Nominating Committee

David Bernstein, chair  
Daphne Leong  
Elizabeth West Marvin  
Ramon Satyendra  
John Snyder

### Publication Awards Committee

Lynne Rogers, chair  
David Gagné  
Julian Hook  
Judy Lochhead  
Andrew Mead  
Lee Rothfarb

### Committee on the Status of Women

Brenda Ravenscroft, chair  
Deborah Burton  
Áine Heneghan  
Harald Krebs  
Heather Laurel  
Sarah Reichardt  
Daniel Sonenberg  
Kristin Wendland

### Publication Subventions Committee

Robert Hatten, chair  
Mark Butler  
Thomas Christensen  
Yayoi Uno Everett  
Rebecca Leydon

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**Society for Music Theory  
2007 Committees, continued**

**Committee on Diversity**

Frederick Bashour, chair  
Jane Clendinning  
Clare Eng  
Philip Ewell  
Jeannie Guerrero  
Horace Maxile

**Professional Development  
Committee**

Maureen Carr, chair  
Robert Cook  
Evan Jones  
Gary Karpinski  
Severine Neff  
Ève Poudrier  
Jennifer Sadoff  
Kevin Swinden  
Keith Waters

**Networking Committee**

Lawrence Zbikowski, chair  
Bret Aarden  
Per Broman  
Thomas Christensen, ex officio  
Gavin Chuck  
Tim Koozin (MTO)  
John Lato  
William Renwick  
Leigh VanHandel (Web)  
Brent Yorgason (MTO)

**Editors**

Henry Klumpenhouwer, Editor  
*Music Theory Spectrum*  
Adam Krims, Reviews Editor  
*Music Theory Spectrum*  
Tim Koozin, Editor  
*Music Theory Online*  
Jeff Perry, Reviews Editor  
*Music Theory Online*  
Joseph Kraus, Editor  
*SMT Newsletter*

**Music Theory Spectrum**

**Editorial Board**

David Brackett  
Susannah Clarke  
Robert Gjerdingen  
Gretchen Horlacher  
Marianne Kielian-Gilbert  
Elizabeth West Marvin  
Jocelyn Neal  
William Rothstein  
Ramon Satyendra  
Peter Smith  
Michael Spitzer  
Lawrence Zbikowski

6. to include an addressed return mailing label along with the 2007 SMT ballot;
7. to accept the Treasurer's Report for fiscal year 2005-2006;
8. to extend the Web Manager position for two years. The Web Manager will report both to the chair of the Publications Committee and to the chair of the Networking Committee;
9. to increase the Executive Director's salary by 3% to cover cost of living increases. This will be implemented at the beginning of the next University of Chicago contract cycle;
10. to rescind the 2004 Executive Board resolution stating that the Nominating Committee shall nominate six candidates for election to the Executive Board to fill two open slots;
11. to continue donating \$2000 to support RILM;
12. to continue SMT's membership in the American Council of Learned Societies;
13. to continue SMT's membership in the National Humanities Alliance;
14. to approve the proposed 2007 Budget, including the revised ACLS dues and server maintenance estimate;
15. to accept the recommendations of the Publication Awards Committee for our annual publications awards;
16. that members of the Publications Awards Committee should ordinarily serve two-year terms, with the chair of the committee being appointed for a third year;
17. to withdraw the proposed Bylaws revisions from the 2006 Business Meeting Agenda;
18. that the SMT Graduate Student Workshop Program be authorized to offer two workshops at the 2007 Annual Meeting in Baltimore;
19. that all of the remaining funds from the SMT-25 funds be allocated for a competitive grant for "Special Conferences and Workshops." An individual conference/workshop can be funded up to a total of \$5000. The grant will be administered by the Publications Subventions Committee, which will consider applications for two rounds of competition (deadlines March 15, 2007 and September 15, 2007).

—Nancy Rogers, Secretary

**INTRODUCING...THE PRESIDENT-ELECT**



**Justin London** (Ph.D., History and Theory of Music, University of Pennsylvania, 1990; M.M., Music Theory, and B.M., Classical Guitar, Cincinnati College-Conservatory of Music, 1986 and 1982) is Professor of Music at Carleton College, where he has taught since 1989. His teaching and research interests include Rhythm and Meter, Music Perception and Cognition, the History of the Delta Blues, and Musical Aesthetics. He has published articles, reviews, and review-essays in a wide range of journals, including *In Theory Only*, *Music Theory Online*, the *Journal of Music Theory*, *Music Theory Spectrum*, *Music Perception*, *Musicae Scientiae*, the *Journal of the American Musicological*

*Society*, and the *Journal of Aesthetics and Art Criticism*. He is the author of the main entry on "Rhythm" in the revised *New Grove Dictionary of Music* (2001), and he has contributed chapters to the *Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge University Press, 2002) and the forthcoming *Music and Gesture*, ed. Anthony Gritten and Elaine King (Ashgate, 2006). His book *Hearing in Time* (Oxford University Press, 2004) is a psychological and cross-cultural study of musical meter. Professor London was co-chair of the 2005 Mannes Institute for Advanced Studies in Music Theory on the subject of "Rhythm and Temporality" and will be one of the guest professors at the 2007 International Orpheus Academy for Music and Theory on "Tempo, Meter, Rhythm: Time in Music after 1950." He spent the 2005-6 academic year at the Cambridge University Centre for Music and Science under the auspices of a UK Fulbright Foundation Distinguished Scholars Lecturing/Research Grant, where he pursued joint research with Dr. Ian Cross. Professor London has served on the Executive Boards of the Society for Music Perception and Cognition and Music Theory Midwest. He has served the SMT as one of the founding editors of *MTO* (1992-98), as a Member-at-Large of the SMT Executive Board (2000-2003), on the *Music Theory Spectrum* editorial board (2003-5), and as the chair of the SMT Bylaws Committee (2004-6).

## FROM THE VICE PRESIDENT



For the 2006 rounds of subvention competition (March 15 and September 15), I was pleased to chair a committee comprised of Thomas Christensen, Judy Lochhead, Rebecca Leydon, and David Temperley. Judy and David just completed their terms, and I want to thank them for their invaluable contributions. As a result of the September 15 competition, two applications were awarded. The recipients were Dr. Alexandra Pierce, for her book, *Deepening Musical Performance and Interpretation through Movement*, to be published by Indiana University Press, and Dr. Martha Hyde, for a collection of essays dedicated to John Clough, co-edited by Martha Hyde, Jack Douthett, and Charles Smith, entitled *Music Theory and Mathematics: Chords, Collection, and Transformations*, to be published by the University of Rochester Press. Since Dr. Pierce's application was for a book in my series, I recused myself from the decision-making process. There were no applications in 2006 for the SMT-25 grant for innovative conferences or workshops. This program has been extended for one last round of competitions (deadlines **March 15** and **September 15**), with the intention of awarding the remaining funds from the SMT-25 program. An individual conference/workshop may be funded up to a total of \$5000; please review the guidelines on the SMT Web site. Thank you to all who contributed to SMT-25.

As liaison to our Interest Groups, I am delighted to report the establishment of the Music and Disabilities Group (our tenth interest group!), led by Joseph Straus and represented at our annual breakfast by Jennifer Iverson, who noted plans to address accessibility issues at future conferences. One goal of the Society is to have links from the SMT Web page to all the individual Web sites of these groups. At our breakfast, representatives from these groups joined representatives from the Diversity, Professional Development, and the Status of Women standing committees in a productive exchange of activities and plans, including ideas for possible joint session proposals. (An important reminder: any budget requests for proposed special sessions or regular interest group meetings must be pre-approved by the Executive Board.) We will continue to attempt to schedule the interest group meetings so that shared constituencies do not overlap, but this is becoming increasingly difficult.

As liaison to our Regional Societies, as well as other nation's societies, I hosted representatives for another breakfast at which they shared their past programs and future plans (see elsewhere in this Newsletter for details). Here, I will mention only two items relating to our European friends. The German Society for Music Theory was represented by Jan Phillip Sprick, whose essay on last year's meetings of our respective societies appears on the Web site for their journal, the *Zeitschrift für Gesellschaft der Musiktheorie*. His essay, "Historie versus Systematik? – Die Kongresse der GMTH und SMT in Hamburg und Boston im Herbst 2005," addresses the historical/systematic divide still evident between our two societies and summarizes a large number of papers, including plenary papers given by Larry Zbikowski and myself on cognitive and semiotic approaches at the German society's meeting in Hamburg in October 2005. Please note the joint meeting of the European music theory societies in Freiburg planned for October 2007. I encourage our members to consider submitting to this international conference and to inform me of any other international links which may be relevant to our Society.

—Robert Hatten

### 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 Manager: [lvh@msu.edu](mailto:lvh@msu.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 homepage or send an e-mail message to the list managers.

## Society for Music Theory 2007 Committees, continued

### *Music Theory Online*

#### Editorial Board

Michael Buchler  
Norman Carey  
David Cohen  
Nora Engbretsen  
Joel Galand  
Kevin Korsyn  
Rebecca Leydon  
Scott Murphy  
Richard Parncutt

#### Bylaws Committee (Ad hoc)

Justin London, chair  
Richard Cohn  
Janna Saslaw  
James Webster  
Victoria Long, ex officio

#### Local Arrangements

Baltimore (2007)  
Paul Mathews, chair  
[mathews@jmu.edu](mailto:mathews@jmu.edu)  
Nashville (2008)  
Melanie Lowe, chair  
[Melanie.Lowe@Vanderbilt.edu](mailto:Melanie.Lowe@Vanderbilt.edu)

#### Graduate Student Workshop Program (Ad hoc)

Joseph Straus, chair  
Wayne Alpern (Admin. Director)  
Gretchen Horlacher  
Peter Kaminsky

#### Legal Advisor

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

### Future SMT Meetings

- 2007 November 15-18  
Baltimore, MD  
(solo meeting)
- 2008 November 6-9  
Nashville, TN  
(joint meeting with AMS)
- 2009 November 11-15  
Montréal, Québec  
(solo meeting)
- 2010 November 4-7  
Indianapolis, Indiana  
(joint meeting with AMS)

**SOCIETY FOR MUSIC THEORY**  
**Abbreviated Statement of**  
**Revenues, Expenditures, and**  
**Changes in Fund Balance**  
**10/30/05 – 10/28/06**

**Revenues:**

Income from UCPress*	\$48,486.80
Interest and miscellaneous income	<u>2,399.00</u>
<b>Total revenues</b>	<b>\$50,885.80</b>

**Expenditures:**

Newsletter	4,645.69
Music Theory Online	3,978.00
Grants and awards	6,229.35
ACLS, NHA, and RILM	3,111.00
Conference expenses (primarily program committee)	4,637.24
Liability insurance	422.00
Executive Director	23,965.00
Secretary	822.72
Treasurer	<u>1,189.18</u>
<b>Total expenditures</b>	<b>\$49,000.18</b>

**Summary:**

Total revenues	\$50,885.80
Total expenditures	<u>49,000.18</u>
Revenues minus expenditures	\$1,885.62
Additional income anticipated (Seattle and Boston proceeds)	12,241.00
Last year's shortfall	\$-18,598.46
Recovery lags by	\$4,471.84

**\*UCPress transactions:**

Total income	+159,501.99
Production costs	-56,471.92
Promotion and membership services	-6,692.68
Press fee	-47,850.60
UC computational error	<u>+.01</u>
Amount paid to SMT	\$48,486.80

<b>TOTAL WORKING ASSETS</b>	<b>\$77,683.76</b>
<b>TOTAL in SMT-25</b>	<b>\$9,400.76</b>

The full fiscal report for the Society, 2005-2006, is available from Claire Boge and was distributed at the business meeting in Los Angeles.

