

SMT

Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

Annual Meeting
Pages 1–4

Officer Reports
Pages 4–7

Committee Reports
Pages 7–12

2012 SMT Call for Papers
Pages 12–14

Interest Groups
Pages 14–15

News of Interest

Regional Societies
Pages 15–20

Graduate Student Organizations
Page 20

In Memoriam
Pages 21–23

International Societies and News
Pages 23–25

News Items
Pages 25–27

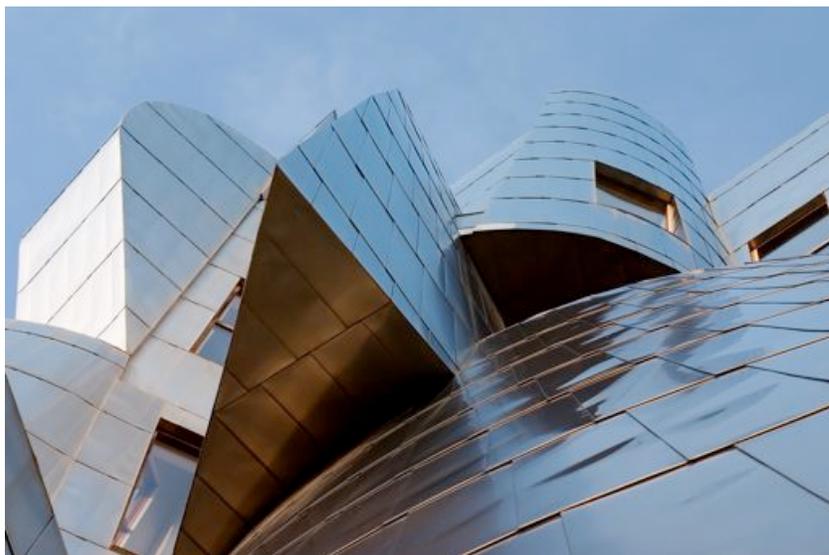
Calendar of Events and Deadlines
Page 27

Volume 34
Number 2

August 2011

SMT MINNEAPOLIS 2011

The Society for Music Theory will hold its thirty-fourth Annual Meeting from October 27–30 at the Marriott City Center in Minneapolis. Centrally located in culturally rich downtown Minneapolis, this top-ranked hotel connects via skyway to shops, restaurants, and theaters. In walking distance to Orchestra Hall, the Guthrie Theater, Nicollet Mall, and other attractions, the conference hotel is also easily accessible by train to the airport and to the Mall of America.



After a major expansion project, the Frederick R. Weisman Art Museum at the University of Minnesota in Minneapolis is scheduled to reopen on October 2, 2011.

Photo courtesy of Meet Minneapolis.

PROGRAM

The program of the 2011 Annual Meeting in Minneapolis features a range of sessions reflecting the rich variety of research interests currently enlivening the field of music theory. Our host city is prominently reflected in a session devoted to the artist Prince and to the Minneapolis music scene in general. Special sessions include those devoted to communicating insights from music theory to a wider community, offering tutorials on computational approaches and pedagogical technologies related to music theory, and a formal debate on a timely and controversial topic. We are also pleased to present a session considering the current state of feminist scholarship in our discipline. Regular sessions highlight new research from long-standing areas of scholarship (Schenker, form, meter, chromaticism, and performance), more recent sub-disciplines (musical geometries, narrative and agency, and cognition), and various historical and genre-related topics. We want to call your attention to two highlights of this year's conference. First, we are delighted to welcome the distinguished scholar Cristle Collins Judd as our keynote speaker. Second, you are invited to attend a special tribute to Milton Babbitt, whose contributions to music theory and composition are innumerable, and whose recent passing we observe with sadness. The program may be viewed at http://societymusictheory.org/sites/default/files/SMT2011_prelim_program.pdf.

The 2011 Program Committee, comprising Richard Ashley, Jay Hook, Jocelyn Neal, Wayne Petty, Robert Wason, Lynne Rogers (*ex officio*), and Byron Almén (chair), has selected over 100 submissions from a diverse and strong pool of over 250, a very robust total for a single-society conference year.

**Society for Music Theory
2011 Executive Board**

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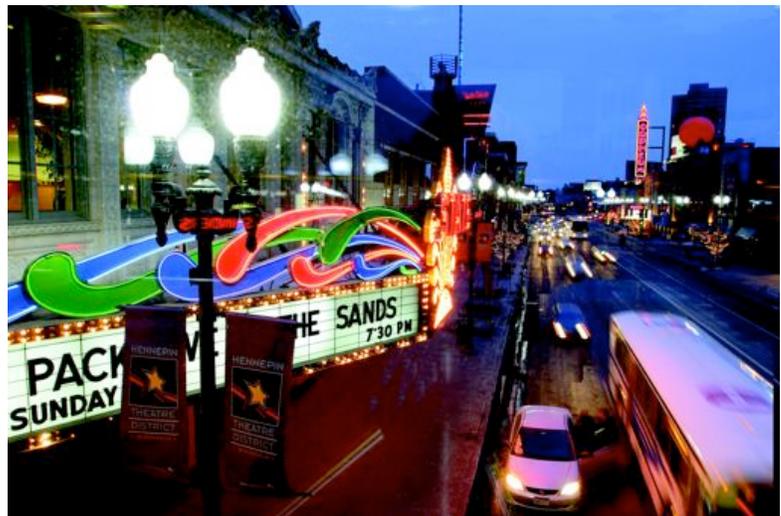
Victoria Long
Executive Director (ex officio)
vlong@uchicago.edu

