

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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FROM THE PRESIDENT



One of my favorite cartoons shows a middle-aged man, dressed for work in a suit and tie, speaking to his cat. Sitting alertly alongside its litter box, the feline looks up wide-eyed as its owner issues a most crucial command: “Never, ever, think outside the box.” (You may view this cartoon by Leo Cullum, published in *The New Yorker* in 1998, in that journal’s online Cartoon Bank: <http://www.cartoonbank.com/1998/Never-ever-think-outside-the-box/inv/117887>).

Music theorists are certainly fortunate creatures. Our box—unlike that in the cartoon—is metaphorical and of our own construction. And, unlike the presumably obedient cat, we are encouraged to think unconventionally. Indeed, we value the products of such thinking, which frequently excite and inspire us.

That music theorists engage new perspectives is perhaps most apparent in our interdisciplinary endeavors, but is seen as well in the creation of new approaches within the traditional boundaries of the field and in the introduction of previously unconsidered musical repertoires. Evidence for these outside-the-box behaviors abounds increasingly in the rich programs of the annual meetings of the Society for Music Theory, in its journals, and in the concerns of its committees and interest groups. The overlapping of our interests with those of other learned societies attests further to the porosity of our scholarly enclosure. In this light, it is pertinent to note that several recent winners of the SMT’s publication awards identify themselves primarily as practitioners within other scholarly musical fields. This observation prompts questions about how we define the “music theorist,” and further about the nature of the SMT’s membership. Are there populations of scholars and teachers who work with music theory, yet who are not currently active members of its community?

As unconventional ideas, methods, and repertoires take hold within a branch of learning, they become part of it; thus, music theory’s “box” grows to accommodate the enlargement of the field. Some scholars within the SMT worry that this enlargement threatens the identity and integrity of music theory as a discipline. This is a valid concern; as we continually redefine music theory, it behooves us to be alert to the danger

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SMT INDIANAPOLIS 2010

The City of Indianapolis rolls out the red carpet for the forthcoming national meeting of the American Musicological Society and the Society for Music Theory, set for 4 to 7 November 2010. More than 65% of the U.S. population lives within a 700-mile radius of and potential drive to Indianapolis, as do many Canadians. Four main interstates converge on Indianapolis, and the gleaming and efficient new airport serves 11 airlines and offers nonstop service to 37 destinations. “The Crossroad of America” converges three great regions of the nation, the South, Midwest, and Northeast, and Indianapolis prepares a nice gumbo from their demographics and cultural tastes.

Two major performances on Friday and Saturday evenings invite AMS-SMT audiences. On both evenings, the Indianapolis Symphony Orchestra will play Mahler’s Fifth Symphony (1902), commemorating the sesquicentennial of the composer’s birth. On those evenings members may also choose to hear the Indianapolis Symphonic Choir performing Sergei Rachmaninov’s *All-Night Vigil* of 1915, a work remarked as the foremost musical achievement of the Russian Orthodox Church and the greatest composition by Rachmaninov. Negotiations are under way to host the Buselli-Wallarab Jazz Orchestra in a Thursday cabaret-concert at the Westin.

Within a few blocks of the conference hotels (Westin and Marriott) conventioners will find an array of eateries and boutiques grouped around the blocks-long Circle Centre Mall. Among local haunts, there are Alcatraz Brewery and Yat’s Cajun and Creole—the crawfish étouffée and sheer joy of its pungent New Orleans proprietor, Joe Vuskevitch, might almost be worth your trip to Indy. And if one has the time amidst gourmandise and musicologise, the Eiteljorg Museum of the American Indian might well be taken in, as should the Indianapolis Museum of Art, the nation’s fifth largest general museum, with excellent post-Impressionism recalling the Orsay and contemporary American the Guggenheim. Catch a glimpse of the capacious Arts Garden branching out in four points and elevated over a major downtown intersection.

Special thanks to James R. Briscoe (Butler University), AMS Local Arrangements Chair, Indianapolis for providing this profile of Indianapolis. For questions on local arrangements contact Victoria Long (vlong@uchicago.edu).

**Society for Music Theory
2010 Executive Board**

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Brian Alegant, 2010

Oberlin Conservatory of Music

Dora Hanninen, 2010

University of Maryland

Michael Klein, 2011

Temple University

Ramon Satyendra, 2011

University of Michigan

Daphne Leong, 2012

University of Colorado
at Boulder

Elizabeth H. Margulis, 2012

University of Arkansas

of diluting it. An increase in the breadth of the field is more likely to carry benefit and meaning if accompanied by our trademark depth and rigor. At the same time, however, the discipline may suffer stagnation if the consciousness of potential risk causes us to reject valid areas of inquiry. After all, the permeability of the discipline's boundaries benefits not only those who wish to cross them, but also our colleagues who work by choice within them. Even mere acquaintance with out-of-the-box possibilities may trigger heightened awareness and subsequent reevaluation of assumptions that form the bases of judgments.

Some members of the SMT have also conveyed apprehension that music theory's expansion will produce a Balkanization of our scholarly community. It may well be that in recent years members of the SMT have needed to apply more effort in order to meet and interact with colleagues outside their areas of specialization. An excellent way to achieve such relationships—a way to acquire a glow of virtue while receiving both social and intellectual benefits—is to become more involved in the Society. And, I'd be happy to help you do so.

For those of us who teach, unconventional thinking also has an important place in our classrooms. The most obvious applications involve the incorporation of new pedagogical techniques and repertoires. Not so obvious, but equally important, is the role of such thought in our daily classroom interactions. For example, it is often easy to allow the classroom dynamic to revolve around the most outspoken students, who may be perceived almost automatically as the most intelligent and creative in a course. Thinking outside the received traditions of interpreting classroom behavior may help us to understand that the reticence of some less outgoing students is symptomatic not of an absence of intelligence, interest, or imagination, but rather of a different cultural background. To recognize and foster such students often rewards the entire class. And, as those responsible for preparing the future of our field, we might note that even the most basic core course in music theory can be fertile ground for cultivating our next and —we hope— most diverse generation of music theorists.

* * * * *

Before closing, I wish to express my gratitude toward at least some of those whose efforts in 2009 enriched the SMT. As president, Justin London contributed significantly to the Society; his many accomplishments at this post are only the most recent in his long legacy of service to the SMT. I appreciate, too, how generously he gave of his time and knowledge to help prepare me for assuming this office. I extend sincere thanks as well to those who completed their terms on the Executive Board—Vice President Jane Piper Clendinning and Members-at-Large Yayoi Uno Everett and Poundie Burstein—and to all who completed their terms on editorial boards and committees. Special gratitude goes to those chairs who rotated off after the 2009 meeting: Maureen Carr (Professional Development), David Gagné (Publication Awards), Nancy Rao (Nominating), and Brenda Ravenscroft (Committee on the Status of Women).

The success of the Montréal meeting depended upon many people. I extend my thanks to all of them, but am especially grateful to Christoph Neidhöfer, Local Arrangements Chair; Don McLean, Dean of the Schulich School of Music at McGill University; the 2009 Program Committee and its chair, Peter Schubert; and Victoria Long, Executive Director of the SMT. Recognition must also be given to Wayne Alpern, whose quintessentially outside-the-box thinking produced the Graduate Student Workshop Program (GSWP), and whose work as its Administrative Director is instrumental in giving eye-opening experiences to the Society's graduate students year after year. Although Wayne's service to the GSWP is well known, few of the SMT's members are likely to be aware that he has also provided substantial funding for the Program; for this, too, the Society is deeply grateful.

Bravos and sincere thanks go to Joe Kraus for his skillful and elegant editorship of volumes 30 (2007) through 32 (2009) of the SMT Newsletter. I am grateful to SMT secretary Mary Arlin, who, even while up to her eyeballs transcribing hours of notes from the 2009 meetings of the Executive Board, stepped in to serve as Interim Newsletter Editor for this issue. Lastly, I thank all of those who responded so enthusiastically to my call at the 2009 business meeting for ideas, comments, and volunteers. Please e-mail me and add your name to this list of exceptional music theorists (RogersL13@wpunj.edu).

—Lynne Rogers



ACTIONS OF THE EXECUTIVE BOARD

Since the publication of the August 2009 Newsletter, the Executive Board has approved the following motions:



1. to have electronic-only voting effective with the 2010 elections;
2. to endorse the Ad-hoc Sustainability Committee's statement on sustainability:

The Society of Music Theory endorses the principle of sustainability in its use of the earth's resources. The Society therefore commits itself to minimizing the environmental impact of its meetings and other activities, by reducing or off-setting travel, and by conserving natural resources insofar as possible;

3. to approve the minutes of the 2008 Executive Board meeting in Nashville;
4. to accept the Treasurer's Report for fiscal year 2008;
5. to add three new lines item to the 2010
 - a. \$1000 for Presidential expenses;
 - b. restore \$3000 to defray the SMT officers' travel and accommodation expenses to the annual meeting;
 - c. \$3000 for a biennial planning retreat for the officers with the accountants and lawyers;
6. to approve the conference subventions recommended by the Publications Subvention Committee;
7. to increase the annual budget for Publications Subvention from \$3000 to \$4000;
8. to allocate \$5000 from the SMT-25 Fund for publicity for the Summer 2010 Workshops in Music Theory Pedagogy at the University of Massachusetts at Amherst;
9. to allocate the final disbursement of funds from SMT-25 to Publications Subvention;
10. to approve a 3% raise for 2010 for the Executive Director;
11. to accept the recommendations of the Awards Committee for the annual publication awards;
12. to adopt the projected 2010 budget.

—Mary I. Arlin, Secretary

SMT NOMINATIONS

SMT officials who will be elected in the 2010 election include (1) President-Elect, (2) Treasurer, and (3) two Members-at-Large of the Executive Board. The Nominating Committee (Rebecca Jemian, chair; Michael Buchler, Cynthia Folio, Steven Laitz, and Jeffrey Perry) will select the candidates for President-Elect and the Members-at-Large; the committee encourages SMT members to submit nominations for these positions. To do so, please contact Rebecca Jemian (rjemian@ithaca.edu). Self-nominations are perfectly acceptable. The deadline for all nominations is 1 March 2010.

FROM THE VICE PRESIDENT



The office of the Vice-President has several assigned duties, including serving as the liaison between the Society and Special Interest Groups (SIGs) and Regional and International Music Theory Societies and overseeing the SMT Publication Subvention Grants and SMT-25 Conference Grants.

I am pleased to report that the many Special Interest Group meetings at the SMT National Meeting Fall 2009 seemed to generate much enthusiasm, especially among pre-tenure faculty and graduate student members of the Society, and most SIG meetings that I was able to visit were well attended. I encourage the post-tenure members of the Society to stay involved in the groups relevant to their areas of research, even if the meeting times overlap with other conference opportunities. The SIGs are at their strongest if music theorists at all levels are engaged and participating in strengthening research and training in areas of their expertise.

Elsewhere in this Newsletter you will find a listing of the many Regional and Student Conferences to be held this spring. These events provide a great opportunity for collegial interaction with faculty and students in your region, and often provide a "sneak peek" at the work of promising younger scholars or new research by more established scholars.