**PUBLICATIONS COMMITTEE**

2006 has been a major year of transition for two of our Society's publications. Henry Klumpenhouwer assumed the mantle of editor of *Music Theory Spectrum* in February, while Jeff Perry took over as reviews editor of *MTO*. The Newsletter which you are now reading also marks the editorial debut of Joseph Kraus. All three editors have landed solidly on their feet in their new positions, and we look forward over the next few years to working closely with them.

I am happy to report that the number and quality of submissions to our publications remain robust. For the most recent year, *Music Theory Spectrum* under the dual stewardship of Henry and Brian Alegant (in his final year as editor) received 46 article submissions, of which 9 were accepted for publication (about an 19% acceptance rate, which is on par with previous years). At the moment, there are another dozen articles or so that have been submitted to readers for evaluation. Topics of papers submitted fall into the following rough categories (numbers represent submissions and acceptances, respectively): history of theory (3/1), pedagogy (1/0), aesthetics/philosophy/cognition (7/4), tonal theory/analysis (12/2), mathematical modeling/transformation theory (9/1), 20th-century music (10/1), ethnomusicological (1/1), and popular music (3/0). There were 31 submissions by male authors, and 15 by female authors, with the acceptance rate almost even in terms of gender balance (5 of the accepted authors were male, 4 female). Less happily, the number of authors defined as "senior scholar" was overwhelmed by the number of younger faculty publishing articles (only 7 of the 46 authors were so defined).

In his capacity as editor, Henry is considering adding a new feature to the journal that we are tentatively calling "research notes." This will allow for shorter, well-focused articles dealing with some limited analytical, historical, or technical issue. At the same time, we will be seeking to expand the international scope of *Spectrum* by including some board members from outside of North America, as well as by soliciting more contributions by foreign scholars. Finally, we will be modifying slightly our citation style for footnotes (adopting a full author-date system) to bring our journal more into line with our peer publications. Please watch for changes in the "Information for Contributors" printed in the inside back cover of your *Spectrum*.

*Music Theory Online*, our Society's electronic journal, continues to grow under the leadership of Tim Koozin. A major crash of our server over the summer caused a temporary disruption to the production and delivery of *MTO* (more about this in the report from the Networking Committee published on page 10 of this Newsletter). But we are working energetically to find a permanent solution so as to avoid any repeat of this problem in the future.

Once again, there were a record number of article submissions to *MTO* for 2006 (39 as of September). Of these 39, 19 were accepted for publication, with six authored by female scholars. The distribution of topics submitted (and accepted) breaks down as follows: post-tonal analysis (8/2), tonal analysis (6/2), transformational theory (5/1), history of theory (5/1), popular music (4/1), performance and analysis (3/1), pedagogy (2/0) and film music (2/1).

Finally, the Newsletter you are now reading is undergoing some major changes in content and formatting. With the growth of online information, we will be cutting back on the number of announcements (conferences, fellowships, etc.) printed in the Newsletter, and instead make sure that all this information is easily available to members accessing either *MTO* or the Society's Web page. We want the Newsletter to focus instead upon news related directly to our Society and its members. At the same time, we hope to enliven future issues with some new features, including news reports, profiles, interviews and opinion pieces.

—Thomas Christensen

**SMT NOMINATIONS**

For the 2007 election, the Nominating Committee will select candidates for the positions of Vice President and two members of the Executive Board. To suggest nominations for these posts, contact David Bernstein (davidb@mills.edu). Self-nominations are quite acceptable. The deadline is March 15, 2007.

**Contacting the Society**

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## 2006 PUBLICATION AWARDS

The 2006 SMT **Wallace Berry Award**, designated for a distinguished book published in the three-year span 2003–05, was awarded to Anna Maria Busse Berger, for her book *Medieval Music and the Art of Memory*, published in 2005 by the University of California Press. This study approaches the early history of



music theory from an exciting new direction. Separating the products of the first stages of Western Music from the later notion of “works” fixed in a generally agreed-upon notation by “(great) composers,” the study instead views this music as the communal property of musicians, transmitted both orally and in written form—a mode of transmission in which the role of memory dominated. The book begins by demonstrating that the ground-

rules for study of medieval and Renaissance music that developed in the early twentieth century were heavily (and adversely) influenced by Beethoven scholarship of the late nineteenth, and that we have yet to break completely free of them. It goes on to show that Carolingian efforts to categorize the chant repertoire were likely undertaken to facilitate memory, and that the various disciplines of music theory proper that developed subsequently can be interpreted quite convincingly in a similar vein. Drawing on recent work on the history of medieval pedagogy, as well as psychological studies of memory, the book ultimately takes on the all-important question of how complex polyphony could be composed mentally. In attempting to reconstruct the extraordinary interplay of writing and memory that characterized the mental life of the medieval musician, the author inspires new wonder at what the human mind can achieve with only the most minimal technological assistance.

The 2006 **Outstanding Publication Award**, designated for a distinguished article, was awarded posthumously to Anthony Pople, for his article, “Using Complex Set Theory for Tonal Analysis: An Introduction to the *Tonalities* Project,” which appeared in Volume 23 of *Music Analysis*. This article is, in one sense, at least, merely an introduction to an enormous project of extraordinary scope and complexity, a project left incomplete when its author died before he could move beyond its initial stages. Even in its unfinished state, however, the *Tonalities* Project holds out the promise of an astonishingly powerful analytical technique—one that persuasively engages the difficult borderline music of the early 20th century. The author lays out an exhaustive mechanism for objectively characterizing the interaction of chord and gamut, in a pioneering attempt at computational modeling—all in the spirit of emphasizing the continuity rather than the ambiguity and difficulty of this formidable music.

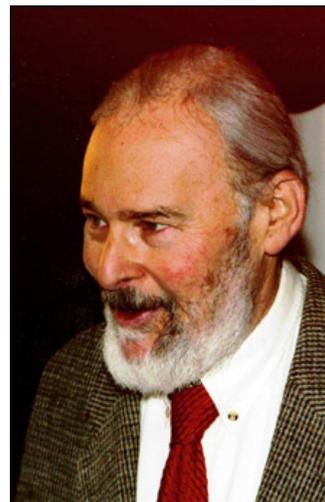


The 2006 **Emerging Scholar Award**, designated for a book or article published within five years of the author’s receipt of the Ph.D., was awarded to David Carson Berry, for his article, “The Meaning(s) of ‘Without’: An Exploration of Liszt’s Bagatelle ohne Tonart,” which appeared in Volume 27, Number 3 of *19th-Century Music*. This careful and detailed analytical study, of a single piece with a tantalizing title, places the music within the framework of 19th-century musical thought, in particular the evolving theories of chromaticism that would eventually lead to Schoenberg’s radicalism and beyond. The author shows that Liszt’s “Bagatelle without Tonality” is not so much “without tonality” as a piece without the fulfillment of a tonic. In doing so, he makes a telling contribution to what many consider the central story of music theory: the story of the circumvention of tonality.

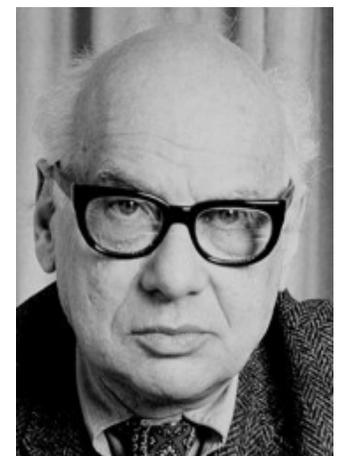


Two authors were also recognized with **Special Merit Citations** this year. The first was awarded posthumously to David Lewin, for his book, *Studies in Music with Text*, published by Oxford University Press in January of 2006. David Lewin’s great gift was his ability to connect sophisticated mathematics to musical experience in ways that were deeply compelling, never losing

sight of either the music or the experience. This final volume of his writings demonstrates the breadth of his interests as well, not only in music, but in those words set by a variety of composers and the ways their music interacts with text. These essays, like so much of his work, display both his theoretical brilliance and his sensitivity to the individuality of the texts and music he examines. Most significantly, they are imbued with his unflinching dedication to, and abiding love for, the acts of making and understanding music.



A second **Special Merit Citation** is awarded to Milton Babbitt, for *The Collected Essays of Milton Babbitt*, a collection assembled by an editorial team headed by Stephen Peles, and published in 2003 by Princeton University Press. Milton Babbitt’s extraordinary influence on the discipline of music theory is undeniable. More than any other American musician of his generation, he grappled with profound central questions in the composition and apprehension



of music and the relationship between scientific precision and musical expression. Whole areas of the theoretical landscape would be essentially barren were it not for his ground-breaking researches into set theory, serialism, electronics, and the music of Bartók, Stravinsky, and, of course, Schoenberg. The collection of all of his short writings into one volume is irrefutable evidence that this is, indeed, one of the most powerful and distinctive voices of 20th-century music; the effect is, quite literally, breathtaking.

These awards were announced and presented by Charles J. Smith, the chair of the SMT Publication Awards Committee, at a special ceremony on Saturday, November 4, 2006, at the Annual Meeting in Los Angeles. The other hard-working members of the committee were Julian Hook, Fred Lerdahl, Andrew Mead, Lynne Rogers, and Robert Wason.