(continued on page 3)

Program (continued)

CONCERTS AND ATTRACTIONS

The Twin Cities feature a wide variety of live music, art, and theater. On October 29, at Orchestra Hall, seven blocks from the hotel, the Minnesota Orchestra, conducted by Sarah Hicks, will present the classic 1935 horror film, *Bride of Frankenstein*, with Franz Waxman's score performed live (8:00 p.m.). Mel Brooks' *Young Frankenstein* will be screened afterward (10 p.m.). Also at Orchestra Hall, Herbie Hancock will perform a solo concert on October 28 (8:00 p.m.). The Dakota Jazz Club and Restaurant, five blocks from the hotel, features live jazz seven nights a week; doors open at 5:30. The Fine Line Music Café is located in the heart of the Warehouse District, five blocks from the hotel, amidst many popular restaurants and bars. The world-renowned Guthrie Theater, about a mile from the conference hotel, will present *Much Ado About Nothing* and *The Burial at Thebes* October 27–29 (7:30 p.m.) and October 29–30 (1:00 p.m.). The Walker Art Center, 1.5 miles from the hotel, focuses on contemporary visual, performing, and media arts, and includes a variety of exhibits and dance performances during the conference weekend.



Hennepin Avenue - Theater District. Photo courtesy of Meet Minneapolis.

For those willing to travel a bit further to St. Paul (15 minutes by car), the St. Paul Chamber Orchestra will feature violinist Leila Josefowicz, pianist Kirill Gerstein, and composer/conductor Oliver Knussen performing Alban Berg's Chamber Concerto and selections of Knussen's own music on October 29 (8:00 p.m.).

Those interested in a unique shopping experience may wish to take the train to the Mall of America, which features fifty restaurants and attractions, including Nickelodeon Universe, the nation's largest indoor theme park. The Mall is a ten-minute Light Rail ride from the airport and a 40-minute ride from the conference hotel. Other offerings will be listed in the conference program.

Program (continued)

CONFERENCE GUIDE PROGRAM

Members of SMT who are new to the conference can sign up for a conference guide. New attendees and their guides can meet informally to have coffee, discuss the program, attend a session, and so forth. If you are interested, you can sign up for a conference guide on the registration form, or contact Akane Mori (mori@hartford.edu). We also are in need of members to volunteer to be guides.

CONFERENCE REGISTRATION

You can register online by logging into your account on the SMT website or by downloading and printing a registration form found at <http://societymusictheory.org/events/meeting2011/main>.

Fees for registration received on or before 5 p.m. Central Time on September 30, 2011 are \$110 for members, \$55, student/retired.

Regular registration rates (October 1–21) are \$155 for members, \$80, student/retired. Onsite registration will be \$155 for members, \$80, student/retired.

You must be a member of the Society for Music Theory to attend the Annual Meeting.

HOTEL INFORMATION

The Minneapolis Marriott City Center (30 South Seventh Street) in downtown Minneapolis has reserved a block of rooms for conference attendees. The rates are \$135 (single, double, triple and quad) plus taxes, per night. These rates, available until Thursday, September 29, 2011, are subject to availability.

Reservations for the Minneapolis Marriott City Center may be made using their online reservations service, the address of which follows.

https://resweb.passkey.com/Resweb.do?mode=welcome_ei_new&eventID=3411280

SMT members are strongly encouraged to stay at the conference hotel. The conference rates offered are excellent but require the Society to agree to a booking quota. If we do not make the quota, the Society will incur penalties.



*The Society is grateful to the University of Chicago
Department of Music for providing SMT office space
and services.*

Society for Music Theory 2011 Executive Board (continued)

Members-at-Large

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

Gretchen Horlacher, 2013
Indiana University

Evan Jones, 2013
Florida State University



SMT Annual Meetings

2011

October 27–30
Minneapolis, Minnesota

(Solo meeting)

2012

November 1–4
New Orleans, Louisiana

(SMT, AMS, and SEM)

Contacting the Society

Society for Music Theory
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Program (continued)

TRANSPORTATION

The Minneapolis – St. Paul International Airport (MSP) serves most major airlines. Ground transportation options include taxis, limos, rental cars, and light rail. Downtown Minneapolis is approximately 12 miles from the airport, with taxi fares averaging \$37–\$47. Limo services are also available through a number of private vendors. The most economical option is the Light Rail Transit train, which stops at both airport terminals and runs every 10–15 minutes during the day. The trip to downtown Minneapolis takes about 25 minutes. Light rail fares for adults are \$2.25 during rush hour and \$1.75 at other times. Reduced fares are available for seniors, children, and persons with disabilities. City bus fares within the downtown area are \$.50. Greyhound Lines and Trailways buses serve Minneapolis, with a terminal at 950 Hawthorne Avenue, five blocks from the conference hotel. Amtrak serves St. Paul at Midway Station, 730 Transfer Road.

If you are driving to Minneapolis, please note the parking rates for the hotel are \$19 Sunday–Thursday, \$12 Friday–Saturday, and \$29 valet.

LOCAL ARRANGEMENTS

The local arrangements chair is Shersten Johnson; she welcomes your e-mail (shersten.johnson@stthomas.edu). For more information visit <http://societymusictheory.org/events/meeting2011/main>.