Society for Music Theory 2010 Committees

Publications Committee

Dan Harrison, chair
Dave Headlam
Severine Neff
Joel Phillips
Ramon Satyendra
Matthew Shaftel

2010 Program Committee

Hali Fieldman, chair
Byron Almén
Jonathan Dunsby
Morwared Farbood
Joti Rockwell
Lynne Rogers, ex officio
Frank Samaratto

2010 Nominating Committee

Rebecca Jemian, chair
Michael Buchler
Cynthia Folio
Steven Laitz
Jeffrey Perry

Publication Awards Committee

Keith Waters, chair
David Carson Berry
Karl Braunschweig
David Clampitt
David Bernstein
Suzannah Clark

Committee on the Status of Women

Patricia Hall, chair
Robin Attas
Janet Schmalfeldt
Jennifer Bain
Gabe Fankhauser
YouYoung Kang
Catherine Nolan
Ron Rodman

Committee on Diversity

Philip Ewell, chair
Tomoko Deguchi
Marianne Kielian-Gilbert
Sumanth Gopinath
Roger Grant
Irna Priore
Deborah Rohr
Alex Sanchez-Behar

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Society for Music Theory 2010 Committees, continued

Professional Dev. Comm.

Patrick McCreless, chair
Sean Atkinson
Deborah Burton
Anne Marie de Zeeuw
Matthew McDonald
Matt Steinbron
Jan Miyake
Alfred Cramer
Johanna Devaney
Alan Street

IT/Networking Committee

Dave Headlam, chair
Daniel Harrison
Scott Spiegelberg
Matthew Shaftel
Brent Yorgason
Bob Kosovsky
Stefan Honisch
Tuukka Ilomaki
Stephanie Lind
Marlon Feld
Ève Poudrier

Publication Subventions Comm.

Deborah Stein, chair
Dan Harrison
Graham C. Hunt
Michael Klein
Shaun O'Donnell

Editors

Severine Neff, Editor
Music Theory Spectrum
Janna Saslaw, Reviews Editor
Music Theory Spectrum
Letitia Glozer, Assistant Editor
Music Theory Spectrum
Matthew Shaftel, Editor
Music Theory Online
Gretchen Foley, Reviews Editor
Music Theory Online
Mary I. Arlin, Interim Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

Lee Blasius
Mark Butler
Anne Danielson
Zohar Eitan
Rachel Wells Hall
Áine Heneghan
Graham Hunt
Jeannie Guerrero
Elizabeth Eva Leach

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Some of the Regional and Student Conferences will also have a keynote address, workshops, banquets, or other special events. I encourage all members of SMT to be an active participant in your regional conference and to visit regional events in other parts of the country when possible.

The 2009 Publication Subventions Committee, consisting of Yayoi Uno Everett, Daniel Harrison, Graham Hunt, Shaun O'Donnell, and Jane Piper Clendinning (chair), reviewed four applications for subvention that were sent prior to the 15 September 2009 deadline. We recommended to the board that two applications be awarded subventions from the funds available to be distributed this round, and the committee's recommendations were approved. Congratulations to Michael Puri, Assistant Professor of Music Theory at the University of Virginia, who has received a Publication Subvention grant of \$500 toward the cost of preparing musical examples for his forthcoming book *Decadent Dialectics: Memory, Sublimation, and Desire in the Music of Maurice Ravel* (Oxford University Press, 2010) and to Mark Spicer, Associate Professor of Music Theory and Analysis at Hunter College and the Graduate Center of the City University of New York, and John Covach, Professor of Music Theory at the University of Rochester and the Eastman School of Music, who have received a Publication Subvention grant of \$1000 toward the cost of the preparation of musical examples, copyright permission fees, and preparation of an index for their forthcoming book, *Sounding Out Pop: Analytical Essays in Popular Music* (University of Michigan Press, 2010). Applications for the SMT Publication Subventions may be submitted at any time; information regarding the application procedure and guidelines for applications are available on the SMT Web site: <http://societymusictheory.org/grants/subventions>.

Upon the recommendation of the SMT-25 proposal review committee, the Executive Board voted to provide a \$5000 subvention for the Workshop in Music Theory Pedagogy at the University of Massachusetts Amherst 14–18 June 2010, directed by Gary Karpinski. The faculty for the upcoming workshop includes David Butler (Ohio State University), David Gagné (City University of New York), Stefan Kostka (University of Texas), and Michael Rogers (University of Oklahoma). For more information about these workshops see the Web site: <http://www.umass.edu/music/summer.php>. This funding from the Society should provide ongoing support for this biennial workshop, which provides professional development opportunities for our members.

As my term ended at the SMT meeting in November 2009, Deborah Stein, Professor of Music Theory at the New England Conservatory of Music, will be assuming the Vice President's duties, and I wish her well. I have enjoyed working with all of you, and look forward to seeing you at future national and regional music theory events.

—Jane Piper Clendinning

PUBLICATIONS COMMITTEE

2009 saw us moving closer to the digital frontier. Our Newsletter is now an online-only publication, which has allowed it to escape from limits on page and use of color. We are grateful to Joseph Kraus for managing the transition so expertly, and thank him for his excellent service as Newsletter Editor. Editing this issue is Mary Arlin, a former editor who graciously agreed to fill in before Joel Phillips takes over at the next issue. (More information about Joel appears below.) The Newsletter will continue to develop as an electronic publication, with its traditional, semi-annual issues complemented by more frequently updated pieces such as job announcements, conference announcements, etc. that now typically appear on the *MTO* homepage. The SMT Web site will thus become more like a publication, and the Publications Committee will be working with the Networking Committee on joint oversight of our electronic publications.

New digital possibilities are opening up for *Spectrum* as well. Although the print version of the journal—in its new 8½ x 11 format—will continue to be offered to all members and subscribers for the foreseeable future, UC Press has entered into an agreement with JSTOR to make current issues available electronically on that widely used site. In addition to implementing an appropriate subscription firewall, JSTOR and UC Press will be offering multimedia features that have long been a part of *MTO*. This convergence of content-type poses something of a problem for the society, as we may increasingly find ourselves publishing two scholarly journals that are minimally differentiated. As part of our interest in keeping sharp the differences between *Spectrum* and *MTO*, we are encouraging the two journals to commission different kinds of book reviews; *Spectrum* is the best place for the longer review-essay, possibly with a response, while *MTO* can focus on shorter reviews.

Both journals continue to be highly selective, with acceptance rates hovering around 20%. In the case of *Spectrum*, this rate might be discouragingly low, in the sense that some may not like the odds of acceptance and are sending their work elsewhere. As a result, we are considering UC Press's idea to increase the publication rate of *Spectrum* to thrice yearly. While this may create more opportunities to publish fine work, it would also add to the already heavy work of the editors and editorial board. During the coming year, the Publications Committee will continue to discuss this idea (and possible solutions to the workload problem) as well as monitoring changes to the Newsletter and website and preventing mission overlap of *MTO* and *Spectrum*.

—Dan Harrison

NEW NEWSLETTER EDITOR

Joel Phillips, Professor of Composition and Music Theory at Westminster Choir College of Rider University, has received awards in the G. Schirmer Young Americans Choral Competition, Ithaca College Choral Competition, and Vincent Brown Silliman Anthem Award, as well as from both ASCAP and BMI. Phillips has been composer-in-residence for the New Music Festivals at Drake University and Plymouth State University; he was Composer of the Year for the New Jersey Chapter of MTNA and was a featured artist in the New Jersey Young Composer's Festival. Phillips's works are published by G. Schirmer, Inc., Transcontinental Music Publications, GIA, and Mark Foster Music (Shawnee Press).



Joel Phillips

A member of the editorial review board of the *Journal of Music Theory Pedagogy*, Phillips served for five years as Chief Faculty Consultant for the Advanced Placement Examination in Music Theory. His two-volume textbook, *The Musician's Guide to Aural Skills*, co-authored by Jane Clendinning and Elizabeth West Marvin, is published by W. W. Norton and Company. Their new textbook, *The Musician's Guide to Fundamentals*, is forthcoming from W. W. Norton and Company.

COMMITTEE ON DIVERSITY

The SMT Committee on Diversity seeks to promote diversity—of race and ethnicity, culture, values, and points of view—within the society. To this end, the committee fosters thought on and provides support for: an environment supportive of racially and ethnically diverse communities within the society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups.

One of the most visible functions of the DC over the years has been the administration of two travel-grant programs designed to help defray the cost of attending the SMT annual meeting: ethnic-minority grants and grants for scholars residing outside of the U.S. and Canada. This year we awarded seven such grants, two international (Miwako Hibi and Anne Hyland) and four ethnic-minority (Ives Chor, Fiona Chow, Diego Cubero, Soo Hyung Park, and Alvin Yu).

With regard to our relatively new Local Outreach Initiative, our committee contacted local and nearby institutions in an attempt to locate students from minority groups to encourage attendance at the SMT meeting in Montréal. This initiative offers opportunities to minority students from these institutions such as discussion sessions with other minorities in the field, in addition to free conference registration and a one-year gratis membership in the society. This year, we identified one graduate student from the Conservatoire de Musique de Montréal who was able to take advantage of our initiative. We look forward to continuing this effort in Indianapolis.

If anyone wishes to become more involved with issues of diversity in our society, please don't hesitate to contact me at pewell@hunter.cuny.edu or 212.396.6253 (w). We on the committee welcome all inquiries.

—Philip Ewell

NETWORKING COMMITTEE

As part of the charge when I began as chair of the Networking Committee about a year ago, we moved the society's web presence from the theory server in Austin Texas, where it was housed by Austin IT and administered by Richard Plotkin and the previous chair of the Networking Committee, Larry Zbikowski, to a hosting service called Dreamhost.

Society for Music Theory 2010 Committees, continued

Judy Lochhead
Michiel Schuijjer
Michael Steege
Dmitri Tymoczko

Music Theory Online

Editorial Board

Nicole Biamonte
Karen Bottge
Matthew Butterfield
Guy Capuzzo
Mark Anson-Cartwright
Jonathan Kochavi
Yonatan Malin
Peter Martens
Shaughn O'Donnell
Deborah Rifkin
Steven Rings

Local Arrangements

Indianapolis (2010)
Victoria Long
vlong@uchicago.edu

Disability Issues (Ad hoc)

Jeff Gillespie, chair
Poundie Burstein
Allen Gimbel
John Kochavi
Ciro Scotto

Graduate Student Workshop Program Committee (A Subcommittee of the 2010 Program Committee)

Wayne Alpern (Admin. Director)
Brian Alegant
Hali Fieldman
Lynne Rogers, ex officio

Sustainability (Ad hoc)

Yonatan Malin, chair
Jill Brasky
Dora Hanninen
Bruce Quaglia
Anton Vishio

Contacting the Society

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We have the domains (societymusictheory.org, musictheory.org) registered at Network Solutions, but the site is housed at Dreamhost. President Justin London had hired Sean Hayford O’Leary to set up the new site, which he partially completed, in consultation with Vicky Long, when I instituted the move of the site. Sean stayed on to help get things going before completing his part in the project. *MTO* moved to the new site through the efforts of Brent Yorgason with help from Matt Shaftel and the Networking Committee. Scott Spiegelberg, who took over from Leigh VanHandel as Webmaster, has been helping me with some programming and setting up of the site on Dreamhost.

When it was proposed that the conference registration and online voting take place on the SMT Web site, I created programs that accomplished these tasks, with input from Mary Arlin (voting) and Vicky Long (registration). The site also has information on users on an “SMT info page.” Creating the programs and information for these pages has been quite time-consuming, and there have been a few glitches that have required some backtracking.

I have begun working with Stefan Honsich on usability and accessibility issues on the site to make it accessible to all users as soon as possible. Part of the planning in the move of the server included revamping the *MTO* site to move some materials to the main site, and to reconcile the two site designs. *MTO* has done a redesign, and we are working on a user case study to determine our needs for the main site. We will contract out the redesign.

On Dreamhost, we have free access to e-mail and to discussion and announcement lists. A number of lists have been set up and are moderated by Bob Kosovsky (smt-talk, mto-talk), the Pop-analysis group, and myself. We maintain a domain name (free with Dreamhost) that has largely been set up as a complete mirror/backup site to the original, which we can use if the main site goes down.