—Charles J. Smith

## 2006 PROGRAM COMMITTEE

The SMT 2006 Program Committee consisted of Henry Martin (Rutgers University-Newark), chair, Candace Brower (Northwestern University), William Caplin (McGill University), ex officio, Nora Engebretsen (Bowling Green State University), Peter Kaminsky (University of Connecticut), Nancy Rao (Rutgers University-New Brunswick), and Miguel Roig-Francolí (University of Cincinnati).

When the Committee met in Los Angeles March 10-12, 2006, we considered 191 regular submissions and 8 special sessions. From the 191 regular submissions, we accepted 55 for regular sessions (29%). Six papers were also accepted for poster sessions; counting these, there was a total of 61 accepted papers (32%).

Of the eight special session proposals, four were non-anonymous submissions of unusual format and needed to be treated as groups, while the other four contained individual, anonymous submissions. Of the eight, we accepted four: two of special format (History of Theory and Performing Mozart) and two with regular papers (Jazz and Music Informatics). In addition, we scheduled three sessions for groups that had been guaranteed slots at the conference: the Committees on the Status of Women, on Diversity, and on Professional Development.

I extend my heartfelt thanks to all the members of the committee. Further details on the statistical breakdown of submissions will be posted on the SMT Web site.

**Proposers by Gender** (regular submissions only, including papers accepted as poster sessions)

	<b>Male</b>	<b>Female</b>	<b>Total</b>
Submitted	159 (77%)	47 (23%)	206 *
Accepted	53 (76%)	17 (24%)	70 **

\*includes 10 proposals with multiple authors. Of these, there were 25 total authors of which 3 were women (12%).

\*\*includes 6 proposals with multiple authors. Of these, there were 15 total authors of which 3 were women (20%).

—Henry Martin

## 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. The two issues of multiculturalism and diversity continue to be at the forefront of higher education today as

institutions encourage their faculty to diversify the classroom and to expand the humanities curriculum beyond the Western canon. During the Society's recent meeting in Los Angeles, we presented a three-hour special session on Saturday evening, November 4.

Our paper session, entitled "Collisions, Mashups, and Trajectories: New Intersections in the Analytic Landscape," was chaired by Diversity Committee member Philip Ewell, with comments on each paper from Adam Krims, respondent. The four papers in the session presented varying approaches to "location" in music by examining different repertoire and reflecting on the ramifications of locating music in something other than its abstract being. By exploring music as a deeply located cultural product, we presented an effort to expand the scope of current music-theoretical research to allow for a more nuanced consideration of what it means to produce, enjoy, and think about music. Listening to different analytical angles on music, ranging from a vocal software emulation of a Celine Dion performance, to an original mashup of various recorded versions of *The Lion Sleeps Tonight*, to trenchant analyses of rap classics from Grand Master Flash, Tupac Shakur and Eminem, and to an examination of music from the Japanese avant garde of the early sixties—all in the same paper session—was quite an experience!

Our Los Angeles paper session, and the special sessions presented at the past several SMT meetings, addressed one side of our dual mission—to promote an expansion of the analytical landscape. For the next few conferences, however, we plan to switch to the other side of the diversity coin and concentrate on addressing minority issues within our field. In Baltimore next fall, we will present a panel discussion entitled "Ethnic Diversity in Music Theory: Voices from the Field," featuring four experienced scholars who identify themselves as members of visible minorities. The following year, in Nashville, we'll present the panel, "Diversity in the Music Theory Classroom," which will address more specific, pedagogically related issues.

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, travel grants for scholars residing outside North America. Theorists belonging to an ethnic minority (defined here on the basis of the majority of current SMT members) were invited to apply for one of our Minority Travel Grants; up to five (5) can be awarded. Furthermore, theorists who reside outside the United States and Canada are invited to apply for an International Travel Grant; this year we awarded two grants.

We received twelve applications from graduate students and junior faculty during September, 2006. In our evaluation process for the minority travel grant, we continued to focus primarily on the applicant's interest, focus, and potential contribution to the Society in the future, rather than on financial need alone. The list of this year's recipients includes young Japanese, African-American, Chinese-Canadian, and Turkish-Canadian music theorists, and scholars from Israel and Germany. Minority travel grants were awarded to Miki Kaneda, Klansee Reynolds, Melissa Wong and Mustafa Bor, and international travel grants went to Tamara Balter and Jan Philipp Sprick.

Specific guidelines for these grants may be found on the Committee on Diversity "Travel Grants" page on the SMT Web site, or by contacting the chair, Fred Bashour, [dufaydigital@wildblue.net](mailto:dufaydigital@wildblue.net) or 413.548.9881.

We have also activated our Diversity Committee Affiliates electronic listserv for students and faculty interested in issues of diversity. This could include members who identify themselves as part of a visible minority, or others who would like to help increase the Society's presence in this area. Simply visit the Diversity Committee's home Web page, <http://www.societymusictheory.org/index.php?pid=89>, for logon instructions. See you online!

—Frederick J. Bashour

### COMMITTEE ON PROFESSIONAL DEVELOPMENT

The Committee on Professional Development (CPD) sponsored four special events at the 2006 Annual Meeting in Los Angeles: (1) a special session entitled "Mid-Career Renewal," which included presentations by five distinguished panelists (Maureen Carr, Steve Larson, Joel Lester, Elizabeth West Marvin, and Severine Neff); (2) a forum for one-on-one critiques of c.v.'s and cover letters by six qualified reviewers (David Headlam, Richard Nelson, Lynne Rogers, Kristen Taavola, Pieter van den Toorn, and Keith Waters); (3) the conference guides program, which successfully paired seven newcomers to the national meeting with more experienced conference-goers; and (4) a breakfast reception for graduate students, which was well attended.

The CPD will offer the same four sponsored events at the 2007 Annual Meeting in Baltimore. The proposed special session topic for next year is "Presenting at a Conference." The CPD is seeking volunteers to serve as panelists on the special session, c.v. reviewers, and conference guides for next year. I encourage all veteran conference-goers who will be in attendance at the 2007 national meeting to consider volunteering by checking the appropriate box on the conference registration form next fall.

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, a person may simultaneously volunteer as a mentor while requesting to receive assistance with their own career concerns from another mentor. Any society member may sign up for mentoring from either program or both programs simultaneously. A link to the CPD mentoring form can be found on the SMT-CPD Web page, accessible by following the links to "Administration" and then "Committees," or may be obtained directly from the chair of the CPD mentoring program subcommittee.

The CPD administers an SMT-sponsored listserv specifically for graduate students and first year faculty. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, the job application process, or other related concerns without the questions or comments being shared with the entire membership as they might on the SMT-list. The CPD-list is moderated by the CPD student-members with administrative assistance provided by a full-time committee advisor. To subscribe, send a message to [CPD-List@societymusictheory.org](mailto:CPD-List@societymusictheory.org) with the following line in the body of the message: "subscribe cpd-list <FirstName> <LastName>." (To unsubscribe send a message to the list address with the following line in the body of the message: "unsubscribe cpd-list <FirstName> <LastName>.")

Three members of this committee have concluded their terms of service. On behalf of the remaining members of this committee, I wish to thank Gretchen Foley, Áine Heneghan, and David Smyth for their effort and dedication on the Committee for Professional Development. I, too, am rotating off as chair of this committee. I'd like to thank all those with whom I've had the privilege to serve over the previous three years of my term, and I wish to welcome warmly Maureen Carr, who is commencing her three-year term as chair of this committee.

Any society member with questions regarding any of the fore-mentioned CPD-sponsored events and services, suggestions for possible new initiatives, or any member interested in participating as a volunteer for one of the listed events at the 2007 Annual Meeting is encouraged to contact Maureen Carr ([mac4@psu.edu](mailto:mac4@psu.edu)) or any other member of the committee.

—John D. Cuciurean

### COMMITTEE ON THE STATUS OF WOMEN

The CSW has enjoyed a productive and active year. The CSW conference session in Los Angeles was devoted to the topic "The Subject of Musical Inquiry." This lively, thought-provoking, and well-attended session included participation by five panelists—Karen Fournier, Heather Laurel, Marianne Tatom Letts, Daniel McConnell, and Emily Wilbourne—and an invited respondent, Naomi André. In their papers the panelists considered several musical case studies and collectively explored critical, political, sociological, and technological aspects of the topic. Following the presentations, Naomi André provided analysis and commentary, which led to an extended discussion period involving both the audience and panelists.

Planning for the 2007 SMT meeting in Baltimore is well under way, with a session focused on the problem of sexual harassment in the university workplace. As well as reporting on personal accounts of harassment within the music theory community, the session will include university administrative and legal perspectives and will present strategies and resources for dealing with harassment. To gather personal data on sexual harassment within the music theory community, we are inviting testimonials from SMT members, with a guarantee the stories will be used anonymously. Anyone interested in participating in our session in any way should please contact a current Committee member, whose e-mail addresses are available on the CSW Web page.

One of the most valuable services the CSW offers female members of the SMT community is our conference proposal advising program, in which we pair junior faculty members and graduate students with senior theorists who provide advice and guidance in the preparation of conference proposals. In 2006 we had a 70% success rate in mentored proposals being accepted for the SMT conference in Los Angeles. The advising program is gaining momentum, and we expect rising rates of participation and ongoing success in future years. We would encourage anyone interested in the program, either as a mentor or a mentee, to contact us. Information can be found on the CSW Web site, accessible through the main SMT Web site.

Members of the CSW had serious concerns about the by-law amendment proposed by the Executive Board in 2006 and perceived the amendment in its original form to be potentially detrimental to this and other standing committees. After much discussion within the CSW and its affiliates, feedback was given to the Board and revisions to the amendment were proposed.

The Committee continues to have a strong interest in this issue and is optimistic that there will be a satisfactory outcome in the coming year.

The CSW continues to serve the music theory community by sending out guidelines for interview questions to institutions conducting music theory searches in the US and Canada. We are also in the process of overhauling our Web site and updating our online resources.

Five members of the Committee on the Status of Women have reached the end of their terms of service. Special thanks to the outgoing Chair, Lori Burns, for her leadership over the past two years, and to Ellie Hisama, Heather Platt, Deborah Rifkin, and Joe Straus, whose collective contributions to the CSW have been great, not only in terms of their involvement in our activities and programs, but also in terms of shaping the identity of the CSW. A warm welcome to new committee members Deborah Burton, Áine Heneghan, Harald Krebs, and Kristin F. Wendland.