— Shersten Johnson, Byron Almén, and Victoria Long



OFFICER REPORTS

FROM THE PRESIDENT

For most music theorists, the term “rotation” triggers thoughts of serial arrays or formal schemes (or—since ‘tis the season—starting pitching). But rotation has another meaning within the governance of the SMT: when those elected or appointed to boards and committees step down after their terms end, we say that they “rotate off.” This phrase might evoke an image of theorists pirouetting delicately as they bid adieu



to those whose terms are continuing; however, the actual meaning is perhaps less colorful but more profound. When members rotate off a board or committee, they leave their official positions in the running of the Society and return to the general membership so that others may take a turn in more active roles.

The end of my second year as president of the SMT approaches, and it will soon be my turn to rotate off. It is with some sadness that I will do so, for I have greatly enjoyed and valued working with and coming to know so many of you. Yet, I realize that rotating off is as important as rotating on.

Adherence to term limits and the rotation of members both onto and off boards and committees is essential in maintaining fairness in the governing of the SMT. Furthermore, the introduction of those rotating

Conference Registration Fees

On or before 5 p.m. Central Time on
September 30, 2011:

\$110 for regular members
\$55 student/retired

October 1 and after:
\$155 for regular members
\$80 student/retired

on typically encourages new viewpoints and promotes innovation, thus preventing stagnation and the accumulation of bias. Rotation means that the responsibilities of service—and whatever influence goes along with them—are only the temporary privilege of each individual who serves. Boards and committees within the SMT fulfill a broad spectrum of duties, which include advising the president, creating policy, and making decisions that affect, among many areas, the Society's finances, public image, scholarly productions, awards, and opportunities offered to members. This combination of authority and the inevitable element of subjectivity, with their attendant benefits and dangers, is just one aspect of governing that makes the regular rotation of members so vital to the sustenance and development of our scholarly community.

Appointing individuals for soon-to-be-vacated positions, like creating an election slate, is a serious and lengthy process. When making appointments SMT presidents confer with—as appropriate—the Executive Board, the editors of our publications, and our committees and their chairs. Such consultation and discussion is considered so necessary to the Society's wellbeing that it is even specified in our bylaws and governance guidelines. We consider numerous factors when making appointments, including individuals' qualifications and availability, and how they might contribute to the demographic and intellectual diversity of a board or committee. Given these considerations and others, along with the size of our membership, it is unfortunately impossible to extend invitations to all who wish to serve.

As I prepare to rotate off the presidency and hand the gavel to President-Elect Harald Krebs, I marvel at the energy, creativity, and dedication of the members of our boards and committees. Among the privileges and joys of serving as president is working with these volunteers and witnessing their astounding talents and generosity. It is largely because of these individuals—and those who preceded them and those who will succeed them in our system of rotation—that the SMT serves its members and our field as effectively as it does.

To those of you who—like me—will soon be rotating off, I extend on behalf of the SMT sincere thanks for your service and ask that you accept my personal gratitude as well. To those of you who will be rotating on, I wish you interesting and satisfying experiences and thank you for your willingness to contribute to the Society. And, if you have not yet had a chance to participate in the governing of the SMT, I hope that we can look forward to your future placement in our rotation. As always, I welcome your comments, ideas, and requests. I look forward to seeing you in Minneapolis this October.

—Lynne Rogers



DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT SUBVENTION GRANTS

Twice annually the Society for Music Theory awards Publication Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multimedia components essential to the text's production. The annual deadlines for submitting proposals are January 15th and July 15th.

For more information on these grants, visit <http://www.societymusictheory.org/grants/subvention>.

—Deborah Stein

SMT TRAVEL GRANTS

The Committee on Diversity offers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. Grants typically range from US \$300–600.

For more information please visit <http://societymusictheory.org/grants/travel>.

—Horace Maxile

2011 Committees

Publications Committee

- Walt Everett, chair
- Dave Headlam
- Gretchen Horlacher
- Severine Neff
- Joel Phillips
- Matthew Shaftel

2011 Program Committee

- Byron Almén, chair
- Richard Ashley
- Julian Hook
- Jocelyn Neal
- Wayne Petty
- Robert Wason
- Lynne Rogers, ex officio

2011 Nominating Committee

- Jeffrey Perry, chair
- Deborah Burton
- William Caplin
- Yayoi Uno Everett
- Peter Smith

Publication Awards Committee

- David Clampitt, chair
- David Bernstein
- Karl Braunschweig
- Lori Burns
- Suzannah Clark
- Keith Waters

Committee on the Status of Women

- Patricia Hall, chair
- Inessa Bazayev
- Gabe Fankhauser
- Martha Hyde
- YouYoung Kang
- Catherine Nolan
- Ron Rodman
- Abby Shupe

(continued on page 7)

FROM THE VICE PRESIDENT

The vice president's duties are varied and rewarding. I continue to serve as the liaison between the Society and Special Interest Groups (SIGs) and Regional and International Music Theory Societies, and to oversee the SMT Publication Subvention Grants. SMT member Ildar Khannanov has just formed a new Russian theory society called *Obshchestvo Teorii Muzyki*, OTM. A link to this organization will be placed on our website soon.



I've very much enjoyed the new vice president role of Accessibility Coordinator, working with both the Ad Hoc Disability Committee under the leadership of Jeff Gillespie and the Special Interest group on Disability, DISMUS, chaired by Joe Straus. These two groups are working hard to assist SMT members and our students who need accommodation because of disabilities. During the spring, Jeff and the Ad Hoc Disability Committee completed the SMT Guidelines for Non-Handicapping Language. You can see these on the Committee's page on the SMT website. In addition, DISMUS has added some invaluable resources on its website. I want to thank both Jeff and Joe and their committees for continuing to assist SMT membership in numerous ways. I ask all members with disabilities who need help during the upcoming annual conference to contact me with questions or concerns: deborah.stein@necmusic.edu.