The Austin server was sent to me at Eastman. I have plans to remove all the existing information and burn it to DVD for the society archives, before converting the server into a theory online resources’ site, which will be somewhat experimental. I will have some local help at Rochester to work with the server.

In conjunction with President Lynne Rogers and Treasurer Dave Smyth, we are exploring options for the structure of our Web site. I have some potential help at the University of Rochester, and Tuukka Illomaki has been working on some features. The goals for 2010 are to create interfaces for users and add some services, and in particular, develop an interface for our Executive Director, Vicky Long.

My thanks to Per Broman and Gavin Chuck for their service on the committee as they end their terms, and for the service of continuing members of the committee: Stefan Honisch, Stephanie Lind, Tuukka Ilomaki, and Scott Spiegelberg. Special thanks go to Bob Kosovsky for all his work with smt-talk and smt-announce, and to Eric Isaacson and John Roeder for their sage advice. Finally, I welcome Marlon Feld and Ève Poudrier to the committee.

—Dave Headlam

2009 PUBLICATION AWARDS

The winners of the 2009 SMT Publication Awards were announced at the Society’s annual business meeting in Montréal, Canada in October 2009.

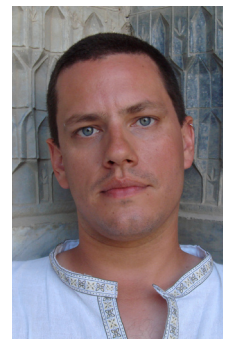
The **Wallace Berry Award**, recognizing a distinguished book in music theory, was presented to Robert Gjerdingen for the book

Music in the Galant Style, published by Oxford University Press in 2007. This elegantly produced book develops a fresh and fecund view of those eighteenth-century composers working in the galant idiom, presenting them as prosperous civil servants, charged with producing fashionable music for their patrons. By focusing on the compositional practices of the time, the author answers the vexing question of how composers managed to produce so much music so quickly, in a multitude of genres and without sacrificing taste. These composers (mostly Italian-born or -trained) had been schooled in a form of improvisation that enabled them to extemporize complete pieces from single bass lines. By investigating the repertory of musical gestures and phrases on which these composers improvised, the author is able to uncover a small number of voice-leading schema that serve as the fundamental building blocks of galant composition. For each schema, the author outlines its characteristic melodic, contrapuntal, harmonic, and metric features, enabling us to understand how together they can be used to model and easily replicate characteristic galant idioms.



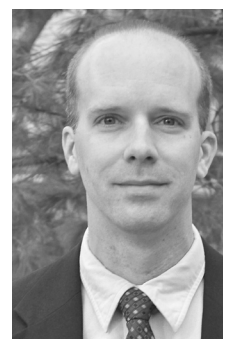
Robert Gjerdingen

The **Outstanding Publication Award** was presented to Ian Quinn for his articles “General Equal-Tempered Harmony (Introduction and Part I),” published in *Perspectives of New Music* 44/2 (2006), and “General Equal-Tempered Harmony: Parts II and III,” published in *Perspectives of New Music* 45/1 (2007). Although the article was divided and appeared in two successive years, the 2007 study was a continuation of that published in 2006, i.e., an article published in multiple parts. The study characterizes *chord quality* in twelve-note equal temperament, and that thereby cuts a clear path through the swamp of similarity relations. Elaborating upon cryptic remarks by David Lewin in his first publications, the author produces for the music theory community the implications of the Discrete Fourier Transform, while keeping the mathematics off-stage. The result is an exposition that is eminently accessible, with language and graphic representations that preserve the subtle inflections of the author’s argument. The notion of distance introduced here has already been highly influential for recent work in musical geometry; this article thus initiates a foundational re-conceptualization of the space of pitch-class sets.



Ian Quinn

The **Emerging Scholar Award**, given for a book or article by an author in an early stage of his or her career, recognized Scott Murphy for his article “On Metre in the Rondo of Brahms’s Op. 25,” published in *Music Analysis* 26.3 (2007). This article is notable for its insightful theoretical work into spatial representations of changing metric hierarchies in the music of Brahms. Through a skillful analysis of hypermeter in the rondo of Brahms’s G-minor Piano Quartet, Op. 25, the author moves beyond the pitch-time analogy explored in earlier work by Lewin and Cohn and proposes an independent validity for tonic, dominant,



Scott Murphy

and subdominant metric functions within a given work. This becomes possible when we distinguish “rhetorical” compositional functions from “logical” pre-compositional ones, and therefore can be widely applied beyond this single case. Notable is the author’s attention to the immediate listening experience as he guides us to hear the subtle metric shifts of the composition as intervallic proportions.

Members of the 2009 Publications Committee were David Gagné (chair), David Carson Berry, Karl Braunschweig, David Clampitt, Deborah Stein, and Keith Waters.

—David Gagné

COMMITTEE ON THE STATUS OF WOMEN

At the SMT Annual Meeting in Montréal, the Committee on the Status of Women honored theorist Janet Schmalfeldt with a session celebrating her research. Speakers focused on Schmalfeldt’s assessment of the idea of form as “the process of becoming,” as manifested in sonata forms by Haydn, Brahms, and Dvořák (Carissa Reddick, University of Oklahoma), in Schubert’s Sonata in A Minor, Op. 42 (Mike Lee, Cornell University), and in Beethoven’s “Tempest” Sonata (William E. Caplin, McGill University, and James Hepokoski, Yale University). In addition to responding to each paper and providing performance demonstrations, Schmalfeldt discussed new material from her forthcoming book on formal processes in early nineteenth-century music, to be published by Oxford University Press.

For the 2010 Annual Meeting in Indianapolis, we are planning a session focusing on the analysis of music by women composers. In addition to invited speakers Joseph Straus (Graduate Center, CUNY) and Brenda Ravenscroft (Queen’s University, Kingston), there will be papers selected through a call. Sound files, analyses, and other data from the papers will be posted on the CSW Web site prior to the conference, to encourage audience discussion.

The CSW sincerely thanks Brenda Ravenscroft for her three years of dedicated service as chair. We also thank outgoing members Áine Heneghan, liaison for both the Diversity Committee and the Committee for Professional Development, as well as Harald Krebs and Deborah Stein, who have made invaluable contributions to the CSW during their terms. We heartily welcome three new members: Catherine Nolan, who will serve as the liaison to the Committee for Professional Development; Ron Rodman, who will serve as the liaison to the Diversity Committee; and YouYoung Kang.

—Patricia Zhall

COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the recent meeting of the Society of Music Theory in Montréal, the SMT Committee on Professional Development, in collaboration with the SMT Theory Pedagogy Special Interest Group, presented a Special Session on “The Teaching Component of the Job Interview.” The session was designed to help graduate students prepare for job interviews by giving them an opportunity to showcase their philosophy of teaching through a twenty-minute teaching-demonstration on a topic of their choice to a group of invited students from McGill University. The following winners were chosen by members of a sub-committee consisting of members of the PDC (Anne Marie De Zeeuw and Maureen Carr) and the Pedagogy Group (Gary Karpinski and Elizabeth Smith).

- Sara Bakker (Indiana University), “Teaching Ternary Forms”
- Matthew Steinbron (Louisiana State University) “Introduction

Society for Music Theory Abbreviated Statement of Revenues, Expenditures, and Account Balances Calendar Year 2008

Revenues

University of California Press	\$38,191.88
Memberships	56,945.45
Proceeds (2007 Baltimore meeting)	10,322.52
Donations (collected at Nashville meeting)	1,115.00
Interest and miscellaneous income	<u>2,500.63</u>
Total Income	109,075.48

Expenditures

Executive Director (salary and benefits)	\$39,543.30
Executive Director (reimbursable expenses)	687.83
Treasurer’s Office (taxes, accountant fees, insurance)	2,713.74
Secretary’s Office (ballots, copies, postage)	1,074.64
Dues and Contributions (RILM, ACLS, NHA)	3,136.00
Newsletter	6,169.65
<i>Music Theory Online</i> (vols. 13.4, 14.1–14.3)	4,449.00
Program Committee (reimbursable expenses)	3,759.49
Graduate Student Workshops (honoraria, expenses)*	4,147.22
Travel Awards (International and Diversity)	2,645.00
Plenary Session Speaker (reimbursable expenses)	932.61
Publication Awards	750.00
Publication Subventions	3,000.00
SMT-25 Subvention (Canadian Bartók Conference)	<u>4,968.38</u>
Total Expenditures	77,976.86

Net Gain (Revenues minus Expenditures) \$31,098.62

Total Funds on Hand 12/31/08** \$146,642.91

*Covered in part by a \$3000 donation received in 2007

**Total will be reduced by \$775 when three outstanding checks clear

Full accounting report available on request from David Smyth, SMT Treasurer

SMT ONLINE ADDRESSES

- SMT home page: www.societymusictheory.org
- MTO home page: www.societymusictheory.org/mto
- List managers:
 - smt-announce-owner@societymusictheory.org
 - smt-talk-owner@societymusictheory.org
 - mto-list-owner@societymusictheory.org
 - mto-talk-owner@societymusictheory.org
- System Administrator: admin@societymusictheory.org
- Web Manager: spiegelberg@depauw.edu
- Online Directory: SMT is currently working to develop an online directory.

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

of Species Counterpoint”

- Jennifer Weaver (University of North Texas), “Introduction to Secondary Dominants in Major Keys”

A panel of faculty members responded to each of the teaching demonstrations: Ken Stephenson, Professor of Music Theory, Oklahoma University (a public university with large theory classes); Gary S. Karpinski, Professor of Music Theory, University of Massachusetts –Amherst (a public university with smaller theory classes); Elizabeth W. Marvin, Professor of Music Theory, Eastman School of Music, the University of Rochester (a conservatory). Maureen Carr served as moderator of the session.

In 2010, the special session will focus on tenure. Five speakers will be chosen, each to address one of the following topics: the rationale for tenure and its history in American higher education, legal issues involving tenure, the current status of tenure from the point of view of a senior administrator, strategies for preparing an effective tenure case, and the phenomenon of post-tenure review. The Committee hopes to make this a joint session with AMS, like the session “Publishing in Music Theory and Musicology” at the 2008 meeting in Nashville.

Another CPD initiative that was continued at the Montréal meeting was the Conference Guides program, in which volunteer SMT members with extensive conference-going experience are paired with first-time attendees who have requested a guide to help them make their first SMT meeting a positive one. Patrick McCreless convened a meeting on the first day of the conference, Thursday, 29 October, to introduce guidees to their guides. For the C.V. Review Session on Friday, 30 October, conference attendees who took advantage of this opportunity were asked to bring at least 5 copies of both their current CV and a generic cover letter to this session. The reviewers were Anne Marie de Zeeuw (University of Louisville), chair; Marion Guck (University of Michigan), Joseph Kraus (Florida State University), William Renwick (McMaster University), and Robert Wason (Eastman School of Music).

Over one hundred students attended the Graduate breakfast, hosted by Maureen Carr, on Friday, 30 October from 7:00–9:00 a.m. All undergraduate and graduate students in music theory were invited to attend to meet each other in an informal, collegial atmosphere, and to establish professional contacts with peers from other institutions. Patrick McCreless distributed index cards to gather information and to facilitate the drawing for the “almost complete run” of *Music Theory Spectrum*. Justin London drew the name of the winner —Daisy Tan of the University of Western Ontario. The CPD sponsors a student-listserv, posted on the new SMT student Facebook group, for students and first-year faculty; the listserv is moderated by the student members of the CPD, with assistance from Robert Cook (University of Iowa). The index cards assisted the student members of the Committee, who have invited the attendees as guests on Facebook. Sean Atkinson and Matthew Steinbrun spoke on behalf of the student members of the CPD to explain the benefits of participating on the student-listserv. Robin Attas, student member of the CSW, explained the special mentoring program for female members who wish to submit proposals for regional and/or national meetings. Other student representatives announced upcoming events sponsored by regional societies and Universities. Justin London provided gracious words of welcome. The level of enthusiasm generated by these students was remarkable. To be more inclusive, this event will now be designated “Student Breakfast” rather than “Graduate Student

Breakfast.”