—Brenda Ravenscroft

## NETWORKING COMMITTEE

As many members know, there were a number of problems with the SMT mailing lists through Spring and early Summer of 2006, which led to both the SMT-Announce and SMT-Talk lists being off-line for extended periods of time. Through the work of Richard Plotkin (a graduate student in music theory at the University of Chicago) and John Lato (a graduate student in composition at the University of Texas-Austin School of Music, who takes care of technical matters for the School) we were able to get the server stabilized, and as I write this we are installing software which should help keep our networking services reliable. The software upgrade will also help us to deal with problems related to e-mail spam, which were the principal cause of our server outages.

I draw members' attention to the announcements section of Music Theory Online (accessible through the home page of MTO at <http://mto.societymusictheory.org>), which will soon be linked to the main SMT Web site. Members will find up-to-date announcements on job postings, upcoming events, calls for papers, new books and dissertations, as well as online forms for the submission of their own announcements.

In the coming year we hope to develop, in cooperation with the University of California Press, a "member services" section of the Web site. This portion of the site, when it is implemented, will feature online access to Music Theory Spectrum, links for online voting, and online conference registration, and will be available to current members of SMT.

I would like to acknowledge the contributions of David Neumeyer and David Hainsworth, who are rotating off the Networking Committee. (David Hainsworth served in a position analogous to that of John Lato, helping to keep the SMT server operational.) I welcome new members Per Broman, Gavin Chuck, and John Lato, who will join the current members of the committee to insure that our networking resources respond to and reflect the needs of our membership.

—Lawrence Zbikowski

## RILM ABSTRACTS OF MUSIC LITERATURE

The abstracts distributed via RILM are processed by approximately fifty national RILM offices throughout the world. The US-RILM office is located at Cornell University. It is a small

operation, staffed by one person twenty hours per week, plus a group of volunteers who write abstracts when authors have failed to do so. Funding for this office, largely devoted to the staff member's salary, is dependent upon annual contributions from seven academic and library organizations including AMS, MLA, and a contribution from SMT that covers approximately 10% of the budget. Current initiatives supervised by the Governing Board, on which I serve as SMT representative, include extending the scope of pre-1967 publications available on RILM (supported by an NEH grant to locate and abstract articles in pre-1967 Festschriften) and increased coverage of music-related articles in non-music journals. At the international level, the current hot topic is whether to continue with the paper edition of the abstracts, or instead to focus all resources on the more current and user-friendly electronic environment now available via subscription. SMT members are encouraged to search the RILM database for their own published works to confirm that the coverage is complete. Submissions can be made at [www.rilm.org](http://www.rilm.org).

—David Damschroder

## NEWS FROM THE INTEREST GROUPS

The new Interest Group on **Disability and Music** held an organizational meeting at the Los Angeles conference. The Group seeks both to foster scholarship on disability and to advocate for practical solutions to problems that confront scholars and students with disabilities. For the coming year, we will be working on five issues:

1. **Conference accessibility.** We will seek ways of making SMT (and AMS) conferences more accessible to scholars who currently attend, scholars who would attend if accessibility were improved, and scholars who are unable to attend. We designated a small group (Michael Beckerman, Maria Cizmic, Neil Lerner, and Laurie Stras) to work further on these issues with the goal of making formal recommendations to the Executive Boards of AMS and SMT some time early in 2007.
2. **Disability in the music classroom.** We will seek to provide additional resources to teachers attempting to accommodate students with disabilities in the classroom. We agreed to create a Web site with links to existing resources, sample instructional materials, and a searchable database of information keyed to specific disabilities and issues. Dave Headlam and Jennifer Sadoff-Auerbach agreed to work on this project.
3. **Liaison with other groups.** We discussed the importance of creating ties with existing groups in AMS and SMT to make sure they are aware of our concerns, including the AMS Committee on Career Development, the SMT Committees on Diversity and Professional Development, the AMS Council, and the AMS and SMT Boards.
4. **Special session at AMS/SMT in Nashville 2008.** We agreed to plan a special session with the working title "Disabled Hearings." Under that rubric, we would seek papers that deal with different modalities of perception and that not only address but include actual performance. We also agreed that whatever session we sponsor should be a model of accessibility.
5. **Meeting at SMT in Baltimore 2007.** As part of our meeting in Baltimore, we are planning a workshop/seminar devoted to current scholarship on music and disability.

If you would like more information on any of these initiatives, or if you would like to assist in any way, please contact Joseph Straus (jstraus@gc.cuny.edu). If you would like to join the Interest Group on Music and Disability, please sign up for our listserv: DISMUS-L-request@GC.LISTSERV.CUNY.EDU

At the 2006 SMT Annual Meeting in Los Angeles, the **Music Cognition Group** (MCG) hosted a roundtable discussion of the introduction and Chapter 4 of David Temperley's *The Cognition of Basic Musical Structures* (Cambridge, MA: MIT Press, 2001). The author, who won SMT's Emerging Scholar Award for this book, was present and joined in the discussion.

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). 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).

The **Music Informatics Group** is open to anyone interested in the use of information technology in music theoretic research. The group sponsored a special session at the Los Angeles meeting featuring papers by Eleanor Selfridge-Field, Cory McKay and Ichiro Fujinaga, and Leigh VanHandel, with a response by David Huron. The group hopes to submit a proposal for another special session for the 2007 meeting. A steering committee has been formed to help with long-term planning for the group. Members include Aleck Brinkman, Ichiro Fujinaga, Dave Headlam, Eric Isaacson, Eleanor Selfridge-Field, David Temperley, and Leigh VanHandel. The group's Web site includes information on how to subscribe to its e-mail list: [theory.music.indiana.edu/smtmig](mailto:theory.music.indiana.edu/smtmig). Eric Isaacson (isaacso@indiana.edu) is the contact person for the group.

The twelfth meeting of the **Jazz Interest Group** (SMT-Jz) took place on Friday, November 3, 2006, during the AMS/SMT Annual Meeting in Los Angeles. The interest group had proposed a special session involving the Miles Davis album *Kind of Blue* (and modal jazz) to the SMT 2006 Program Committee. The proposal, with individual submissions by Keith Waters, Jason Titus, and Robert Wason, was accepted by the Program Committee and combined with an independent submission by Ben Givan to create a regular daytime session that took place on Saturday, November 4. Steve Strunk was the session chair. We thank Keith Waters, who wrote the overall interest group proposal.

James McGowan has set up a Web site for SMT-Jz, residing at <http://www.societymusictheory.org/index.php?pid=181>. We thank James for his efforts! A current project is to expand the site with a jazz theory bibliography based on prior work by Kent Williams and Henry Martin. Kent volunteered to work with James on implementing this database, which will be based on the Wikipedia model: anyone may add entries.

After the business portion of the meeting, the group turned to a discussion of reharmonization. Henry Martin assembled a handout on techniques, drawn from publications by Robert

Rawlins, Nor Eddine Bahha and Steve Strunk, and offered a reharmonization of "Come Rain or Come Shine" (Arlen-Mercer).

Next year, at the Baltimore 2007 SMT meeting, the interest group plans to pursue a topic in harmonic theory, in particular, discussing the applicability of recent work by Daniel Harrison and Kevin Swinden to jazz harmony. Henry Martin, Steve Larson, and Keith Salley will decide on a piece with relevant harmonic features; Henry will work up an analysis based on the Harrison-Swinden techniques while Steve will offer a more conservative reading.

The SMT-Jz Award for Jazz Scholarship was not given for 2006, and in fact no one has yet won an award. Kent Williams is chair of the 2007 Award Committee, which will include Bob Wason and Steve Block. Nominations for the 2007 award should be forwarded to Kent ([jkwillia@uncg.edu](mailto:jkwillia@uncg.edu)). See the SMT-Jz Web site for complete guidelines and details regarding eligibility.

Henry Martin, chair of SMT-Jz, can be reached at [martinh@andromeda.rutgers.edu](mailto:martinh@andromeda.rutgers.edu). To be added to the SMT-Jz listserv, visit our Web site or contact Steve Larson ([steve@uoregon.edu](mailto:steve@uoregon.edu)).

At the Los Angeles meeting, the **Performance and Analysis Interest Group** (PAIG) sponsored a special joint SMT/AMS session entitled "Performing Mozart." We are grateful to our three distinguished presenters, Jaap Schröder, Joel Lester, and Robert Levin, for a varied and stimulating exploration of analyzing and performing Mozart's music. Thanks are due to Janet Schmalfeldt and William Rothstein for shepherding the proposal through the submission process, and to SMT, AMS, Harvard University Music Department, UCLA Music Department, Elisabeth Le Guin, and Eric Wang, for their financial support of the session.

In Los Angeles, Daphne Leong was acknowledged for her successful and energetic leadership as she ended her two-year term as founding chair of PAIG. The incoming chair is David Kopp. Future planning is focused on several topics. For the 2007 SMT solo meeting, PAIG's tentative plan is for an informal session on the relationship of analysis to live performance, with the potential involvement of a major archive of historical piano recordings located near the conference site. For the 2008 joint meeting with AMS, PAIG will focus on the relation of theory and analysis to performance of twentieth-century music, likely in conjunction with the milestone birthdays of one or more eminent composers that year. There was also interest in hosting or co-sponsoring a conference either in association with an SMT national meeting or independently.

For more information on PAIG, see our Web site, accessible via the SMT homepage > Resources > Interest Groups. To join the PAIG e-mail list, contact Jan Miyake ([Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)). For further questions, contact David Kopp, Chair ([dako@bu.edu](mailto:dako@bu.edu)).

During the recent meeting of the **Music Theory Pedagogy Interest Group** in Los Angeles, Mary Arlin, acting in her capacity as Chair of the Editorial Review Board of the Journal of Music Theory Pedagogy, presented the Gail Boyd de Stwolinski Award for Lifetime Achievement in Music Theory Pedagogy and Scholarship to Mary Wennerstrom (Indiana University). Needless to say, Mary was delighted to receive this prestigious award and gracious in her acceptance. When President Caplin announced this honor at the SMT business meeting, she received a lengthy standing ovation.