At the November SMT meeting, I will host breakfast meetings for both the regional societies and SIG officers, and I will attend as many SIG meetings as possible. Please feel free to get in touch with me if I can assist you or your group in any way. Also please be sure to notify me of any changes in officers or website for any group, so we can update our information on the SMT website as quickly as possible. At this time, I want to offer special thanks to Dave Headlam and the IT/Networking Committee for assisting some SIGs in securing web pages on the SMT website. This has been tremendously helpful.

—Deborah Stein

Publication Subvention Grants

The postmark deadlines for submitting an application for a Publication Subvention Grant are *January 15 and July 15*.

ACTIONS OF THE EXECUTIVE BOARD



FROM THE SECRETARY

Since the publication of the February 2011 Newsletter, the Executive Board has approved the following motions:

1. to appoint Yonatan Malin as the next editor of *Music Theory Online (MTO)*;
2. to adopt a SMT Policy on Mentoring;
3. to appoint Michael Cherlin as the next editor of *Music Theory Spectrum*.

—Mary I. Arlin

COMMITTEE REPORTS

Over the years the most visible function of the **Committee on Diversity** has been to administer two travel-grant programs designed to help defray the cost of attending the SMT Annual Meeting: Minority Travel Grants and International Travel Grants. Theorists who belong to an ethnic-minority group are invited to apply for a Minority Travel Grant; up to five will be awarded. Theorists who reside outside of the United States and Canada are invited to apply for an International Travel Grant; up to two will be awarded. Typically, Minority Travel Grants range from \$300–\$500 and International Travel Grants range from \$400–\$600, depending on the number of applications received. For specific guidelines visit <http://societymusictheory.org/grants/travel>, or e-mail Horace Maxile (hmaxile@colum.edu) for more information. The due date for receiving applications is Saturday, September 10, 2011.

Our Local Outreach Initiative encourages local minority students to attend our Annual Meetings. For such students, the conference registration fee will be waived and a one-year complimentary membership in the Society will be granted. A small budget has been allotted for local travel and meals. Please direct inquiries about this initiative and information about potential candidates to Horace Maxile (hmaxile@colum.edu). The Committee on Diversity will convene a brown bag lunch on Friday, October 29 to welcome our grant recipients and outreach invitees. This will be an informal gathering where we will discuss the ongoing activities of the committee. All are welcome to attend.

In Minneapolis the Committee will also co-sponsor a session with the Popular Music Interest Group, “Your Old-Fashioned Music, Your Old Ideas: Prince, Minneapolis, and the Sounds of Diversity.” This session will explore issues of social and musical diversity in the output of one of the most respected, versatile, and prolific artists in the recording industry. The papers will engage topics such as genre, Prince’s crossover aesthetic, and how the local music scene influenced Prince’s inclusive approach to various styles. Committee member Christopher

Society for Music Theory 2011 Committees (continued)

Committee on Diversity

Horace Maxile, chair
Christopher Doll
Anna Gawboy
Roger Graybill
Wendy Lee
Andrew Pau
Deborah Rohr
Alex Sanchez-Behar

Professional Development

Alfred Cramer, chair
Gilbert DeBenedetti
Johanna Devaney
Jan Miyake
Akane Mori
Timothy Johnson
Alan Street

IT/Networking

Dave Headlam, chair
Poundie Burstein, assoc. webmaster
Walter Everett, Pub. Committee
Marlon Feld, usability
Stefan Honisch, accessibility
Tuukka Ilomäki, tech support
Robert Kosovsky, mail lists
Stephanie Lind, proofreading
Ève Poudrier, comparative viewer
Ramon Satyendra, Board liaison
Matthew Shaftel, *MTO*
Scott Spiegelberg, webmaster
Brent Yorgason, *MTO*

Publication Subventions

Deborah Stein, chair
Walter Everett
Graham C. Hunt
Michael Klein
Deborah Rifkin

(continued on page 8)

Society for Music Theory
2011 Committees (continued)

COMMITTEE REPORTS (continued)
Committee on Diversity

Editors

Severine Neff, Editor,
Music Theory Spectrum
Christoph Neidhöfer,
Reviews Editor, *Music Theory Spectrum*
Matthew Shaftel, Editor,
Music Theory Online
Steven Rings, Reviews Editor,
Music Theory Online
Joel Phillips, Editor,
SMT Newsletter

Music Theory Spectrum

Editorial Board

Mark Butler
Anne Danielsen
Zohar Eitan
Edward Gollin
Jeannie Guerrero
Áine Heneghan
Graham Hunt
Elizabeth Eva Leach
Jairo Moreno
Maryam Moshaver
Robert Peck
Benjamin Steege
Marianne Wheeldon

Music Theory Online

Editorial Board

Nicole Biamonte
Karen Bottge
Stephen Brown
Guy Capuzzo
Mark Anson Cartwright
Dora Hanninen
Catherine Losada
Yonatan Malin
Gary Karpinski
Jonathan Kochavi
Deborah Rifkin

(continued on page 9)

Doll will chair this session. Speakers include: Griffin Woodworth (Minneapolis, MN), Matthew Valnes (University of Pennsylvania), Dana Baitz (York University, Toronto), and Emily M. Gayle (University of Virginia).