Work continues on the SMT Mentoring Program that 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. The mentoring form is found on the SMT-CPD webpage: <http://societymusictheory.org/administration/committees/development/mentoring>. The CPD Web site clarifies for our membership that the CSW also offers a proposal-advising program that provides assistance for female graduate students and junior faculty who are preparing a proposal for the national meeting. Members of this committee include: Deborah Burton (Boston University), chair, and Anne Marie de Zeeuw (University of Louisville).

Matthew McDonald (Northeastern University) continues to work most efficiently in updating our Web page. He has successfully implemented the web forms for the Conference Guides and Mentoring programs. He graciously assists in the formulation of the posting on the SMT-listserv updating the membership on the activities of the CPD. He invited the student participants in the Montréal Special session to submit copies of their teaching philosophies and outlines of their lesson plans for the Web site.

On behalf of the Committee, let me to express appreciation to Robert Cook and Jennifer Sadoff Auerbach for their loyal service over the last three years and to welcome Alfred Cramer, Johanna Devaney, and Alan Street, who have agreed to serve for the next three years. I have enjoyed serving as your chair for the last three years and I send my best wishes to Patrick McCreless who will serve as chair for the next 2 years, to be succeeded by Alfred Cramer for 1 year.

—Maureen Carr and Patrick McCreless

2009 PROGRAM COMMITTEE

The 2009 Program Committee, consisting of Matthew Bribitzer-Stull, Hali Fieldman, Elizabeth H. Margulis, David Neumeier, Steve Rings, Peter Schubert (chair) and Justin London (ex officio), met in Chicago 19–22 March. Two standing committees submitted sessions (CSW and Professional Development). Excluding papers in these guaranteed sessions, we received proposals from a total of 254 individuals, of which 192 (75.6%) were by men and 62 (24.4%) by women. Of these, 98 were accepted, of which 77 (78.6%) were by men and 21 (21.4%) by women. The committee selected special sessions and poster sessions (recommending that two paper proposals be presented as posters), and chose the keynote speaker Professor Susan McClary (UCLA). Of the over 70 composers whose names appeared in the proposals, Brahms and Schubert were the big winners with eight appearances each (Schoenberg ran a close third), and the following 20 occurred more than once: Bach, Beethoven, Berio, Bill Evans, Brahms, Bruckner, Carter, Chopin, P. M. Davies, Debussy, Ligeti, Mahler, Messiaen, Ravel, Schoenberg, Schubert, Schumann, Shostakovich, Stockhausen, and Wagner. Proposal topics that topped the charts were those involving form; jazz, pop, and non-Western music; and narrative. The committee is deeply indebted to Vicky Long for her unflinching and cheerful support and hospitality.

—Peter Schubert

HONORARY LIFETIME MEMBERSHIP

At the end of the awards ceremony at the annual meeting, Justin London had the honor and pleasure of presenting Sarah Fuller with a Lifetime Membership in SMT, in honor and recognition of

long-standing achievements as a scholar, teacher, and colleague. At that time, Professor Fuller was also presented with a special issue of *JMT*, a Festschrift in her honor that contained a suite of articles on early music, all written by women theorists. President London read the following remarks from Cristle Collins Judd, who was unable to attend the meeting.



Sara Fuller

In the course of your forty-year career, you have played a pivotal role in changing the very nature of the study of music theory, of bringing into discussion repertoires that have not always been the focus of music theorists, of questioning foundational assumptions.

As a founding member of a respected music department and graduate program, your work as a scholar and teacher has shaped generations of students and colleagues. Your pedagogical influence has extended well beyond your own teaching with an anthology that has been widely adopted and admired in undergraduate courses.

You have served the Society for Music Theory graciously as a member of the Executive Board, two program committees, the publications committee (two terms), and the awards committee, chairing the latter.

You have been, remarkably, equally at home in the disciplines of musicology and music theory. One of your first articles, appearing in 1971 in the *Journal of the American Musicological Society*, received the Einstein Award from the American Musicological Society. In the mid 80s and early 90s, a pair of articles in *Journal of Music Theory*, joined with an essay in *Music Analysis*, established elegantly a theoretical framework that has served as the basis for much subsequent work.

You urged us towards a “process-based” approach that might allow new insights not only into the repertory that you studied, but also into the way that we approach the relationship of historical theory and musical analysis.

Ian Bent once posed the question about history of theory: center or margin? To that query, your work firmly sits in the center of historical and theoretical research. It would be unthinkable to work on music of the 14th century without reference to your scholarship, but just as unthinkable to consider questions of counterpoint, sonority, and musical process more broadly absent the insight your work offers. Taken together, your articles in such collections as *Models of Music Analysis*, *Tonal Structures in Early Music*, and *The Cambridge History of Western Music Theory* along with your many journal articles stand as a Summa.

Your legacy is in scholarship that has shaped and will continue to shape our field, But your legacy is also in your generosity of spirit as friend, teacher, colleague, and mentor for so many members of the Society for Music Theory. You have enriched our lives and we are grateful.

President London read the proclamation that was signed by each member of SMT Executive Board:

WHEREAS it is the prerogative and pleasure of the Officers and Executive Board of the *Society for Music Theory* to recognize members of the society for their substantial and long-standing accomplishments in the discipline, and

WHEREAS Dr. Sarah Ann Fuller, Professor of Music History and Theory, has distinguished herself and our

through the excellence of her research and teaching, such that she is a true “treasurer of music and master, learned and handsome,

THEREFORE, let it be known that henceforth, Dr. Sarah Ann Fuller shall be a Lifetime Member of *Society for Music Theory*, with all the rights and honors appertaining thereof, witnessed this day, the 31st of October in the year 2009.

SMT GRADUATE STUDENT WORKSHOP PROGRAM

The SMT Graduate Student Workshop Program (GSWP) conducts educational workshops for graduate students in music theory and musicology at the Annual Meeting of the Society for Music Theory. These are interactive sessions led by outstanding scholars emphasizing instruction, participation, and collaborative learning. The GSWP is a pedagogical arm of the Society, a vehicle for increasing student membership, and a means of introducing emerging scholars to their colleagues and the profession as a whole.

Now established in its fifth season as a permanent feature of SMT, the GSWP will present two three-hour workshops at the 2010 SMT Meeting in Indianapolis, Indiana on Friday morning, 5 November 2010. Professor Michael Klein (Temple University) will lead a Musical Narrative Workshop and Professor Gretchen Horlacher (Indiana University) will lead a Stravinsky Workshop. Fifteen different graduate students will participate in each session for a total of thirty students, selected by a random draw from two separate applicant pools. Admission is open to all graduate students in good standing. Extensive preparation and a commitment to full participation are required. Reading and repertoire assignments are distributed during the summer and early fall. GSWP students attend a reception hosted by the President of the Society the evening before, the Graduate Student Breakfast sponsored by the Professional Development Committee that morning, and an informal follow-up lunch with the GSWP Director.

Faculty members are strongly encouraged to urge and help their graduate students take advantage of this extraordinary educational opportunity. Consult the GSWP Web page under the SMT Web site at <http://societymusictheory.org/Events/GSWP> for program details and application requirements. *The GSWP application period commences on March 1 and ends May 1, 2010.* GSWP is subsidized entirely by private donations from the GSWP Director for the purpose of fostering innovative scholarship, critical discourse, and collegial interaction in the field of music. Please direct all inquiries to Wayne Alpern, GSWP Director, SMTworkshops@aol.com.

FUTURE SMT MEETINGS

- | | |
|------|--|
| 2010 | 4–7 November
Indianapolis, Indiana
(joint meeting with AMS) |
| 2011 | 27–30 October
Minneapolis, Minnesota
(solo meeting) |
| 2012 | 1–4 November
New Orleans, Louisiana
(joint meeting with AMS and SEM) |

NEWS FROM THE INTEREST GROUPS

The **Music Cognition Interest Group** was busy during the Montréal meeting, sponsoring an article discussion during its regular meeting, a Saturday evening special session, and a post-meeting symposium.

The Saturday evening session exposed many of us to research based on the explicit or implicit perceptions of a concert audience, via biofeedback sensors and continuous response modules (in this case, iPods). Attendees could not help but witness the vast organizational, human, and computational effort involved in such research. Many thanks to Michel Vallieres, Johanna Devaney, Stephen McAdams, and Peter Schubert for organizing and presenting this session, as well as the myriad research assistants and performers who contributed that evening.

Thanks also to Lisa Margulis, Bruno Gingras, and Bruno Giordano for leading our Saturday lunch discussion on the combination of empiricism and music in two recent articles, “Tuning in to musical rhythms: Infants learn more readily than adults” (Hannon & Trehub, 2005) and “Facing the music” (Thompson & Russo, 2007).

The Music Cognition Interest Group became the first SMT interest group to organize a post-meeting symposium that was held Sunday afternoon and Monday morning immediately following the regular meeting. Twenty-five scholars and researchers from diverse career stages and with diverse backgrounds convened in McGill’s Schulich School of Music to participate in sessions led by Johanna Devaney, David Huron, Caroline Palmer, Finn Upham, and Marcelo Wanderley. Session titles and descriptions are still available at http://ddmal.music.mcgill.ca/wiki/Symposium_on_Empirical_Methods_for_Music_Theorists. Attendees enjoyed the social and intellectual focus with similarly minded colleagues that this symposium provided.

Finally, this year’s meeting in Indianapolis will mark the twentieth-fifth year of the Music Cognition Interest Group’s existence. We hope to recognize those who have led and contributed to the group during the past quarter century at that meeting in some fashion; if you fit into this category, we would like to hear from you in the near future to be able to include your perspective. Instructions for joining the group’s e-mail list can be found at <http://smtmcg.acs.unt.edu/>. Questions or information can be sent to Peter Martens at peter.martens@ttu.edu.

Last year, the **Interest Group on Music and Disability** prepared a detailed list of recommendations to ensure that our scholarly activities—publications, websites, and especially conferences—are fully accessible and inclusive. Our suggested guidelines have now been adopted by AMS and are under active review at SMT. We will be doing our best to ensure that these guidelines, once adopted, are enacted in a way that will benefit all of us, disabled and nondisabled.

We plan to focus on pedagogy in the coming year. We will create a network of experts—colleagues with relevant experience in teaching students with disabilities—to whom we can refer the steady stream of inquiries we receive. We will also enhance our Web-based offerings by posing relevant written documents and links. Among the relevant documents, we call attention to the special issue of *Music Theory Online* (15/3) devoted to issues of music and disability. Most of the papers in this issue originated in the activities of our Interest Group.

Please visit our website: <http://web.gc.cuny.edu/disabilityinmusic/> and join our listserve: DISMUS-L-request@GC.LISTSERV.CUNY.EDU. <http://societymusictheory.org/administration/committees/development/mentoring>. 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).

The **Music Informatics Group** (MIG) aims to be a forum for music theorists involved in a wide range of research involving music information technologies. The group has proposed a special poster session for the annual meeting in Indianapolis, with presentations highlighting a variety of tools, models, and applications involving the use of technology to address musical problems. During our regularly scheduled interest group meeting, Christopher Raphael, Professor of Music Informatics at the Indiana University School of Informatics and Computing, will provide an introductory tutorial on some tools for audio and symbolic music processing that we hope will be of interest to a broader segment of the Society than those who self-identify as members of the Music Informatics Group.