Our discussion of topics for a special session at next year's conference coalesced around the idea of a theory-teaching master class. Gary Karpinski (UMass–Amherst), Joel Phillips (Westminster Choir College of Rider University), Nancy Rogers (Florida State University), and Jean Hellner (Concordia College) agreed to serve on a committee that will plan and propose this session. Ideas for future conferences include collaborating with the Popular Music Interest Group for the 2008 meeting in Nashville and proposing a session on counterpoint pedagogy for the 2009 conference in Montréal. The Music Cognition Group has also expressed interest in collaborating with us.

Jennifer Sterling Snodgrass (Appalachian State University) is looking for members to help develop content for our group's Web site. Anyone willing to help in this project should contact her at [snodgrassjs@appstate.edu](mailto:snodgrassjs@appstate.edu). Our group maintains an e-mail list to facilitate communication and promote discussion of pedagogical issues. SMT members who wish to subscribe should send an e-mail message to J. Kent Williams ([jkwillia@uncg.edu](mailto:jkwillia@uncg.edu)).

At its session in Los Angeles, the **Music Philosophy Interest Group** took an in-depth look at a philosophical work dealing with the topic of repetition—Gilles Deleuze's *Difference and Repetition*—and discussed its ramifications for music and music theory today. The group heard presentations on the subject by professors Brian Hulse (College of William and Mary), Judith Lochhead (SUNY Stonybrook), Martin Scherzinger (Princeton University), and John Rahn (University of Washington). The presentations (and the ensuing discussion) were a remarkable success; as a result, the philosophy group will continue its study of Deleuze at next year's meeting, this time looking at Deleuze and Felix Guattari's *A Thousand Plateaus*, a philosophical work that engages the topic of music more directly.

There were two other items from our meeting. First, Professor Justin London (Carleton College) brought up the idea of a joint meeting with the American Society of Aesthetics for a future SMT conference. Second, we hope to reinstate our music philosophy Web forum, which has recently been under construction. Until then, all correspondence will be over e-mail. If you would like to be on the e-mail list, please contact John Koslovsky at [jkoslovs@mail.rochester.edu](mailto:jkoslovs@mail.rochester.edu).

The goals of the Music Philosophy Interest Group are: (1) to promote philosophical thinking of many different viewpoints in the Society for Music Theory; and (2) to broaden the scope of musical thought through a more philosophically-oriented approach. To these ends, we encourage people of the society to play an active role by proposing ideas to the group, attending meetings, and seeking an integration of the group into the broader music theory/musicology community. Ideas, comments, and suggestions are always welcome from members of the Society.

During its 2006 meeting in Los Angeles, the **Popular Music Interest Group** featured a panel discussion on popular-music pedagogy. Panelists John Covach, Tim Hughes, Fred Maus, Eugene Montague, Jocelyn Neal, and Mark Butler described the diverse ways in which they are involved in teaching popular music to undergraduate and graduate students. Each participant presented sample syllabi and assignments as examples of their approaches, and a lively discussion with audience members raised many useful questions and ideas regarding the particular challenges and benefits of teaching popular styles.

During the business portion of our meeting, members decided to propose a special session on metatheory and methodology in popular-music analysis for the 2007 conference in Baltimore. Proposals have been solicited and are currently being reviewed by a subcommittee consisting of Tim Hughes, Heather Laurel, and Eugene Montague.

The Popular Music Interest Group is dedicated to theoretical, analytical, and critical inquiries into a variety of popular-music styles. The group actively encourages scholars to address diverse popular repertoires and to disseminate research widely within the field of music theory and other disciplines. To subscribe to our electronic discussion list, visit <http://listserv.unc.edu> and use the "Search for Lists" feature to locate the "pop-analysis" list. For more information about the PMIG, visit our Web site at <http://www.unc.edu/music/pop-analysis/> or contact Mark Butler, chair ([mabutler@sas.upenn.edu](mailto:mabutler@sas.upenn.edu)).

**Scholars for Social Responsibility** (SFSR) convened for the third time during the Los Angeles SMT/AMS meeting. The session, co-chaired by Deborah Burton and Amy Engelsdorfer, focused on the study of compositions explicitly directed at particular issues of social concern. A call for papers on that subject was issued, and four papers were chosen that interpreted that topic in a variety of ways. They were: Stephanie Poxon, "His Child...Must Not Be Born": Revising Erika's Abortion Scene in Samuel Barber's *Vanessa*"; Lisa Feurzeig and John Sienicki, "Songs As Bumper Stickers: Whistling One's Political Opinions in 1790s Vienna"; Lisa Scoggin, "To Fight or Not to Fight: Michael Tippett's *A Child of Our Time* as a Case Study for Definitions of Pacifist Music"; and Ilias Chrissochoidis, "A Founding Father of Social Responsibility in Music? Handel in Georgian Britain."

A short discussion followed in which it was agreed that we would continue to create more opportunities for scholars to be of service to the community as a whole. In the past year, SFSR has coordinated efforts to help victims of Hurricane Katrina through its Web site, <http://www.freewebs.com/sfsr>. At the site, one can find links to sites that enable the donation of books, scores, recordings, and instruments, as well as financial donations to libraries in the Gulf area, or financial support for musicians and music programs.

We plan to meet in Baltimore at the next SMT conference. Information about that session will be forthcoming, on the SMT-list and on our listserv, SFSR-list. SFSR is an open forum for ideas on social responsibility of diverse kinds; we are not allied with any one group or perspective, and all opinions are welcome.

## SUMMER PROGRAM

The **Mannes Institute for Advanced Studies in Music Theory** is an independent musical think-tank dedicated to communal inquiry at the highest level of scholarship. It offers a unique opportunity for distinguished theorists and musicologists from around the world to convene outside of the conventional conference format to teach and learn from one another in a sustained, interactive, and interdisciplinary way. Instead of traditional paper presentations, the Institute conducts an integrated series of advanced workshops, roundtable discussions, and plenary sessions for forty-five scholars addressing a single subject under the guidance of a rotating faculty of experts in a particular area. Extensive prior preparation and active participation are required.

This year the Mannes Institute will convene its seventh annual program from June 24-27, 2007 (Sunday through Wednesday) on the topic of Arnold Schoenberg and His Legacy, at the Mannes College of Music in New York City. Intensive workshops of fifteen participants meeting for nine hours each will consider "Hearing and Modeling Schoenberg's Serial Works" led by Brian Alegant of Oberlin College, "Conflict, Flux, Imperfection and Schoenberg" led by Michael Cherlin of the University of Minnesota, "Schoenberg and the Relationship to the Text" led by Walter Frisch of Columbia University, "Schoenberg and the Past" led by Ethan Haimo of the University of Notre Dame, "Schoenberg as Theorist" led by Severine Neff of the University of North Carolina, and "Schoenberg's Twelve-Tone Thinking" led by Andrew Mead of the University of Michigan. The special plenary guests are Allen Forte of Yale University, discussing "Schoenberg as Webern: The Three Pieces for Chamber Orchestra (1910)," Therese Muxeneder of the Schoenberg Center in Vienna, discussing "Methodical and Historical Problems with Categorization and Systematization of Arnold Schoenberg's Oeuvre," and the winner of the Schoenberg Musical Essay Award, who will present the essay to the entire membership. The Da Capo Chamber Players with soprano Lucy Shelton will perform *Pierrot Lunaire* and Noam Sivan of Mannes College will perform the Schoenberg Piano Fragments. Communal meals, a reception, and a banquet on an historic riverboat restaurant are provided. Affordable housing is also available.

Details about the 2007 Schoenberg Institute are posted on the Institute's Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi) and periodically announced over the SMT list. Applications are submitted electronically via the Web site and adjudicated by committee. The deadline for submission is March 1, 2007. Outstanding music scholars are invited to join their peers and share in this innovative and transformative experience in collaborative learning. Inquiries should be directed to Wayne Alpern, Director, The Mannes Institute, [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com), 212.877.8350, 150 West 85th Street, New York, NY 10024 USA.

## CALLS FOR PAPERS AND ARTICLES

### MANNES MUSICAL ESSAY AWARD

The Mannes Institute announces an award for an outstanding musical essay on the topic of Arnold Schoenberg and His Legacy, the theme of this year's summer Institute from June 24-27, 2007. The winner receives a cash prize of \$250, automatic admission to the Schoenberg Institute, and presents the essay as a plenary speech before our members. Submissions may be considered for publication in a forthcoming periodical entitled *The Musical Essayist*. The essay should be approximately fifteen minutes in length, and may relate to Schoenberg in any way. Please note that this award is not for a detailed scholarly or analytical article similar to those in a professional journal, or even a paper presentation at a conference. The style is creative journalism, with emphasis on imagination, wit, charm, insight, sophistication, breadth of knowledge, and the belletristic and literary quality of the prose itself. The essay may be humorous, metaphorical, philosophical, poetic, historical, critical, and/or personal, but must engage readers and listeners in a compelling, entertaining, thoughtful, intuitive, and reflective way. The essay may have intellectual and musical content, references, and allusions, but should contain no footnotes, bibliography, or analytic examples. Established scholars (except those on this year's Institute faculty)

and doctoral students are eligible to apply. Essays may be submitted electronically to [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com), or by mail to the Mannes Theory Institute, Wayne Alpern, Director, Mannes College of Music, 150 West 85th Street, New York, NY 10024. All decisions are adjudicated by committee. The deadline for submissions is March 1, 2007. Further details are available on the Institute's Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi).

### CIM 2008

The Fourth Conference on Interdisciplinary Musicology (CIM08) will convene July 2-6, 2008 at the Aristotle University of Thessaloniki, Greece. Presented in collaboration with the European Society for Cognitive Sciences of Music (ESCOM), the International Musicological Society (IMS), and the European Seminar in Ethnomusicology (ESEM), the theme of the conference is an interdisciplinary approach to musical structure. Specific aspects of structure that may be explored include rhythm, melody, harmony, motive/theme, musical reduction, musical prolongation, and timbre. Authors may also address specific repertoires, genres, styles, or performance media. Each submission must have at least two authors who represent different disciplines (e.g., theory and performance). The deadline for abstracts is November 31, 2007. For further information on the conference go to <http://list.bowdoin.edu/pipermail/ams-announce/2007-January/000154.html>, or contact Richard Parncutt (chair of the CIM council), [parncutt@uni-graz.at](mailto:parncutt@uni-graz.at).