—Horace J. Maxile, Jr.

The **IT/Networking Committee** is continuing work on the following initiatives:

1. *Registration at the 2011 Annual Meeting:* For the 2010 Annual Meeting, we created an interface with the AMS system. For the 2011 Meeting, a solo meeting, we will have our own system, which will be available as a “registration” tab on the SMT Profile page. (This is the page that appears after login to the site).
2. *Proposal Submission for the 2012 National Meeting:* For the 2011 Annual Meeting, an abstract submission form was used. Although there were a few ‘glitches,’ the form did offer some advantages in terms of the time taken by the program chair to edit the abstracts. For the 2012 Annual Meeting, proposal submissions will be all electronic, in three forms: a cut-and-paste box, with examples submitted as pdfs (offering word number controls); a downloadable template, with examples submitted as pdfs; and an uploadable pdf, with a statement by the author that s/he has checked the word count. For the registration and proposal code, as well as for the many “modules” he has created, and for the unfailingly good humor with which he approached my constant demands on his time, thanks go to Tuukka Ilomäki.
3. *Donation Form:* We are designing a donation form for members and non-members.
4. *SMT Directory:* Members can opt in to the SMT Directory, which is available on the site.
5. *A “hot” Upcoming items list:* On the top right of the first page of the site, a list of upcoming events of interest to SMT members has a short “teaser” and a link to the full list. Thanks to Poundie Burstein for the list.

SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT / RETIRED MEMBERS

6. *Migration of MTO materials to the main site:* We are continuing to work out which materials related to announcements, jobs, etc. would best stay on the *MTO* site and which should move to the main site.

7. *Improved SIG and Committee Pages:* The SIG and Committee pages are almost all up and up-to-date. Thanks to Scott Spiegelberg and Poundie Burstein for working on these pages.

8. *Facebook Site:* We have proposed a Facebook Site to the Board for their consideration. Thanks to Stephanie Lind for her work on making an argument for such a site.

9. *Comparability Studies:* We will be implementing recommendations from Networking Committee members Ève Poudrier, Marlon Feld, and Stefan Honisch regarding comparisons with other professional sites, usability studies, and accessibility, respectively.

I will be stepping down from my position as IT/Networking Committee chair in November. It has been a privilege to work with my committee members, with chairs of the Publications Committee Harrison and Everett, with Executive Director Long, and with Presidents London and Rogers. I want to particularly highlight the role of President Lynne Rogers in shaping the website and helping me with the seemingly endless parade of decisions and problems.

—Dave Headlam

As chair of the **Publications Committee** it is my pleasure to announce the appointments of incoming editors for the Society's two juried journals. Yonatan Malin has been named Editor of *Music Theory Online* for the 2012–2014 term, and Michael Cherlin will serve as Editor of *Music Theory Spectrum* for 2013–2015. It is a testament to the complexity of the positions, and to the depth of the possible changes we foresee in our publication venues over the coming years, that Professors Malin and Cherlin have agreed to begin so far in advance of the nominal inauguration of their terms to collaborate with current Editors Matthew Shaftel and Severine Neff, respectively, and to join discussions in the Publications Committee. We are all indeed fortunate to have such a degree of commitment to serving the Society from such talented and accomplished colleagues.

Members are reminded that the Committee's central concern at present is the creation of a working definition of the ideal content, identity branding, and personnel/resource management for the Society's publication outlets as *Spectrum* begins to adopt all of the multimedia attributes pioneered in *MTO*.

Society for Music Theory 2011 Committees (continued)

Local Arrangements

Minneapolis (2011)
Shersten Johnson, chair
Victoria Long
vlong@uchicago.edu

Graduate Student Workshop Program (A Subcommittee of the 2011 Program Committee)

Lynne Rogers, chair
(*ex officio*)
Wayne Alpern, Admin. Director
Byron Almén
Michael Klein

Committee on Disability Issues (Ad hoc)

Jeff Gillespie, chair
Maureen Carr
Allen Gimbel
Jennifer Iverson
John Kochavi
Ciro Scotto

Committee on Demographics (Ad hoc)

Jennifer Bain, chair
Morwaread Farbood
Jan Miyake
Irna Priore
Kendra Rogers
Alexander Sanchez-Behar
John Schaffer

Sustainability (Ad hoc)

Yonatan Malin, chair
Jill Brasky
Michael Buchler
Philip Duker
Daniel Shanahan



SMT
Membership Reminder:

To receive future issues of *Spectrum*, make sure to renew your membership.

To do so visit
<http://societymusictheory.org/membership>
and follow the instructions.

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

Your membership dues help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's wellbeing. A complete listing of membership benefits may be found on <http://societymusictheory.org/>.

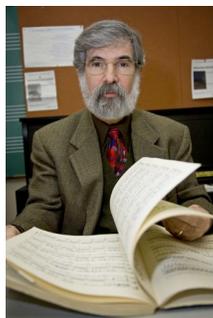
Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please log in to your account and change your address information at least 30 days prior to your move. If you have any questions or claims of missing issues, please contact the Executive Director, Victoria Long (vlong@uchicago.edu).

COMMITTEE REPORTS (continued)
Publications Committee



Yonatan Malin is Associate Professor of Music at Wesleyan University. He has served on the editorial board for *Music Theory Online* since 2009; has reviewed submissions for the *Journal of Music Theory*, *Theory and Practice* and Oxford University Press; and has served on numerous conference Program Committees. Author of the book, *Songs in Motion: Rhythm and Meter in the German Lied* (Oxford, 2010), and of articles and reviews in *Music Theory Spectrum* (2006 and 2008) and *Music Analysis* (2006), Yonatan's areas of research include the German *Lied*, music-text relations, Jewish liturgical music, and theories of rhythm and meter (particularly involving the psychology and hermeneutics of metric dissonance).