Our Web site includes links to major music informatics-related projects, organizations, and research centers, as well as information on how to subscribe to our mailing list: <http://www.music.indiana.edu/departments/theory/smtmig/>. Those with questions about the Music Informatics Group are invited to contact Eric Isaacson (isaacson@indiana.edu).

The **Jazz Interest Group** held its fifteenth annual business meeting on Friday, 30 October 2009 at the Hyatt Regency Montréal. Current chair Keith Waters began the meeting by recognizing Henry Martin for his valuable and generous contributions to SMT-Jz as chair of the group for fourteen years (1995–2008). Three members, Ben Bierman, Benjamin Givan, and Steve Larson, announced recent or upcoming publications. The 2009 SMT-Jz Award Committee (Ben Bierman, Keith Salley, and Janna Saslaw [chair]) reported that there was no award this year. Keith Salley will continue as chair of the 2010 SMT-Jz Award Committee, which will also include Ben Bierman and Scott Cook. Ben Bierman will continue as chair of the 2011 committee. We thank everyone for their service on this committee.

The group discussed potential activities for the 2010 Smt-Jz business meeting. Participants agreed upon addressing compositions that exhibit unusual, unorthodox, or non-standard harmonic progressions, ones that may be resistant to analysis. Anyone is welcome to bring in copies of a handout of a composition for discussion. Please make sure your handout has your name on it and is annotated sufficiently so others can later remember the main points of your discussion.

Finally, the group turned to the primary focus of the business meeting. Our goal was to discuss ways, methods, and suggestions for including jazz theory within the standard undergraduate music theory curriculum. The conversation was far-ranging, and touched on specific issues of formal function, chord symbols, harmonic labeling, aural skills, keyboard skills, extended tertian structures, phrase structure, and rhythm. Some of the more general considerations addressed situating jazz within the standard music theory curriculum, suitability of teaching jazz performance skills, and the role of jazz repertory, paradigmatic forms, and jazz styles. The intent is to provide these ideas to the National Association of

Schools of Music (NASM) for use on their resources Web site. We also may wish to include such materials on the SMT-Jz website. Those ideas are going to be considered by a task force consisting of Patricia Julien (chair), Nicole Biamonte, Robert Hodson, and Dariusz Terefenko. The committee may attempt to propose a presentation at next year's national NASM conference, create a dialogue with NASM, and eventually provide suggestions to the organization.

The SMT-Jz jam session, long a mainstay of the SMT national meetings, took place Friday evening and was particularly successful. Thanks to Keith Salley for organizing the event, and for his work in contacting and arranging for a local bassist and drummer to participate.

The online searchable jazz theory bibliography, created by Kent Williams and Henry Martin, is available at <http://music.uncg.edu:2001/>. Those with suggestions for items for inclusion on the bibliography please contact Kent (jkwillia@uncg.edu) or Henry (martinh@andromeda.rutgers.edu). In addition, James McGowan has established and maintains the SMT-Jz Web site. Its URL is <http://societymusictheory.org/resources/interest/jazz>. Those who wish to subscribe to the interest group's listserv should contact Steve Larson (steve@uoregon.edu) and ask to be added to the list. Inquiries about SMT-Jz can be addressed to the chair, Keith Waters (Keith.Waters@colorado.edu).

The **Mathematics of Music Analysis Group** met jointly with the Music and Philosophy Interest Group at the 2009 SMT Meeting in Montréal and had a stimulating discussion on Wittgenstein, Quine, Milton Babbitt, and aspect perception in music. We heard a position paper from Dmitri Tymoczko on Babbitt's music and how the philosophical topic of "seeing as" (aspect perception) can be applied to problems of "hearing as" in music. A lively discussion followed, raising the issue of how expertise factors into problems of aspect perception, particularly in examples from the realm of music.

The Mathematics of Music Analysis Group invites all members of SMT to get involved and suggest activities to support. In addition to hosting events during our regular meeting time at the SMT meetings, the group is interested in helping to organize special sessions on mathematical topics for the SMT meeting program, providing support for emerging scholars pursuing research in music and mathematics, encouraging discussion about mathematical topics in music beyond the annual meetings, and helping to network among SMT members interested in matters of mathematics in music analysis. Please contact Jason Yust (jason.yust@gmail.com) with questions, suggestions, or to get in touch with the group.

The **Music Theory Pedagogy Interest Group** co-sponsored, with the SMT Professional Development Committee, a special session entitled "The Teaching Component of the Job Interview" during the 2009 SMT Annual Meeting in Montréal. Thanks are due to Maureen Carr for chairing the session, to graduate students Sara Bakker, Matthew Steinbron, and Jennifer Weaver for making excellent teaching presentations, and to panelists Ken Stephenson, Elizabeth West Marvin, and Gary S. Karpinski for offering commentary on their presentations.

The group met on Saturday, 31 October 2009 in Montréal. Members discussed plans for special sessions during the next several annual meetings. We agreed on an initiative for the

2010 Annual Meeting in Indianapolis: a session devoted to the teaching of counterpoint in the undergraduate curriculum. An ad-hoc committee, chaired by Robert Gauldin, is developing this proposal. In addition, members suggested proposals for 2011 and beyond—including curriculum planning and development, aural skills training, and incorporating world music in undergraduate theory teaching—but we also encourage members to develop and suggest other ideas as we move forward.

The Music Theory Pedagogy Interest Group maintains an e-mail list (pedagogy@lists.societymusictheory.org) to facilitate communication and promote discussion of pedagogical issues and group business. SMT members who wish to subscribe should send an e-mail message to Gary S. Karpinski (garykarp@music.umass.edu).

At the Annual Meeting of the Society for Music Theory in Montréal, the **Music and Philosophy Interest Group** held a joint meeting with the Mathematics Interest Group. The groups explored the notion of aspect perception in music theory and analysis (or, "hearing as" vs. "hearing plus thinking"), based on readings by Wittgenstein and Quine. Dmitri Tymoczko (Princeton University) began the meeting with a short presentation, which was followed by a lively discussion from members of both groups.

For the coming year, the philosophy group aims to submit a special session proposal around the writings of Maurice Merleau-Ponty. The group also hopes to put together a music philosophy workshop for a future conference. Along these lines, we welcome ideas from any member of the society. If you are interested in participating in the group or would like to propose a particular subject for investigation, please contact John Koslovsky (john.koslovsky@oberlin.edu).

At the SMT Annual Meeting in Montréal, the **Popular Music Interest Group** nominated a new chair, Joti Rockwell (Pomona College), discussed special-session topics for the 2010 meeting in Indianapolis, and arranged to liaise with AMS to form an AMS Popular Music Study Group. We also debated the appropriateness of analytical methodologies derived from art music versus new methodologies specific to vernacular-music repertoires, and the problems of the canon and of treating "popular music" as a monolithic entity.

The PMIG has established a new wiki at <http://popmusic.societymusictheory.org/wiki/>, which includes an extensive popular-music bibliography, a new database of popular songs that illustrate typical undergraduate theory topics, and pages for analyses of individual songs (mostly under construction). The group's Web site is <http://popmusic.societymusictheory.org>; the PMIG electronic discussion list page is http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org. Please send all suggestions, corrections, and questions to the chair, Joti Rockwell (joti.rockwell@pomona.edu).

Scholars for Social Responsibility (SFSR) had a lively meeting in Montréal that focused on plans for future meetings. In Indianapolis, we will hold a joint session with the Committee on Professional Development about the current state of tenure in the academy, and we hope to host a community service activity during the meeting as well. Joining Deborah Burton (Boston University) and Anton Vishio (New York University) as co-chairs of SFSR is

Scott Spiegelberg (DePauw University). For more information about our activities, or suggestions about future projects we might undertake, please contact Anton Vishio (av47@nyu.edu).

The 2009 annual meeting of SMT-PAIG, the **Performance and Analysis Interest Group**, was led by Peter Kaminsky, who graciously agreed to conduct the meeting at short notice in the chair's unexpected absence. Planning for the 2010 conference in Indianapolis was the meeting's principal focus, with an eye on activities associated with the 200th anniversary of the births of Frédéric Chopin and Robert Schumann. More details will be announced via the PAIG e-mail list as developments occur.

PAIG remains eager to generate increased interest in its annotated bibliography on performance and analysis, which is managed by Daniel Barolsky (barolskd@beloit.edu). The current bibliography, along with contact and submission information, will shortly be available at PAIG's updated Web page in the Interest Groups section of the SMT Web site. The PAIG page will soon be enhanced to include expanded resources, and we especially invite those members of SMT who are teaching courses on performance and analysis, or who include performance and analysis concerns within other courses, to contribute their ideas and syllabi. PAIG encourages all members of SMT to consult the page, and welcomes comments and especially contributions of informative reviews of articles and books to the bibliography. To join the PAIG e-mail list, please contact Jan Miyake (Jan.Miyake@oberlin.edu). For general inquiries, comments, submissions, and suggestions, contact PAIG's chair, David Kopp (dako@bu.edu).

NEWS ITEMS

MANNES INSTITUTE: MUSICAL AESTHETICS

The Mannes Institute for Advanced Studies in Music Scholarship is a musical think tank dedicated to communal exploration at the highest level of inquiry. Now celebrating its tenth consecutive season, the Institute has achieved international acclaim as a significant innovation in our field and the premier organization of its kind. We offer music theorists and musicologists from around the world a unique and challenging opportunity to think together in a sustained, collegial, and interactive way. Instead of traditional paper presentations, the Institute is founded upon participatory dialogue and critical debate. Small, high-powered, and diverse groups of scholars learn and teach each another under the guidance of an expert faculty of peers. Through an integrated and carefully structured series of workshops, roundtable discussions, and plenary sessions, we consolidate contemporary research in a particular area of study, while also providing continuing professional education for others within our discipline. A different constituency of forty-five outstanding scholars gathers each June at various locations to explore a single musical subject in depth. Extensive prior preparation and active participation are essential to our collective mission.

The Institute convenes this year on the topic of Musical Aesthetics from 24–27 June 2010 at the University of Chicago. Six workshops of fifteen scholars will meet for a total of nine hours each over the four-day period. Morning workshops include Aesthetics of Analysis conducted jointly by Berthold Hoeckner of the University of Chicago (co-chair) and Steven Rings of the University of Chicago, Music Aesthetics and The Body conducted by Susan McClary of the University of California Los Angeles, and The Musical Sublime conducted by Alexander Rehding of

Harvard University (co-chair). Afternoon workshops include Beethoven and The Aesthetics of Freedom conducted by Daniel Chua of the University of Hong Kong, Literary Models and Music conducted by Fred Maus of the University of Virginia, and Critique–Aesthetics–Politics conducted by Martin Scherzinger of New York University. Members enroll in a single morning workshop and a single afternoon workshop for the duration of the Institute to provide maximum focus. Our special guest is Lawrence Kramer of Fordham University discussing “Numinous Particles: On the Aesthetics of Musical Meaning.” The recipient of the prestigious annual Miles Levin Musical Essay Award will deliver the winning essay on a topic pertaining to musical aesthetics.

Details about the 2010 Institute on Music Aesthetics at Chicago (IMAC), including workshop descriptions, reading and repertoire assignments, application procedures, selection criteria, and local arrangements are posted on the Institute's Web site at www.mannes.edu/mi and periodically announced over the SMT list. *The application deadline is 1 March 2010.* Applications are adjudicated by a committee that includes the program chairs and director. There is no charge or registration fee. The Institute is funded entirely from generous private sources with no institutional support whatsoever from Mannes College of Music, University of Chicago, or any other organization. Come join your peers and share in this transformative experience in collaborative learning. Please direct all inquiries to Wayne Alpern, Director, mannesinstitute@aol.com, 212-877-8350, 450 West End Avenue, New York, NY 10024 USA.