### CROSSCURRENTS: AMERICAN AND EUROPEAN MUSIC IN INTERACTION, 1900-2000

This international conference will take place in two parts: Harvard University, October 30-November 1, 2008; and Ludwig-Maximilians-Universität, Munich, May 7-9, 2009. The conference organizers invite papers exploring the cultural exchange between North American and European music and musicians during the twentieth century. Topics include exile and emigration, pedagogical networks, institutional exchanges, the role of technology, differing cultural hierarchies and their interactions, and cultural politics. These issues can be discussed in relation to a broad range of musical idioms—concert music, popular music, musical theater, jazz, or film music—as well as to musical scholarship and criticism. Conference languages are English and German. Authors may indicate a preference for presenting in Cambridge, MA or in Munich, but the conference organizers reserve the right to allocate topics to the appropriate session and location. Please send an abstract of not more than 250 words, and a brief (50-word) biography to [currents@fas.harvard.edu](mailto:currents@fas.harvard.edu) or to "Crosscurrents," c/o Department of Music, Harvard University, Cambridge, MA 02138. The deadline is June 1, 2007.

### JAZZ PERSPECTIVES

This new journal from Routledge bridges the jazz-as-music and jazz-as-culture divide of contemporary jazz studies, as it promotes broader international perspectives on the jazz tradition and its legacy. The pages of the journal are devoted to all aspects of, and all approaches to, jazz scholarship. *Jazz Perspectives* is an open platform for historical inquiry, music analysis, and cultural studies; it also includes reviews and essays on significant recent literature as well as new recordings and media. For further information about submitting a paper, go to <http://www.tandf.co.uk/journals/cfp/rjzcfp.pdf>.

## UPCOMING CONFERENCES

**The Ninth International Conference of the Dutch-Flemish Society for Music Theory** will be hosted by the Prince Claus Conservatoire in Groningen, The Netherlands on February 23-24, 2007. The conference theme is "Improvisation: Analytical, Theoretical, and Critical Approaches." [www.vvm.ahk.nl](http://www.vvm.ahk.nl)

**The Canadian University Music Society** will convene May 10-13, 2007 at the University of Montréal, with several sessions devoted to the topic Research on Musical Practice (Composition and Performance). [www.cums-smuc.ca](http://www.cums-smuc.ca)

**The International Conference on "Mathematics and Computation in Music"** will take place May 18-20, 2007 at the State Institute of Music Research, Berlin. [www.mcm2007.info](http://www.mcm2007.info)

**Feminist Theory and Music 9** ("Speaking Out of Place") will convene on June 6-10, 2007, at McGill University, Montréal, Québec. For details contact [lisa.barg@mcgill.ca](mailto:lisa.barg@mcgill.ca) or visit [www.music.mcgill.ca/fmt9](http://www.music.mcgill.ca/fmt9).

**The CMS Institute "Argentine Tango Music: History, Theory, and Practice"** will take place July 1-13 in Buenos Aires, Argentina. For more information go to <http://www.music.org> and click on 2007 Summer Institutes under Upcoming Activities.

**The Fifth Biennial International Conference on Twentieth-Century Music** will take place on July 5-8, 2007 at the University of York, England. For more information, contact Dr. William Brooks, [wfb@york.ac.uk](mailto:wfb@york.ac.uk).

**The Eighteenth Congress of the International Musicological Society** will convene July 10-15, 2007 in Zürich. [www.musik.unizh.ch/ims2007/index.html](http://www.musik.unizh.ch/ims2007/index.html).

**The Third International Conference on Interdisciplinary Musicology (CIM 07)** is scheduled for August 15-19, 2007 in Tallinn, Estonia, and is devoted to the theme "Singing." Contacts: [jaan.ross@ut.ee](mailto:jaan.ross@ut.ee); [parncutt@uni-graz](mailto:parncutt@uni-graz).

**The Sixth European Music Analysis Conference**, October 10-14, 2007, in Freiburg, Germany, will focus on "Interpretation." This conference will also function as the seventh annual meeting of the Gesellschaft für Musiktheorie. For further information, contact Sigrun Heinzlmann, [sheinzl@music.umass.edu](mailto:sheinzl@music.umass.edu).

The **Messiaen 2008 International Centenary Conference** is to be hosted by the UCE Birmingham Conservatoire and the University of Sheffield. The conference is scheduled for June 2008 at the Birmingham Conservatoire. A call for papers will be forthcoming, and further details posted on the Web site as they become available: [www.conservatoire.uce.ac.uk/messiaen](http://www.conservatoire.uce.ac.uk/messiaen). Inquires should be sent to: [Messiaen@uce.ac.uk](mailto:Messiaen@uce.ac.uk).

The **Society for Music Analysis** will meet at the School of Music, Cardiff University, September 4-7, 2008. A call for papers will be issued in summer 2007. For further information, contact Dr. Charles Wilson, School of Music, Cardiff University, 31 Corbett Road, Cardiff CF10 3EB, Wales ([WilsonC@cardiff.ac.uk](mailto:WilsonC@cardiff.ac.uk)).

## WERE YOU IN EVANSTON IN '77?

On the occasion of the thirtieth anniversary of the founding of the Society for Music Theory, the editor is collecting reminiscences from those who were present at the Evanston meeting of the AMS that started it all in 1977. If you have an interesting anecdote about that seminal event that you'd be willing to share with your colleagues (particularly the younger ones), please send them to Joe Kraus ([jkraus@fsu.edu](mailto:jkraus@fsu.edu)). A selection will be published in the next Newsletter.

### SMT Membership Reminder: It's Time to Renew

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to Society for Music Theory, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94704-1223.

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

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



### Reminder

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



### Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to your move. To complete an online address change go to [www.ucpress.edu/journals/mts](http://www.ucpress.edu/journals/mts). Send address changes and any customer service inquiries to Sheryle ([sheryle.hodapp@ucpress.edu](mailto:sheryle.hodapp@ucpress.edu)). Claims for missing issues should be sent to [journals@ucpress.edu](mailto:journals@ucpress.edu).

## Grad Workshop, from page 1

All full-time students registered in a graduate program in music theory or composition with a substantial theory component who have not received their Ph.D. at the time of the national meeting, and who have not previously participated, are eligible to apply. Participants are selected for each workshop by a random draw from the applicant pool for that particular workshop. Students affiliated with the institution of an instructor are ineligible for that instructor's workshop. Participation requires substantial prior preparation. Reading and writing assignments are distributed over the summer and early fall. These workshops are not introductions or surveys but are intended to foster a richer understanding of analytical issues and theoretical problems in a particular area of scholarship.

Although background and training in fundamental concepts is assumed, expertise is neither expected nor required. There is no charge for participation, but students are responsible for the cost of SMT membership and conference registration as well as other expenses of attendance, including transportation, housing, and additional meals. Professors are encouraged to help their students take advantage of this opportunity, urge them to apply, and assist them in the application process.

GSWP applications consist of an e-mail to [SMTworkshops@aol.com](mailto:SMTworkshops@aol.com), identifying the student's name, e-mail address, phone number, street address, educational institution, degree program, major, and principal teacher, and must specify which particular workshop the student is applying for, with a single paragraph indicating his/her background and interest in that topic. Applicants may apply for one workshop only. A brief e-mail (maximum 100 words) from a professor in the appropriate area of study at the student's institution is required certifying the applicant's academic status and suitability for a particular workshop. Applications are accepted from March 1 to May 1, 2007. Participants are notified by May 15 and must confirm acceptance by June 1. See the GSWP Web page under the SMT Web site at [www.societymusictheory.org](http://www.societymusictheory.org) for more details. Please direct all inquiries to Wayne Alpern, Administrative Director, SMT Graduate Student Workshop Program, [SMTworkshops@aol.com](mailto:SMTworkshops@aol.com), 212.877.8350.

—Wayne Alpern

## NEWS FROM INTERNATIONAL SOCIETIES

### DUTCH-FLEMISH SOCIETY FOR MUSIC THEORY

The Dutch-Flemish Society of Music Theory has a new president. At the society's annual conference, which was held at the Royal Conservatory of Brussels on February 24 and 25, 2006, Michiel Schuijjer (Conservatory and University of Amsterdam) passed the gavel to Pieter Bergé (University of Leuven). In his first editorial for the society's Newsletter (August 2006), Dr. Bergé pledged to continue the policy pursued in previous years. This policy includes the organization of a two-day annual conference with an international group of participants, the development of smaller forums for exchange and debate among the members of the Dutch and Flemish music theory communities, and an active concern for the conditions of employment of music theory teachers at conservatories. A new element in the society's plans for the near future is the establishment of an international professors project jointly with the Orpheus Academy in Ghent, the Conservatory of Amsterdam, and the University of Amsterdam. This project will commence in the academic year 2007-2008.

Three special seminars were organized in the final months of last year. Clemens Kemme (Conservatory of Amsterdam) spoke about his recent completion of Mozart's *Requiem* to an audience of teachers and students at the Royal Conservatory of Ghent on November 28. The recent publication of James Hepokoski and Warren Darcy's *Elements of Sonata Theory* provided the incentive for a seminar at the Conservatory of Amsterdam on December 7. This seminar, conducted by Pieter Bergé and Steven Vande Moortele (University of Leuven), addressed issues of form in the music of the late eighteenth and the nineteenth centuries. On December 12, André Douw (Conservatory of Amsterdam) presented his views on the relation between serialism and harmony in Stravinsky's music of the 1950s and 60s at the Royal Flemish Conservatory in Antwerp.

These well-attended seminars have provided an upbeat momentum for the society's ninth annual conference, to be held at the Prince Claus Conservatory in Groningen, The Netherlands, on February 23 and 24, 2007. The theme of the conference, "Improvisation: Analytical, Theoretical, and Critical Approaches," cuts across a wide range of genres, periods, cultures, and disciplines. It will probably bring together the most diverse attendance ever at an event of the Dutch-Flemish Society for Music Theory. Bruno Nettle, Professor Emeritus of Music and Anthropology at the University of Illinois at Urbana-Champaign, will present a keynote lecture under the title "On the Concept of Improvisation in the World's Musics." The conference program is posted at the society's Web site: <http://www.cva.ahk.nl/vvm/>.

—Michiel Schuijjer

### GRUPPO DI ANALISI E TEORIA MUSICALI

The year 2006 was an important one for the Gruppo di Analisi e Teoria Musicali (GATM). It can be considered the year in which the Italian music theory society reinvigorated itself, creating a new beginning.