Michael Cherlin is Professor of Theory and Composition at the University of Minnesota. He has served two terms (1992–95 and 2003–06) on the Editorial Board for *Music Theory Spectrum*, on the Editorial Boards of *Theory and Practice* and *Intégral*, and as coeditor for two books: *The Great Tradition: Dramatic and Musical Theater in Austria and Central Europe* (Berghahn Press, 2003) and *Musical Transformation and Musical Intuition: A Festschrift in Honor of David Lewin* (Ovenbird Press, 1994). Author of *Schoenberg's Musical Imagination* (Cambridge, 2007), Michael has published in *Music Theory Spectrum*, *The Journal of the American Musicological Society*, *Perspectives of New Music*, *The Journal of Musicology* and elsewhere, and is currently writing a book on musical irony that will reflect his interests in philosophy and literary criticism.

The Publications Committee encourages subscribers to consider what *Spectrum* and *MTO*—in tandem with the Newsletter and smt.org website—have to offer, and keep us posted with ideas and suggestions as we plan for the Society's future transmission of scholarship in theory and analysis, critique, colloquy, and informational exchange.

—Walt Everett

For the 2011 Annual Meeting in Minneapolis, the **Committee on the Status of Women** plans a special session entitled “The Current State of Feminist Scholarship in Music Theory.” Invited speakers are Marion Guck, Marianne Kielian-Gilbert, Judith Lochhead, and Fred Maus.

During the Indianapolis Meeting, I initiated a discussion on the number of submissions by women to *Music Theory Spectrum* and to *Music Theory Online*. Severine Neff, Editor of *Music Theory Spectrum*, reports that submissions by women actually decreased in 2010; of a total of fifty-three submissions, only four were by women. The number of submissions by women to *MTO* has increased slightly: Matthew Shaftel,

Editor of *MTO* writes: “Of last year’s sixty submissions (post SMT 2009 to pre SMT 2010), fifteen (twenty-three percent) were authored or coauthored by women.” The CSW encouraged more women to submit articles to the Society’s journals. As an example, the last issue of *Spectrum* featured a lengthy colloquy by Sarah Fuller and Elizabeth Eva Leach on medieval music.

Finally, after a number of SMT panels on research topics relating to gender, we are considering a topic suggested by a female SMT member, “Negotiating Pregnancy and Parenthood in the Academic Environment.”

—Patricia Hall

At the Annual Meeting in Minneapolis, the **Professional Development Committee** (PDC) will sponsor four events or programs intended to promote the development of SMT members’ careers and to help newer members of the Society get the most out of the conference.

The first of these, a special conference session devoted to career-development, is entitled “Reaching Beyond the Field.” This session will offer a chance to think about how to communicate your scholarly work to people outside of music theory, from musicians to non-musical scholars to administrators to the public. Four panelists who have thoughtfully found ways to engage various audiences will offer their insights; they are Dmitri Tymoczko, Sumanth Gopinath, Elizabeth Hellmuth Margulis, and Walter Everett. Thereafter the audience will explore ideas in small brainstorming sessions before reassembling to share their ideas. If you think this session may be useful for any reason—maybe you are preparing for job interviews, or perhaps you would like to gain wider attention for your scholarship—please attend on Thursday evening, October 27, from 8:00 to 10:00 p.m.

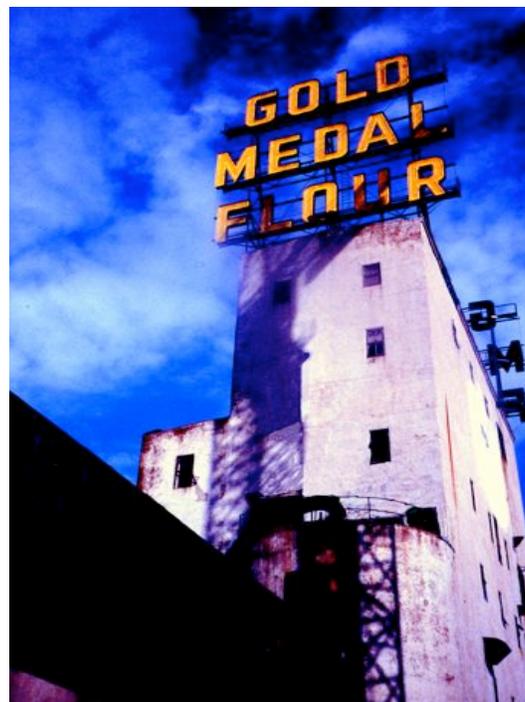
If you are attending one of your first conferences and would like to be paired with a more experienced conference-goer, please sign up for a conference guide on the registration form or contact Akane Mori (mori@hartford.edu), the PDC member in charge of the program. Experienced conference-goers who offer their services to this program will also enjoy the experience. If you would like to serve as a guide, please indicate this on the registration form, and if for some reason you forget to do that, please e-mail Akane. There will be a brief meeting to introduce guides to guidees on Thursday, October 27, from 5:00 to 5:30 p.m.