MILES LEVIN ESSAY AWARD

The Mannes Institute for Advanced Studies in Music Scholarship announces its fifth annual Miles Levin Musical Essay Award honoring an outstanding essay in conjunction with the Institute on Musical Aesthetics at Chicago (IMAC) to be held from 24–27 June 2010 at University of Chicago in Chicago, Illinois. The winner of the award will receive a cash prize of \$250 and present the winning essay before the distinguished members of the Institute. Where appropriate in light of other qualifications, the author may be invited to attend some or all of the Institute proceedings as well.

The essay, as spoken, should be approximately fifteen to twenty minutes in length and may relate to the theme of musical aesthetics in any way. It may be reflective, historical, humorous, metaphorical, philosophical, theoretical, playful, ironic, or critical, but above all, must engage readers and listeners in a compelling, creative, thoughtful, imaginative, sensitive, and provocative way. Please note that this award is not for a scholarly paper comparable to those presented at an academic conference or an analytical article appearing in a professional journal. That is not the nature of this presentation. This prestigious award is given in honor of Miles Levin, a keen and inspirational observer of life, not an academic scholar. The desired style and tone are more subjective, personal, poetic, lighter, entertaining, contemplative, ruminative, and if anything, more in the manner of an informal talk or keynote address. The genre is creative nonfiction, with an emphasis on charm, wit, insight, sincerity, wisdom, profundity, erudition, oratorical flair, and the inherent quality and sophistication of the prose itself. The personal essays of Lamb, Woolf, Montaigne, and Emerson are better models than the contents of *Spectrum* or *JMT*.

The essay may, and indeed should, have intellectual substance

and musical relevance, references, and allusions bearing on the topic of musical aesthetics, but it should contain no footnotes, no bibliography, and no analytic handouts or examples, other than perhaps a brief musical excerpt. Doctoral students are ineligible. Submissions may be considered for eventual publication in a projected periodical entitled *The Musical Essayist*. Essays should be submitted electronically as a pdf file or Word document to mannesinstitute@aol.com. Submissions are evaluated and decisions rendered by a committee consisting of the two program chairs and director. *The submission deadline is 1 March 2010*. For further information, please see the Institute's Web site at www.mannes.edu/mi or contact its Director, Wayne Alpern, at mannesinstitute@aol.com, 212.877.8350, 450 West End Avenue, New York, NY 10024 USA.

WORKSHOPS IN MUSIC THEORY PEDAGOGY

The second triennial Workshops in Music Theory Pedagogy will be held at the University of Massachusetts Amherst 14–18 June 2010. The faculty will include Gary S. Karpinski, director; David Butler (Ohio State University); David Gagné (Queens College, CUNY); Stefan Kostka (University of Texas); and Michael Rogers (University of Oklahoma). Sessions will focus on the teaching of undergraduate music theory at the college level. All teachers of music theory are encouraged to attend this workshop—teachers at the college, university, conservatory, and high-school levels (including AP instructors). In lectures, group discussions, and other settings, the workshop will cover the following topics (and ample time will be allowed for discussion of various other topics in the teaching of music theory): rudiments, sight singing, ear training, harmony, form, analysis, counterpoint, figured bass, post-tonal theory, Schenkerian approaches to undergraduate teaching, and the influence of cognition and perception research on teaching. For more information, visit <http://www.aux.umass.edu/conferenceservices/registration.php>, send an e-mail inquiry to theory@music.umass.edu, or call 413.545.4229.

NEWBERRY LIBRARY FELLOWSHIPS, 2010–2011

The Newberry Library, an independent research library in Chicago, Illinois, invites applications for its 2010–2011 Fellowships in the Humanities. Newberry Library fellowships support research in residence at the Library, and all proposed research must be appropriate to the collections (excluding the Terra Foundation Fellowship and certain short-term awards). Our fellowship program rests on the belief that all projects funded by the Newberry benefit from engagement both with the materials in the Newberry's collections and with the lively community of researchers that gathers around those collections. Long-term residential fellowships (www.newberry.org/research/felshp/fellowshome.html) are available for periods of six to eleven months to postdoctoral scholars who must hold the Ph.D. at the time of application. The stipend for these fellowships ranges from \$25,500 to \$70,000. Short-term residential fellowships (<http://www.newberry.org/research/felshp/short-term.html>) are intended for postdoctoral scholars, Ph.D. candidates, or holders of other terminal degrees from outside the Chicago area who have a specific need for Newberry collections. The tenure of short-term fellowships varies from one week to two months. The amount of the award is generally \$1600 per month.

We invite short-term fellowship applications from teams of two or three scholars who plan to collaborate intensively on a single, substantive project. The stipend is \$1600 per fellow per month.

Teams should submit a single application, including cover sheets and CVs from each member

Applications for long-term fellowships were due 11 January 2010; applications for most short-term fellowships are due 1 March 2010. For more information or to download application materials, go to www.newberry.org/research/felshp/fellowshome.html. If you have questions about the fellowships program, contact research@newberry.org or 312.255.3666.

JOURNAL OF MATHEMATICS AND MUSIC

The *Journal of Mathematics and Music: Mathematical and Computational Approaches to Music Theory, Analysis, Composition and Performance* is available to individual SMT members at a special annual print-only subscription rate of US \$40 or GB £24. For details, click on "News & Offers" on their Web site at www.informaworld.com/JMM.

The *Journal of Mathematics and Music*, published by Taylor & Francis, is now indexed in the *Science Citation Index Expanded*, and the *Arts and Humanities Index*. Taylor & Francis is making this offer on the strict condition that such subscriptions are for the private use of each member and are received at the private address of that individual member. Personal copies are not to be placed in a library nor in any way used to substitute for an existing or potential library subscription.

NEWS FROM INTERNATIONAL SOCIETIES

CANADIAN UNIVERSITY MUSIC SOCIETY

I would like to extend an invitation to attend the 2010 CUMS-SMUC conference at the University of Regina, 3–6 June 2010. We are thrilled to be joined again by our sister society, the Canadian Association for Music Libraries, Archives and Documentation Centres (CAML). In addition, the joint conference of the International Association for the Study of Popular Music (IASPM–CANADA) and the Canadian Society for Traditional Music (CSTM) will be held simultaneously at the University of Regina to facilitate interaction among the four music societies. Registrants for the CUMS-CAML conference will be able to attend the IASPM/CSTM sessions, and vice versa, without any additional charge. This promises to be an exciting three-and-a-half days, which I am sure you will not want to miss! Program details for the CUMS/CAML conference will be posted at www.cums-smuc.ca in March. More information concerning the joint IASPM/CSTM conference will be available at www.iaspm.ca.

Two new board members, Sophie Stévanca and Brian Locke, were elected as editors of *Intersections*. We look forward to exciting developments in the journal under their leadership. The most recent issues of *Intersections*, 28/2 and 29/1, were published in 2009. These installments, as well as back issues, can be read through the widely accessible online distributors, Erudit, EBSCO, and ProQuest. We invite you to send your comments or ideas to the new editors.

Finally, at its meeting in May, the CUMS-SMUC executive board voted to establish the John Beckwith Fund, in honor of one of Canada's most esteemed composers and scholars and a CUMS supporter. Over the next few years, we will be building an endowment from which we can award a new research prize for emerging scholars. Donations to the John Beckwith Fund are tax-deductible.

—Deanna Oye
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SOCIÉTÉ FRANÇAISE D'ANALYSE MUSICALE

The SFAM, in collaboration with IRCAM (Institut de Recherche et Coordination Acoustique/Musique), will organize an International Conference entitled "Comment analyser l'improvisation?" on 12–13 February 2010 in Paris. The program and other information have been posted at www.sfam.org. SFAM's multimedia journal, *Musimediane*, is available at <http://www.musimediane.com/> and *Musurgia*, the print journal, at <http://musurgia.free.fr/>.

SOCIETY FOR MUSIC ANALYSIS

The Society for Music Analysis (SMA), Britain's leading organization dedicated to the theory and practice of musical analysis, has supported, organized, and led a number of varied events. The Music and Emotion Conference on 30 August–3 September 2009 at Durham University was a great success. It had a very healthy attendance (150 people; including 89 speakers, 16 keynote speakers) and brought together a wide range of disciplines. Two journals, *Music Analysis* and *Musicae Scientiae*, will be devoting issues to papers from the conference. A similar success was seen at the SMA, IMR, and Wiley-Blackwell Summer School in Analysis (Durham University, 13–15 July 2009). This will be an annual event into which much of the Society's energies will be directed. Expert and leading analysts are invited each year to lead sessions on analytical subjects for scholars with a specialism in analytical areas of research. The next SMA, IMR, and Wiley-Blackwell Summer School (21–25 September 2010) will be run longer and will build on the success of the 2009 sessions. The final day will incorporate aspects of a summer school with a study day open to the public on Form.

Postgraduate Study Day (TAGS) 2010 will be held on 30 Apr–1 May at Bangor University. The keynote speakers will be Joseph Auner (Tufts University) and Robert Pascall (Bangor University). SMA also will support an International Conference on Music and Numbers on 14–15 May 2010; the conference will be hosted by the Department of Music, Canterbury Christ Church University. The keynote speakers will include Professor Douglas Jarman (Royal Northern College of Music), Dr. Ruth Tatlow (Stockholm University), and Roy Howat (Keyboard Research Fellow at the Royal Academy of Music). Please see the Music and Numbers Web site (www.cccmusicandnumbers.org.uk) for information about registration, accommodations, and the program.

Finally, the next Music Analysis Conference will take place at Lancaster University (LancMAC) 28–31 July 2011. This will occur simultaneously with the Seventh International Conference in Music Since 1900. Further details on any of the events listed above can be found on the SMA Web site (www.sma.ac.uk), along with the Society newsletters, membership and contact information.

—Lois Fitch

DUTCH-FLEMISH SOCIETY FOR MUSIC THEORY

This past fall, the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie) joined forces with the Conservatory and University of Amsterdam to host Richard Cohn for two days of intensive seminars, workshops, and lectures in the Music Theorist in Residence program. The Society's Twelfth International Conference is scheduled for 12–14 March 2010. The conference will be hosted by the Conservatory of Amsterdam, which celebrates its 125th anniversary, and will focus on chromatic harmony, form in nineteenth-century music, and analysis pedagogy. In the spring of 2010, the Society will collaborate with the Orpheus Institute Ghent and the University of Leuven to host William Rothstein for the second part of this year's Music Theorist in Residence program. More information about the Society's current and past activities is available on our bilingual (Dutch – English) Web site: www.vvm.ahk.nl.

—Steven Van Moortele

GRUPPO D'ANALISI E TEORIA MUSICALE

During 2009, the Gruppo d'Analisi e Teoria Musicale (GATM) has continued and further enhanced its activities. The greatest efforts of GATM are the organization of the two major annual events—the Rome seminars and the Rimini conference—and

SMT Membership Reminder: It's Time to Renew!

To receive future mailings and issues of *Spectrum*, make sure to renew your membership now. Go to the SMT Web site (www.societymusictheory.org), click on "Membership," then "Join/Renew SMT." Dues are payable online through PayPal. If you prefer, you may download a membership form in pdf format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to Society for Music Theory, c/o Department of Music, University of Chicago, 1010 E. 59th Street, Chicago, IL 60637.

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 Web site.



Reminder

The University of California Press no longer handles SMT's membership list. To renew your subscription to Music Theory Spectrum, you must renew your membership in SMT. Follow the instructions above.



Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify Executive Director Victoria Long (vlong@uchicago.edu) of your change of address at least 30 days prior to your move. Claims for missing issues should also be sent to Victoria Long.

the publication of the journal *Rivista di Analisi e Teoria Musicale (RATM)*, plus several other significant undertakings.