The most remarkable achievement of GATM for the year 2006 was the organization of the Fourth Annual Conference in Rimini, March 16-18. After three years of inactivity (the last conference having been held in 2003) this conference inaugurated a new series of meetings, thanks to a collaboration with the Rimini Music Institute "G. Lettimi" and its director, Maestro Enrico Meyer. About 30 scholars answered the call for papers, and about 15 papers were selected for the conference.

A call for papers has been issued for the 2007 conference that will take place in Rimini on March 8-10. The new conference will have as special guests three outstanding scholars: John Rink, who will open the conference with a keynote address; Robert Gjerdingen, with a lecture on Galant schemata; and David Gagné, who will conduct a seminar on analysis and performance of the Brahms Clarinet Trio, performed by students of the Lettimi Institute. Information is available at <http://www.muspe.unibo.it/gatm/analitica/bando.htm>.

A selection of the papers read in Rimini has been published in issue XII/1 of RATM (*Rivista di Analisi e Teoria Musicale*); A. Alberti, "Eine blasse Wäscherin: un'analisi delle strategie timbriche"; T. Affortunato, "La 'via naturale delle relazioni armoniche': l' 'Armonia di gravitazione' di Roberto Lupi (1946)"; M. L. Bollella, "Erraticità o determinazione nello studio op. 25 n.1 di Chopin"; M. Moiraghi, "Osservazioni sulla forma e sullo stile delle Sonate di Paul Hindemith"; M. Russo, "Webern

neoclassico? Forma e struttura del Trio op. 20"; G. Stella, "Alcuni aspetti formali nei quartetti di Pietro Platania"; and N. Verzina, "Tempo e senso della morte in Hermann Broch e Jean Barraqué." Issue XII/2 (edited by Rossana Dalmonte) will be entirely devoted to the piano music of Luciano Berio, with essays by M. Baroni, J. M. Chouvel, S. Pasticci, E. Pozzi, A. Rostagno, I. Stoianova, M. Uvietta.

*Analitica*, the online journal of GATM, has almost completed its reorganization. A new Web site (<http://www.muspe.unibo.it/gatm/index.htm>) displays a double home page giving access to both *Analitica* and GATM pages. An important feature of the new *Analitica* site is a database incorporating the bibliographic records of the old *GATM Bulletin* (containing hundreds of reviews and abstracts of books and articles).

—Giorgio Sanguinetti

## GESELLSCHAFT FÜR MUSIKTHEORIE

The members of the German *Gesellschaft für Musiktheorie* (GMTH) elect the GMTH's board of directors biannually. During this year's annual meeting in Weimar (October 6-8, 2006), the elections confirmed president Stefan Rohringer (Munich), vice president Oliver Schwab-Felisch (Berlin), treasurer Ludwig Holtmeier (Freiburg) and members of the board Michael Polth (Mannheim) and Angelika Moths (Basel). Newly elected board members Johannes Menke (Freiburg) and Klaus Heiwolt (Weimar) replace Bernd Redmann (Munich) and Sigrun Heinzlmann (UMass-Amherst).

The GMTH's publication, the *Zeitschrift der Gesellschaft für Musiktheorie* (ZGMTH) offers three online issues annually ([www.gmth.de](http://www.gmth.de)). Each year's complete volume is also published in print. The dual form of publication combines the worldwide accessibility, multimedia format and interactivity of the electronic medium with the reader-friendly format and secure archival storage of the traditional print medium. The first two volumes, 2003 and 2005, will be available in print in early 2007.

The *Sixth European Music Analysis Conference*, October 10-14, 2007, in Freiburg, Germany, will focus on "Interpretation." According to its interdisciplinary focus, the conference is co-hosted by the *Musikhochschule Freiburg*, the *Gesellschaft für Musik und Ästhetik* and Freiburg's *Albert-Ludwigs-Universität*, which offers the conference as a central event of its 550-year-anniversary celebrations. Taking place in Germany for the first time, the *Sixth European Music Analysis Conference* will also function as the seventh annual meeting of the GMTH. In the tradition of the European conferences for music analysis, the hosts especially aim to bring together the different national research traditions. In over 20 sessions, performers, musicologists and music theorists from Europe and the U. S. will present papers, interactive workshops, lecture recitals and contributions in other formats.

—Oliver Schwab-Felisch and Sigrun Heinzlmann

## NEWS FROM REGIONAL SOCIETIES

**Music Theory Midwest's** Eighteenth Annual Conference will be held on April 13-14, 2007 at the University of Kansas in Lawrence, Kansas. Our keynote speaker will be Severine Neff (University of North Carolina-Chapel Hill). Deron McGee (University of Kansas) chairs the Local Arrangements Committee. David Carson Berry (University of Cincinnati, College-Conservatory of Music) chairs the Program Committee.

Full details of the April conference may be found on the MTMW Website: [www.wmich.edu/~mus-theo/mtmw/](http://www.wmich.edu/~mus-theo/mtmw/).

The next meeting of **Music Theory Southeast** (MTSE) will be held at the University of Georgia in Athens on March 16-17, 2007. It is a joint meeting, in company with the South Central Chapter of the American Musicological Society and the Society for Ethnomusicology Southeast and Caribbean Chapter (SEMSEC). The Program Committee chair for MTSE is Mauro Botelho of Davidson College, and the Local Arrangements chair is Adrian Childs of the University of Georgia ([apchilds@uga.edu](mailto:apchilds@uga.edu)). The keynote speaker for the conference will be Lawrence Zbikowski of the University of Chicago. The MTSE 2008 meeting will be held at the University of North Carolina at Greensboro, and Kent Williams will be Local Arrangements chair for that meeting. For program and abstracts of the 2006 meeting, please visit our website at [music.uncg.edu/mtse](http://music.uncg.edu/mtse).

The **Music Theory Society of the Mid-Atlantic** will hold its Fifth Annual Meeting, hosted by the Catholic University of America in Washington, DC, beginning on Friday afternoon, March 23 and concluding Saturday afternoon, March 24 (Steve Strunk, Local Arrangements chair, [Strunk@cua.edu](mailto:Strunk@cua.edu)). Program chair Michael Klein (Temple University) and his committee have an exciting array of presentations planned, including this year's winner of the Dorothy Payne Prize and Award for the Best Graduate Student Paper (framed certificate, \$100 gift certificate at Barnes and Noble, and a box of Godiva chocolates).

*New Online Theory Journal.* *Gamut* is the peer-reviewed online journal of the Music Theory Society of the Mid-Atlantic. Like the online journal for the Society for Music Theory, *Music Theory Online*, *Gamut* is intended to be "a journal of criticism, commentary, research, and scholarship." To that end *Gamut* seeks submissions focusing on any aspect of music theory and its cognate disciplines. While we are happy to accept submissions of a traditional nature, dealing with such topics as Schenkerian or Transformational Theory, we are also excited to receive submissions dealing with new theoretical and analytical concepts. These might concern music of different non-Western regions (e.g., India, the Middle-East, or South America) or musical genres from popular culture (e.g., rock, country, or hip-hop). Go to <http://newfoundpress.utk.edu/gamut> for more information.

The **Music Theory Society of New York State** (MTSNYS) will hold its next meeting on 14-15 April 2007 at Fordham University in New York City. The Fordham campus is located directly across the street from Lincoln Center. The keynote speaker will be Eric Isaacson (Indiana University). A number of sessions at the conference will be devoted to facets of music theory and technology; other sessions include papers that discuss atonal voice leading, semiotics, and tonal music. The complete program and registration information may be found at the MTSNYS Web site, <http://www.ithaca.edu/music/mtsnys>.

MTSNYS Membership comes with a subscription to the journal *Theory and Practice*. The 2006 issue of the journal was mailed to members last fall; the 2007 issue is expected to be sent to press before next year's SMT meeting. Those wishing to join MTSNYS may register and pay dues online through PayPal at <http://www.ithaca.edu/music/mtsnys/joining.html>. For inquiries about membership, please contact President L. Poundie Burstein ([poundie@aol.com](mailto:poundie@aol.com)), or Secretary Lisa Behrens, c/o Music Department, Graduate Center CUNY, 65 Fifth Avenue, New York, NY 10016-4309, [lsbehrens@yahoo.com](mailto:lsbehrens@yahoo.com).

The twenty-second annual meeting of the **New England Conference of Music Theorists** will take place on Friday and Saturday, 30-31 March 2007, in the freshly renovated music facilities of Tufts University in Medford, MA. Keynote speaker for the conference will be Patrick McCreless of Yale University. Concurrent at Tufts with the NECMT meeting will be a conference on African music, and we are looking forward to some cross-fertilization between the two events. The conference program will be posted on the redesigned NECMT Web site ([www.necmt.org](http://www.necmt.org)). For membership information please visit the site or contact Margaret Thomas ([metho@conncoll.edu](mailto:metho@conncoll.edu)).

NECMT is excited to announce NECMT Networks, a music theory Web discussion forum. We hope that this forum will provide the opportunity for enhanced scholarly and collegial discussion among theorists. NECMT Networks differs from purely text-based discussion lists in that its users can upload their own images to be included in their postings. The forum format organizes discussions by categories of interest and permits users to tailor their participation and receive notification when other users have replied to their posts. NECMT Networks is currently in its test launch phase and may be fully operational by newsletter publication time. It is authored and moderated by NECMT Webmaster Stuart Woronecki (University of Connecticut). We encourage you to take a look and participate at <http://necmt.org/networks>.

The **Oklahoma Music Theory Round Table** held its annual meeting on Oct. 13, 2006 at Cameron University in Lawton, Oklahoma. Our thanks go out to Prof. Greg Hoepfner for organizing the meeting. Continuing its usual focus on pedagogical concerns, the group enjoyed presentations by Prof. Nico Schueler of Texas State University on placement testing, curricular design, and online teaching. For more information on the Round Table, visit our Web site at <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html> or contact Ken Stephenson, The University of Oklahoma, Norman, OK 73019; 405.325.1650; [kstephenson@ou.edu](mailto:kstephenson@ou.edu).

The twenty-fourth annual meeting of the **South Central Society for Music Theory** (SCSMT) was held at Louisiana State University in Baton Rouge, Louisiana, on February 9-10, 2007. The group met jointly with the Southern Chapter of the American Musicological Society, and Jeffrey Perry of Louisiana State University (a former President of SCSMT) coordinated local arrangements with AMS-SC. Details about the conference can be found at <http://www.music.lsu.edu/~smi/meeting/index.html>.