The annual Student Breakfast is scheduled for Friday morning, October 28, from 7:00 to 9:00 a.m. If you are a graduate or undergraduate student, please come for food, juice, and coffee (paid for by SMT, and hosted by PDC member Alan Street). It is a great way to meet other students, develop that all-important professional network, and find out about student-run conferences, publications, and events.



*Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry 1985–1988
aluminum, stainless steel, paint
Collection Walker Art Center
Gift of Frederick R. Weisman in honor of his parents,
William and Mary Weisman, 1988*

*The Gold Medal Flour elevator is the tallest part of the
Washburn-Crosby Complex and one of the larger mills
on the West Bank of the Mississippi River at Mill
Ruins Park*



The PDC will also offer a CV review session, in which senior members of the Society are available to review and critique CVs and cover letters one-on-one with members who will be applying for jobs in the near future. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter for this session. See the conference schedule for the time and place. For any questions concerning the CV review session, please e-mail Patrick McCreless (patrick.mccreless@yale.edu), session coordinator.

Details of all the committee's activities may be found at <http://societymusictheory.org/administration/committees/pdc>, which is managed by Gil DeBenedetti.

I wish to make note of two items. Year-round, the PDC maintains the "Society for Music Theory Graduate Students" Facebook page, which provides a place for discussion that is limited to students and first-year faculty. This page is maintained by Johanna Devaney (devaney@music.mcgill.ca) and may be accessed via the PDC web page. Finally, as was announced in the February 2011 issue of the *Newsletter*, the PDC's mentoring program is currently on hiatus for evaluation.

—Alfred Cramer

GRADUATE STUDENT WORKSHOP PROGRAM

The **SMT Graduate Student Workshop Program** (GSWP) conducts educational workshops for graduate students at the Annual Meeting of the Society for Music Theory. These are interactive sessions led by distinguished professors in different areas of research, emphasizing pedagogical instruction, critical discourse, and collaborative learning. Extensive preparation and active participation are required. Now in its sixth season, over 150 students from more than fifty schools have participated in this program.

This year, the GSWP will conduct a three-hour workshop at the 2011 SMT Meeting in Minneapolis, Minnesota on Friday morning, October 28, 2011. Led by Professor Julian (Jay) Hook (Indiana University), the workshop topic is Exploring Musical Spaces. The participants are Brian Bemman (University of South Carolina), Breighan Brown (University of Cincinnati), David Byrne (University of Cincinnati), Lauren Cooke (University of Western Ontario), Michael Fitzpatrick (University of Western Ontario), Amy Fleming (Penn State University), Boja Kragulj (Northwestern University), Bennett Lin (University of Washington), Edward Looney (University of

Arizona), Brian Moseley (City University of New York), Gabriel Navia (University of Arizona), Drew Nobile (City University of New York), Amanda Samuelson (University of Colorado), James Sullivan (Eastman School of Music), Florian Thalmann (University of Minnesota), Anna Vezza (University of Nebraska), and Adam Waller (Eastman School of Music).

GSWP members will attend a reception with the Society's president and the Student Breakfast sponsored by the Professional Development Committee. For more information about the Program, please visit the website at www.societymusictheory.org/graduate_workshops.

Please direct all inquiries to President Lynne Rogers (RogersL13@wpunj.edu).

— Wayne Alpern

SMT 2012 CALL FOR PAPERS

The **2012 Program Committee** announces the call for papers for the thirty-fifth Annual Meeting of the Society for Music Theory, which will be held in New Orleans, Louisiana, from Thursday, November 1, to Sunday, November 4. We will meet jointly with the American Musicological Society (AMS) and the Society for Ethnomusicology (SEM).

General submission guidelines: Proposals on any topic related to music theory are invited. The SMT welcomes submissions as long as they do not represent work that has already been published in peer-reviewed publications (print or electronic). Papers that have been read at national or international meetings in a related discipline (e.g., music perception and cognition, semiotics, popular music, etc.) will be considered.

Single-author and joint-author papers: Submissions for papers must include:

- A proposal of no more than 500 words, including any footnotes or endnotes. A maximum of four pages of supplementary materials (such as musical examples, diagrams, and selected bibliography) may be appended; these pages will not be counted within the 500-word limit. With regard to the 500-word limit, one mathematical equation may be counted as one word. The proposal must include the title of the paper but exclude the author's name and any other identifying information. References to the author's own work must occur in the third person.
- Identification and contact information as requested on the submission website, including

the name, postal address, e-mail address, and telephone number of the author(s), as well as the rank and institutional affiliation, if any.

- A list of all required equipment (such as piano or LCD projector) other than the sound system and CD player that will be available for all presenters. Presenters must provide their own computers, cables, and adaptors. The Society cannot provide internet access for presentations.

Proposals must adhere to these guidelines to be considered. Papers will be allocated forty-five minutes each, thirty for the paper and fifteen for the discussion. Please do not submit abstracts at this time.

Poster sessions: Proposals for poster sessions should follow the guidelines for submission of papers. The Committee may recommend that a paper proposal be transformed into a poster session, although the author may decline.

SMT special sessions and events of unusual format: Proposals for SMT special sessions and events of unusual format, such as analysis symposia or panel discussions, are also welcome. Special sessions are “special” in the sense that the proposed session as a whole is designed by the submitters and not by the Program Committee. The Committee reserves the right to consider separately each paper in a special session proposal and program accordingly, with or without the other papers from that proposed session. Proposals for SMT special sessions must include:

- A session proposal of no more than 500 words.
- An itemization of special equipment needed and/or invited speakers, support for which will depend on funds available.
- Individual proposals for all segments that comprise the special session. These should follow, where possible, the guidelines for paper proposals, including the preservation of authors’ anonymity.