The Seventh Annual GATM Conference was held in cooperation with the Musical Institute "Lettimi" in Rimini and, for the first time, with the Sagra Musicale Malatestiana. This 2009 conference (Rimini, 19–21 November) included a special session on the Riminese seventeenth-century composer Antonio Draghi and one on the analysis of a composition of György Kurtág. Friedemann Sallis (Calgary University, Canada) gave the keynote address.

Issue XIV/2 (2008) of *RATM*, now sponsored by the Music and Arts Department (BEMUS) of the University of Rome–Tor Vergata, included articles by Carl Schachter, Egidio Pozzi, Alfonso Alberti, and Enrico Bianchi. Issue XV/1 (2009) was entirely devoted to the Neapolitan theory of composition in the eighteenth century, with articles by Rosa Cafiero, Robert Gjerdingen, Nicoleta Paraschivescu, Giorgio Sanguinetti, Gaetano Stella, and Paolo Sullo. Volume 2 is in preparation. The journal is sent free of charge to GATM members; for membership, please visit the Web site of the journal's publisher, LIM: <http://www.lim.it/>.

Since 2008 GATM, in cooperation with the University of Rome–Tor Vergata, the Accademia Nazionale di S. Cecilia, and the American Academy in Rome, has organized an annual seminar in March on "hot" issues in music theory. The guest speakers in 2008 were William Caplin and David Gagné ("New Developments in Form Theory"); in 2009 the guest speaker was Carl Schachter ("Make Music Speak: Schenkerian Analysis and Performance"). The 2010 seminar will take place on 26–27 March with Janet Schmalfeldt ("Musical Form as Process: Performers and Analysts in Dialogue"). For information about the seminar, contact Claudia J. Scroccaro (claudiascroccaro@musicalwords.it).

The Web site for GATM, completely redesigned and regularly updated, is currently hosting the online journal *Analitica*. The new URL is <http://www.gatm.it>

—Giorgio Sanguinetti

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest's Twenty-First Annual Conference will be held 14–15 May 2010 at Miami University in Oxford, Ohio. Karen Böttge (University of Kentucky) chairs the program committee, with Claire Boge (Miami University) as chair of the local arrangements committee. Full details of the May conference may be found on the MTMW Web site: <http://www.wmich.edu/mus-theo/mtmw/>.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Officers include Jay Hook (Indiana University), president; Stan Kleppinger (University of Nebraska–Lincoln), secretary; Gretchen Foley (University of Nebraska–Lincoln), treasurer; Leigh VanHandel (Michigan State University), Steven Rings (University of Chicago), Robert Cook (University of Iowa), and Elizabeth Margulis (University of Arkansas), area representatives; and Jessica Barnett (University of Cincinnati–CCM) and Mitch Ohriner (Indiana University), student representatives. David Loberg Code (Western Michigan University) maintains the MTMW Web site.

MTMW welcomes members from all geographic areas. Annual dues (\$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for students) may be sent to Gretchen C. Foley (gfoley2@unl.edu), MTMW Treasurer, University of Nebraska–Lincoln, 230 Westbrook Music Building, Lincoln, NE 68588-0100. Donations to the Arthur J. Komar Student Award are always welcome.

The program committee of the **Music Theory Society of the Mid-Atlantic (MTSMA)**, chaired by Dora A. Hanninen (University of Maryland), is reviewing 55 proposals received for its Eighth Annual Meeting, which will take place at The Pennsylvania State University on 26–27 March 2010. This year's meeting will feature a keynote address by Kofi Agawu as well as our annual Dorothy Payne Award for best student paper.

MTSMA sponsors the online journal *GAMUT*, which is accepting submissions for its next issue. The editor for *GAMUT* is David Carson Berry. Membership in the MTSMA is free; anyone may join by simply sending an e-mail to Secretary Vincent Benitez, at vpb2@psu.edu. Information regarding the spring conference or *GAMUT* may be found on our Web site: <http://mtsama.org>.

The **Music Theory Society of New York State (MTSNYS)** will hold its next annual meeting on 10–11 April at John Jay College of Criminal Justice, CUNY, New York. For program and registration information, see the MTSNYS Web site: www.ithaca.edu/music/mtsnys. The program committee, chaired by John Covach (University of Rochester and Eastman), includes Tim Johnson (Ithaca College), Shaugn O'Donnell (CUNY), Jamuna Samuel (SUNY Stony Brook), and Eric Wen (Mannes). MTSNYS Membership comes with a subscription to the journal *Theory and Practice*. Vol. 33, devoted to the work of the late George Perle, appeared in 2009 and was edited by Dave Headlam and Philip Stoecker. Vol. 34 will appear in 2010. Beginning with Vol. 35, the redesigned journal will be edited jointly by Matthew BaileyShea and Seth Monahan. Prospective articles and all correspondence should be sent to the editors at (theoryandpractice@theory.esm.rochester.edu). Those wishing to join MTSNYS may do so at www.ithaca.edu/music/mtsnys/joining.html. For inquiries about membership, please contact President Jonathan Dunsby (jdunsby@esm.rochester.edu) or Secretary Lisa Behrens (Lisa.Behrens@hofstra.edu).

Music Theory Southeast (MTSE) will hold its annual meeting at Winthrop University in Rock Hill, SC on 5–6 March 2010. Elaine Chew (University of Southern California) will give the keynote address. Tomoko Deguchi (Winthrop University) is coordinating local arrangements. Chaired by Hiu-Wah Au (Appalachian State University), the 2010 Program Committee includes Yayoi Uno Everett (Emory University), Bryn Hughes (University of Western Ontario), Robert Kelley (Lander University), Noel Painter (Stetson University), and Nancy Rogers (Florida State University). Program Committee members will also select the winner of MTSE's annual prize for the best student presentation, which will be awarded during the business meeting on Saturday. Full program details and registration information are available on our Web site: music.uncg.edu/mtse.

MTSE draws its officers from Georgia, Florida, North Carolina, South Carolina, Virginia, and West Virginia. The current officers are Nancy Rogers (Florida State University), president; Adam Ricci (University of North Carolina at Greensboro), secretary; Matthew Shaftel (Florida State University), treasurer; and J.

Daniel Jenkins (University of South Carolina) and Irna Priore (University of North Carolina at Greensboro), members-at-large. J. Kent Williams (University of North Carolina at Greensboro) maintains MTSE's Web site.

MTSE welcomes members from all geographical areas; annual dues are \$15 for faculty and \$5 for students. Please direct membership inquiries to Matthew Shaftel (matthew.shaftel@fsu.edu).

The **New England Conference of Music Theorists** is pleased to announce its annual meeting, to take place at the University of Connecticut on Friday and Saturday, 16–17 April 2010. In addition to the regular paper sessions, the Conference will continue several innovations from the last several years. There will be a special session on “Canons/Margins” presenting the essays of the finalists of our NECMT Essay Prize, which is open to scholars and students of all ranks. Given the nature of the topic, we anticipate that essays will embody a broad range of issues. Possible areas of inquiry include but are not limited to marginalized repertoires, composers, audiences, or pedagogies. Many methodological approaches are possible, as long as they relate in an integral way to the idea of building/maintaining/defying canons, or of working within them/thinking beyond them. The Program Committee will announce the winner following the session. The winner will be awarded a \$250 prize, receive three years' membership to NECMT, and have her or his written essay archived on the NECMT Web site.

In addition, following the success of its previous two student workshops, NECMT will hold a student workshop on the subject of rhetoric in relation to the history of theory and music analysis. Professor Patrick McCreless of Yale University will lead the workshop, to be held 9:00 a.m. to 12:00 p.m. on Friday, 16 April 2010 at the University of Connecticut. Professor McCreless and other distinguished participants will also take part in a related panel discussion. Many thanks to the University of Connecticut and the Department of Music, and especially to local arrangements chair Professor Ronald Squibbs, for helping to coordinate activities.

The 2010 Program Committee comprises Richard Bass, chair (University of Connecticut), Margaret Thomas (Connecticut College), Brian Kane (Yale University), and Peter Kaminsky (University of Connecticut, ex officio); all music-theoretical and analytical topics are welcome. The same committee will also judge the essays submitted for the NECMT Essay Prize.

The term of NECMT Secretary will expire in 2010. For creating a slate of candidates, the Executive Board has appointed a nominating committee: Roger Graybill (New England Conservatory), chair; Gary Karpinski (UMass Amherst); and Melissa King (UMass Amherst). Nominations (including self-nominations) are welcome; please send them to Roger Graybill, NECMT 2010 Nominating Committee, (RGraybill@necmusic.edu).

This promises to be an exciting year for NECMT. Details regarding the conference and its activities can be found on our Web site: www.necmt.org.

The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, held its annual meeting on 3 October at East Central University in Ada, Oklahoma. Our thanks go out to Professors Skye Garcia and Mark Hollingsworth for organizing the meeting. In 2010, the group will meet at Oklahoma Baptist University. 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 (kstephenson@ou.edu), (405) 325-1650.

The **Rocky Mountain Society for Music Theory** (RMSMT) will hold its annual conference 16–17 April 2010, at the University of Arizona in Tucson, in a joint meeting with the Rocky Mountain chapters of the American Musicological Society and the Society for Ethnomusicology. This year's meeting will once again feature presenters from all around the country. There will also be an award for the best student paper presented at the conference. For further information regarding local arrangements or the conference in general, please watch for announcements online or contact Don Traut, president, via e-mail (dgtraut@email.arizona.edu).

The **South Central Society for Music Theory** will hold its 2010 meeting at the University of Southern Mississippi (USM) in Hattiesburg, Mississippi, on Friday and Saturday, 26–27 February 2010, concurrent with the USM Chopin/Schumann Piano Festival. Janet Schmalfeldt will be the keynote speaker. Membership fees are now \$20 (individual) and \$15 (student).

We are pleased to announce the launch of our new Web site at <http://www.music.lsu.edu/MusicTheory/SCSMT/index.html>. Many thanks to Jeff Perry (Louisiana State University) for all of the time and effort he put into this project.

Current SCSMT officers are Matt Steinbron (Louisiana State University), president; John Latartara (University of Mississippi) vice president; Rebecca Long (University of Massachusetts Amherst), secretary; and Joseph Brumeloe (University of Southern Mississippi), treasurer. For more information on the South Central Society for Music Theory, please contact Matt Steinbron at msteinbron@gmail.com.

The **Texas Society for Music Theory** will hold its thirty-second annual meeting on 26–27 February at Baylor University in Waco, Texas. Jana Millar is the local arrangements coordinator. The keynote speaker will be Deborah Stein (New England Conservatory of Music), who is vice president of SMT. She was both editor of and contributor to *Engaging Music: Essays in Music Analysis*, which received a Citation of Special Merit from the Society for Music Theory in 2007.

Current TSMT officers are Matthew Santa (Texas Tech University), president; Edward Pearsall (University of Texas), past president; Philip Baczewski (University of North Texas), secretary; and Barbara Wallace (Dallas Baptist University), treasurer. These officers, along with Chris Bartlette (Baylor University), Cynthia Gonzales (Texas State University), Ann Stutes (Wayland Baptist University), and John Snyder (University of Houston), comprise the Executive Board. The program committee for this year's meeting consists of Aaminah Durrani (University of Houston), John Cotner (Stephen F. Austin State University), Peter Martens (Texas Tech University), and Steven Slottow (University of North Texas). For additional information about TSMT, please contact Matthew Santa (matthew.santa@ttu.edu). The TSMT Web site, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

The nineteenth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held at the University of Oregon in Eugene, 5–7 March 2010. The Program Committee consists of chair Jack Boss (University of Oregon), Brad Osborn (University of Washington), Tim Pack (University of Oregon), and Stephen Rodgers (University of Oregon). The theme of the conference is “Analyzing the Music of Living Composers,”

and we are delighted to welcome Jonathan Bernard of the University of Washington as our keynote speaker. We are also planning to organize an analytic symposium around the music of Colin Mawby, an Irish choral composer whose music has been featured in several of our undergraduate analysis courses in the past few years, and who will appear as respondent. We anticipate that the program will feature presentations on the music of a variety of living composers, who compose in a variety of traditional and popular styles. In addition, we expect presentations on other topics within the ever-broadening spectrum of music theory and analysis. Please consult our Web site: <http://wccmta.org> for more details about the program and local arrangements as they become available.