The **Texas Society for Music Theory** will hold its twenty-ninth annual meeting on February 23-24 at the University of Texas at Arlington, conveniently located between Dallas and Fort Worth near DFW airport and Ameriquest Field. David Castro will coordinate local arrangements. Our keynote address will be given by Poundie Burstein (Hunter College and the Graduate Center, CUNY). Dr. Burstein is the author of numerous articles and reviews on Schenkerian theory, humorology, gender studies, and music technology and is the current president of the Music Theory Society of New York State. The society will present the Colvin Award for the best student presentation during the conference. For additional information about TSMT, please contact Edward Pearsall, School of Music, 1 University Station, E3100, The University of Texas at Austin, Austin, Texas 78712-0435; 512.471.0793; [epearsall@mail.utexas.edu](mailto:epearsall@mail.utexas.edu). The TSMT Web site, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu>.

The sixteenth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held at the University of Utah in Salt Lake City, April 20-22, 2007. The Program Committee consists of Bruce Quaglia (University of Utah), John Brackett (University of Utah), Áine Heneghan (University of Washington), Stephan Lindeman (Brigham Young University), and Jack Boss (University of Oregon), *ex officio*. We are planning a keynote address by Martin Scherzinger of the Eastman School of Music, and an analytic symposium on Schoenberg's Piano Pieces Op. 11, which will include presentations by Program Committee members Boss, Brackett, Heneghan, and Quaglia, together with a live performance of the pieces. We are also hoping to continue our recent tradition of a post-conference "field trip" to one of Utah's many natural wonders. Please consult our Web site, <http://wccmta.org>, for more details as they become available.



## REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

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**GAMMA-UT**  
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(continued, p. 18)

**REGIONAL AND AFFILIATE SOCIETIES,  
continued**

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

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

Anna Boyden  
aboyden@uwo.ca

Links for the Regional and Affiliate  
Music Theory Societies can be found at:  
<http://www.societymusictheory.org>

**NEWS FROM GRADUATE STUDENT ORGANIZATIONS**

The fourth annual **Columbia Music Scholarship Conference** took place on Saturday, February 3, 2007. The theme of the event, "Postcolonial Studies and Music," attracted a diverse set of perspectives on the intersections of music, race, ethnicity, empire, and nation. Music theorist Jairo Moreno, Associate Professor of Music at New York University, delivered the keynote address.

**City University of New York Graduate Students in Music** present their Tenth Annual Conference, *Theorizing Performance/Performing Scholarship*, on Saturday, April 21, 2007. Presentations will explore issues of performance practice: bodies that perform, dance and its relationship to music, intersections of performance and research, and work on related topics. The keynote speaker will be Elisabeth Le Guin, Baroque cellist and Associate Professor of Musicology at UCLA. For further details or to pre-register, please contact Megan Jenkins, Conference Chair at [mbjenkins@gmail.com](mailto:mbjenkins@gmail.com), or see <http://web.gc.cuny.edu/Music/events/GSIM2007.html>.

The **Music Theory Society at Florida State University** recently held its annual Music Theory Forum on January 27, 2007 on the College of Music campus in Tallahassee, Florida. The event, which is in its 24th year, featured L. Poundie Burstein, who delivered the keynote address. The Society wishes to thank all those who submitted proposals and participated in making this year's forum a success. For more information on the Music Theory Society at FSU or the Music Theory Forum, please visit our Web site at <http://www.musictheoryfsu.org>.

**GAMMA-UT**, the Graduate Association of Music and Musicians at UT, announces its seventh annual conference, "Sight and Sound: The Visual Imagination in Music," to be held on Saturday, March 24, 2007 at The University of Texas at Austin. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research, and composers will present their works in a concert to be held that evening. Dr. Richard Leppert from the University of Minnesota will be the keynote speaker. Please see <http://gammaut.music.utexas.edu> for more information or contact the conference chair, Kim Schafer, at [gammaut@mail.utexas.edu](mailto:gammaut@mail.utexas.edu).

In addition to their semi-regular social functions, the **Graduate Theory Association at Indiana University** co-sponsored a biweekly departmental colloquium series. A Special Symposium on "Music and the Written Word" is being held February 23-24 in Bloomington. More about the program can be found at <http://theory.music.indiana.edu/gta/2006%20Symposium/2006%20Symposium%20Program.htm>.

The **Music Graduate Students' Society of McGill University** is pleased to announce its Graduate Students' Symposium, to be held on March 9-11, 2007. Pierre Daniel Rheault, President of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) and Guest Professor at the Schulich School of Music, will be the keynote speaker. For further information, please contact [symposium@music.mcgill.ca](mailto:symposium@music.mcgill.ca).

The **Michigan Music Theory Society (MMTS)** along with the Music of the Americas Study Group and Musicology and Ethnomusicology League of Students will co-host the conference "Conversations: Music Scholarship Unbound" on February 16-17, 2007 in Ann Arbor at the University of Michigan. Lawrence Kramer of Fordham University will give the keynote address: "Musical Meaning and Musical Performance." Additionally, Kevin Korsyn will lead a graduate student workshop. Further details can be found at the MMTS Web site, [www.umich.edu/~mmts](http://www.umich.edu/~mmts).

The **Midwest Graduate Music Consortium** will hold its 11th annual meeting on February 23-24, 2007 at the University of Chicago, with Scott Burnham as the keynote speaker. The MGMC is a joint venture by graduate students in music from the University of Chicago, the University of Wisconsin-Madison, and Northwestern University. This year's conference will include a concert of new music by composition students. Conference paper sessions will feature topics such as early music, ethnic musical practices, musical representation, language and music, cognitive processes and music, and music analysis. For more information, visit our Web site at <http://humanities.uchicago.edu/orgs/mgmc> or contact Cecilia Lo ([cclo@uchicago.edu](mailto:cclo@uchicago.edu)).

The **Don Wright Faculty of Music Graduate Student Symposium** will be held on May 5-6, 2007 at the **University of Western Ontario** in London, Ontario, Canada. The eighth annual symposium will feature Dr. Lori Burns from the University of Ottawa as keynote speaker. For further details, contact Stephanie Horsley ([shorsley@uwo.ca](mailto:shorsley@uwo.ca)).

# SOCIETY FOR MUSIC THEORY

ANNUAL PUBLICATION AWARDS: 2007

—CALL FOR NOMINATIONS—

The Society for Music Theory invites nominations for the 2007 Publication Awards, for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English, published between January 1, 2004 and December 31, 2006. Dissertations are ineligible.

\* \* \* \* \*

- **The Wallace Berry Award** is given for a distinguished book by an author of any age or career stage.
- **The Outstanding Publication Award** is given for a distinguished article by an author of any age or career stage.
- **The Emerging Scholar Award** is given for a book or article published within five years of the author's receipt of Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).
- **Citations of special merit** are occasionally awarded for editions, translations, reference works, or edited volumes of extraordinary value to the discipline.

We encourage all members of the Society to draw the committee's attention to distinctive publications that are eligible for this year's awards.

- Nominations may be made on a photocopy of this form, by letter, by electronic mail, or online through the SMT home page (<http://societymusictheory.org>) by following the links Grants & Awards > outstanding publications > nominations.
- Please give complete bibliographic information for each nominated work.
- If the information is available to the nominator, indicate whether the work is eligible for the Emerging Scholar Award, and on what basis.

\* \* \* \* \*

Author and publication information: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Nominator's name: \_\_\_\_\_

Nominator's e-mail address (or alternative contact): \_\_\_\_\_  
\_\_\_\_\_

Please direct nominations to:  
Prof. Lynne Rogers, Chair  
SMT Publication Awards Committee  
Department of Music  
William Patterson University  
300 Pompton Road  
Wayne, NJ 07470-2103  
RogersL13@wpunj.edu

*Nominations must be postmarked on or before April 1, 2007.*

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**  
**DATES PUBLISHED AS OF JANUARY 15, 2007**

**SMT Deadlines**

Graduate Student Workshop Program .....	March 1-May 1
SMT-25 Support Grants for Special Conferences and Workshops.....	March 15 and September 15
SMT Publication Subvention Grants .....	March 15 and September 15
Nominations for SMT Officers .....	March 15
Nominations for 2007 SMT Awards.....	April 1
Submissions to August SMT Newsletter .....	June 1

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

Mannes Institute for Advanced Studies in Music Theory .....	March 1
Mannes Institute Musical Essay Award .....	March 1
Crosscurrents: American and European Music in Interaction, 1900-2000 .....	June 1
Fourth International Conference on Interdisciplinary Musicology (CIM 2008): Musical Structure.....	November 31

**Conferences, Institutes, Meetings, and Symposia**

Dutch-Flemish Society for Music Theory .....	February 23-24
Canadian University Music Society .....	May 10-13
International Conference on “Mathematics and Computation in Music” .....	May 18-20
Feminist Theory and Music 9 (“Speaking Out of Place”) .....	June 6-10
Mannes Institute for Advanced Studies in Music Theory .....	June 24-27
Fourteenth International Conference on 19th-Century Music .....	July 4-7
Fifth Biennial International Conference on Twentieth-Century Music.....	July 5-8
Eighteenth Congress of the International Musicological Society (Zürich) .....	July 10-15
Third International Conference on Interdisciplinary Musicology (CIM 2007) .....	August 15-19
Sixth European Music Analysis Conference/Seventh Gesellschaft für Musiktheorie (Freiburg) .....	October 10-14
SMT Annual Meeting, Baltimore .....	November 15-18
Messiaen 2008 International Centenary Conference.....	June 2008
Society for Music Analysis, Cardiff.....	September 4-7, 2008

**Regional and Affiliate Society Meetings**

Michigan Music Theory Society (“Conversations: Music Scholarship Unbound”) .....	February 16-17
Graduate Theory Association at Indiana University (“Music and the Written Word”) .....	February 23-24
Midwest Graduate Music Consortium .....	February 23-24
Texas Society for Music Theory.....	February 23-24
McGill Music Graduate Students’ Society.....	March 9-11
Music Theory Southeast .....	March 16-17
Music Theory Society of the Mid-Atlantic .....	March 23-24
GAMMA-UT.....	March 24
New England Conference of Music Theorists.....	March 30-31
Music Theory Midwest.....	April 13-14
Music Theory Society of New York State.....	April 14-15
West Coast Conference of Music Theory and Analysis.....	April 20-22
CUNY Graduate Students in Music .....	April 21
University of Western Ontario Graduate Student Symposium in Music.....	May 5-6