The West Coast Conference invites all who are interested in music theory and analysis to join us. Membership fees are \$10 (individual) and \$5 (student/retired), and they should be sent to Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. If you have questions or comments regarding the WCCMTA, please contact Jack Boss, president, by e-mail (jfboss@uoregon.edu) or telephone (541.346.5654).

NEWS FROM GRADUATE STUDENT ORGANIZATIONS

On Friday and Saturday, 9–10 April 2010, the **Music Theory and Musicology Society at the University of Cincinnati's College-Conservatory of Music** (CCM) will host its third student conference: “Identity and Classification: Discerning Musical Perceptions” at the University of Cincinnati College- Conservatory of Music. This year we welcome Robert Fink (UCLA) and Janna Saslaw (Loyola University), who will both deliver keynote addresses on “Musical Identifiers and Classification Systems” and participate in a open round table discussion with a member of the CCM faculty. The conference is being held in conjunction with CCM’s Thinking About Music lecture series and Electronic Media division of CCM. Details about the conference can be found on our Web site: <http://www.mtmsconference.org/>. Please e-mail all inquiries to Katherine Campe (ccm.mtms@gmail.com).

The **Music Theory Society at Florida State University** held its annual Music Theory Forum on 16 January 2010 at the College of Music in Tallahassee, Florida. The event, which is in its twenty-seventh year, featured Professor Frank Samarotto (Indiana University), who delivered the keynote address entitled: “What’s the Use of Outmoded Theories? Rehearing Brahms’s Third Symphony.” The Society wishes to thank all those who submitted proposals and participated to make this year’s Forum a success. The officers for MTS-FSU are Dave Easley, president; Emily Swift Gertsch, vice president; Chelsey Hamm, secretary; Fabrice Curtis, treasurer; Nastassja Riley and Crystal Peebles, Forum co-chairs. For more information on the Music Theory Society at FSU or the Music Theory Forum, please visit our Web site: <http://www.mtfsu.org>.

GAMMA-UT, the Graduate Association of Music and Musicians at UT, will hold its tenth annual conference, “Music and War,” on Saturday, 27 March 2010 at The University of Texas–Austin. Graduate students from the areas of music theory, composition, musicology, ethnomusicology, and performance will meet to share their research and composers will present their works in a concert to be held that evening.

This year’s keynote speaker is Suzanne Cusick (New York University). Her publications include the 2009 book *Francesca Caccini at the Medici Court* (University of Chicago Press) as well as articles on music of seventeenth-century Italy, feminist approaches to music history and criticism, queer studies in music, and music as torture. For more information, please visit: <http://gammaut.music.utexas.edu/>. Questions can be directed to Jane Mathieu, the conference chair, at gamma-ut@austin.utexas.edu.

Planning for the **Indiana University Graduate Theory Association’s** 2010 Symposium of Research in Music Theory is well underway. The Symposium will take place Friday and Saturday, 26–27 February 2010 and is titled “This is Your Brain on Music Theory.” Robert Gjerdingen (Northwestern University) and Lawrence Zbikowski (University of Chicago) will give keynote addresses. Additionally, the conference will feature invited talks by Elizabeth Margulis (University of Arkansas), and Indiana University faculty Vasili Byros, Robert Hatten, Eric Isaacson, and Marianne Kielian-Gilbert. A number of submitted papers and posters will also be presented. Further information about the Symposium including the program and travel arrangements will be posted at the following Web site:

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

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Columbia Music Scholarship Conference

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nancy.rogers@fsu.edu

New England Conference of Music Theorists

Peter Kaminsky
Department of Music
University of Connecticut
1295 Storrs Rd., Unit 1012
Storrs, CT 06269-1012
Peter.Kaminsky@uconn.edu

Oklahoma Theory Round Table

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

Rocky Mountain Society for Music Theory

Don Traut
University of Arizona
School of Music
P.O. Box 210004
Tucson, AZ 85721-0004
dgtraut@email.arizona.edu

South Central Society for Music Theory

Matthew Steinbron
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Louisiana State University
Baton Rouge, LA 70803-2504
mstein6@lsu.edu

Texas Society for Music Theory

Matthew Santa
School of Music
Texas Tech University
18th and Boston Avenue
Box 42033
Lubbock, TX 79409-2033
matthew.santa@ttu.edu

West Coast Conference of Music Theory and Analysis

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

Western Ontario Graduate Student Symposium

Lauren Cooke
lcooke2@uwo.ca

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

<http://www.music.indiana.edu/departments/theory/gta/2010symp/Index.shtml>.

New this year, the Symposium will feature a graduate student workshop led by Robert Gjerdingen titled “Prototypes, Exemplars, and Rules: Different Ways to Make a Schema.” Participants will be asked to prepare a set of readings in advance for discussion. To be eligible, participants must be currently enrolled in a graduate program at a university. The workshop will take place Friday, 26 February. Interested students should e-mail Garrett Michaelsen (gmichael@indiana.edu) for more information.

The 2010 officers of the Indiana University Graduate Theory Association are Garrett Michaelsen, president; Christy Keele, vice president; Mark Chilla, treasurer; John Reef, secretary; Ruthie Umthun, social chair; and Sarah Wangberg, publicity chair.

The **Michigan Interdisciplinary Music Society** is pleased to announce its fourth annual conference, Conversations in Music Scholarship, which will take place on 5–6 February 2010, at the University of Michigan in Ann Arbor. The conference will feature paper presentations, a graduate workshop led by Ramon Satyendra (University of Michigan) entitled “Writing and Evaluating Music-Analytical Arguments,” and a keynote address by Kofi Agawu (Princeton University) entitled “Tonality as a Colonizing Force in Africa.” An award will be given to the best student presentation at the conference this year. The officers in the Michigan Interdisciplinary Music Society are graduate students in music at the University of Michigan; they include Michael Mauskopf, president; Alison DeSimone, secretary; Nathaniel Adam, program committee chair; and Abby Anderton, graduate workshop coordinator. For more detailed information, please visit the group’s Web site: www.umich.edu/~mimsoc.

The **Midwest Graduate Music Consortium**—a collaborative venture organized by students from the University of Chicago, Northwestern University, and the University of Wisconsin at Madison—will hold its annual meeting on 16–17 April 2010 at the University of Chicago. Martin Scherzinger (New York University) will serve as the keynote speaker, delivering a paper titled “Boulez, Prophet (or How Deleuze Misunderstands Music).” In addition to an array of selected paper presentations from music students across North America, MGMC will also curate and present a new music concert on the final evening of the conference. The deadline for abstract and composition submissions has now passed, but those interested in attending the conference or who would like further information about MGMC, should contact the 2010 conference co-chairs, Martha Sprigge (papers) and Shawn Allison (compositions) at mcmc2010@gmail.com, or consult the MGMC Conference Web site for the latest program updates: <http://humanities.uchicago.edu/orgs/mgmc/>.

The **Music Graduate Student Society of McGill University** will be holding its annual Graduate Music Symposium on 12–14 March 2010. Professor Matthew Brown (Eastman School of Music) will deliver a keynote address on Schenkerian theory and rock music titled “‘The Heinrich Maneuver’: Cognitive Consequences and Cultural Repercussions.” A scholar renowned for the diversity of his musical expertise, Professor Brown is the author of *Debussy’s Iberia* (Oxford University Press, 2003) and *Explaining Tonality: Schenkerian Theory and Beyond* (University of Rochester Press, 2005). Further information including programs and abstracts from previous symposia is available on our Web site: <http://www.music.mcgill.ca/mgss/symposium/>. Please direct any questions about the symposium to (symposium@music.mcgill.ca).

The Society of Graduate Students in Music of the Don Wright Faculty of Music at the University of Western Ontario (London, Canada) will host its twelfth annual **University of Western Ontario Music Graduate Student Symposium** 7–9 May 2010. The program committee is currently reviewing submissions and expects to announce specific program details in the near future on their Web site: www.music.uwo.ca/students/graduateStudentSymposium.html. For further information, please contact Lauren Cooke (lcooke2@uwo.ca).



SOCIETY FOR MUSIC THEORY

ANNUAL PUBLICATION AWARDS: 2010

—CALL FOR NOMINATIONS—

The Society for Music Theory invites nominations for the 2010 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, 2007 and December 31, 2009. 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 copy of this form, by letter, by electronic mail, or online through the SMT home page: Grants & Awards → Nominations (www.societymusictheory.org/grants/publications)
- 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 electronic nominations to:
Keith.Waters@colorado.edu

Please direct USPS nominations to
Professor Keith Waters, Chair
SMT Publication Awards Committee
College of Music, Campus Box 301
University of Colorado at Boulder
Boulder, CO 80309-0301

Nominations must be postmarked on or before April 1, 2010.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
DATES PUBLISHED AS OF JANUARY 15, 2010

SMT Dates and Deadlines

Graduate Student Workshop Program	1 May
SMT Publication Subvention Grants	15 March and 15 September
Nominations for SMT Officers.....	1 March
Nominations for 2009 SMT Publication Awards.....	1 April
Submissions to August SMT Newsletter.....	1 June
SMT Annual Meeting, Indianapolis.....	4–7 November

Deadlines for Applications and Proposals

Mannes Institute for Advanced Studies in Music Theory.....	1 March
Mannes Institute Musical Essay Award.....	1 March
Newberry Library Short-Term Fellowships	1 March

Regional and Affiliate Society Meetings

Michigan Interdisciplinary Music Society	5–6 February
Société Française d'Analyse Musicale.....	12–13 February
Music Theory Society at Florida State University.....	16 February
South Central Society for Music Theory.....	26–27 February
Texas Society for Music Theory	26–27 February
Graduate Theory Association at Indiana University Symposium.....	26–27 February
Music Theory Southeast	5–6 March
West Coast Conference of Music Theory and Analysis	5–7 March
Dutch-Flemish Society for Music Theory	12–14 March
McGill Music Graduate Students' Society.....	12–14 March
Gruppo d'Analisi e Teoria Musicale	26–27 March
Music Theory Society of the Mid-Atlantic.....	26–27 March
GAMMA-UT	27 March
Music Theory and Musicology Society of Cincinnati's College-Conservatory of Music.....	9–10 April
Music Theory Society of New York State.....	10–11 April
Midwest Graduate Music Consortium	16–17 April
Rocky Mountain Society for Music Theory.....	16–17 April
New England Conference of Music Theorists.....	16–17 April
University of Western Ontario Graduate Student Symposium in Music.....	7–9 May
Music Theory Midwest.....	14–15 May
Oklahoma Music Theory Round Table	3 October

CALLS FOR PAPERS

AND

NOTICES FOR UPCOMING CONFERENCES

MAY BE FOUND IN MTO

[HTTP://MTO.SOCIETYMUSICTHEORY.ORG/](http://MTO.SOCIETYMUSICTHEORY.ORG/)

The Society for Music Theory publishes the *SMT Newsletter* in February and August, with respective deadlines of 1 December and 1 June. Send materials any time to: Joel Phillips, Editor, SMT Newsletter, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899; 609.921.7100, ext. 8241 (office); 609.921.8829 (fax); phillips@rider.edu