Proposals may be for special sessions of ninety minutes or three hours. Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemptions, those wishing to propose special sessions must contact the Program Committee chair (jneal@email.unc.edu) no later than January 1, 2012.

Joint sessions: For this special meeting, the Program Committees of the AMS, SEM, and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. These may take the form of a joint session paper panel or a joint session of alternative format. Guidelines for both are set out below. A joint session paper panel is a session that includes a

balance of participants from two or three societies and in which multiple approaches, methodologies, or framing discourses are presented. Joint session proposals will be considered as a unit by the relevant Program Committees for AMS, SEM and SMT, and will be programmed only if accepted by those committees. Proposals must include (1) a session rationale, (2) abstracts for each paper on the session, and (3) a list of equipment needed for the papers. The session rationale must identify the home society of each participant. Paper abstracts included in a joint session proposal are components of the session proposal as a whole, and will not be considered for individual presentation. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Maximum length: 350 words for the rationale, and 350 words for each constituent paper.

Joint session papers will be allocated thirty minutes each, twenty minutes for the paper and ten minutes for discussion. Proposals may be for sessions of ninety minutes or two hours. Proposals may also be for a session of three hours, which in addition to a maximum of four paper proposals may include one or two respondents.

Joint sessions of alternative format, that is, other than paper panels, are also encouraged. In AMS terms these are “alternative formats” including, but not limited to, sessions combining performance and scholarship, sessions discussing an important publication, sessions featuring debate on a controversial issue, and sessions devoted to discussion of papers posted online before the meeting; in SEM terms, these are roundtables, workshops, and film/videos; and in SMT terms, these are special sessions and events of unusual format. Proposals for alternative format joint sessions should outline the intellectual content of the session, the individuals who will take part and their home society, and the structure of the session. As with the joint session paper panels, joint sessions of alternative format should include a balance of participants from two or three societies. Proposals will be considered as a unit by the relevant Program Committees for AMS, SEM, and SMT and will be programmed only if accepted by those committees. Proposals may be for sessions of ninety minutes, two, or three hours. Maximum length: 500 words.

Proposals for joint session paper panels and joint sessions of alternative format will be submitted via a shared website, to be announced closer to the submission deadline.

AMS presenters please note: the “two-year rule” will be waived for joint sessions, and therefore anyone may submit a paper proposal for a joint session in 2012, including those who presented at the AMS Annual Meeting in 2011.

Members of the Program Committees of the AMS, SEM, and SMT will evaluate joint session proposals anonymously.

Participation:

- No one may appear on the New Orleans program more than twice.
- An individual may submit to SMT no more than one paper proposal as a sole author and no more than one paper proposal as a joint author.
- Authors may not submit the same proposal to more than one of the three Program Committees (AMS, SEM, or SMT).
- If an author submits different proposals to the AMS, SEM, or SMT, and more than one is accepted, only one of the papers may be presented.

Submission procedure: All proposals must be submitted electronically. Links to the online-submission websites for both SMT proposals and joint session proposals will be provided on the SMT website by mid-December. Detailed information on the electronic submission procedure, including the format for all materials, will appear on the websites. Please note that we anticipate several formats for submission. Submitters should check the websites well ahead of time to determine the best format for their submission. Note also that rejected SMT proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identity of those authors.

Deadline: Proposals must be received by 5 p.m., EST, Tuesday, January 17, 2012. No proposals will be accepted after this deadline. To avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least 24 hours before the deadline.

Program committee: Jocelyn Neal, University of North Carolina-Chapel Hill (chair); Harald Krebs, University of Victoria (*ex officio*); Michael Buchler, Florida State University; Peter Martens, Texas Tech University; Jan Miyake, Oberlin College Conservatory; Stephen Peles, University of Alabama; Philip Rupprecht, Duke University.

Please direct all inquiries to the 2012 Program Committee chair, Jocelyn Neal (jneal@email.unc.edu).

—Jocelyn Neal

NEWS FROM INTEREST GROUPS

The newly formed **SMT Interest Group on Improvisation** seeks to establish a space within the music-theory community for the study of improvisation in any musical style and across disciplinary boundaries. To that end:

- We promote music-theoretical research on improvisation in concert music, jazz, multimedia performance, popular music, sacred music, traditional music, and music from any culture or nation.
- We encourage music theorists to develop new approaches for the study of real-time music-making, and to consider what the practice of improvisation can teach us about the practice of musical analysis.
- We facilitate dialogue and collaboration with improvisation researchers working in ethnomusicology, historical musicology, and allied fields such as critical improvisation studies.

Interested persons may sign up for our discussion group, <http://groups.google.com/group/smt-improvisation>.

Our inaugural meeting will occur on Saturday, October 29, from 5:30–7:30 p.m. Future plans include special sessions, workshops, and organizational meetings, as well as a joint meeting with SEM's Improvisation Group (<https://sites.google.com/site/semimprov/>) at the 2012 AMS/SEM/SMT gathering in New Orleans.

For more information, please e-mail Paul Steinbeck, chair (paul.steinbeck@gmail.com) or Vincent Benitez, vice-chair (vpb2@psu.edu). Please visit our website at <http://societymusictheory.org/societies/interest/improvisation>.

—Paul Steinbeck and Vincent Benitez

The **Music and Philosophy Interest Group** will host a special session entitled “Voice: Medium or Mediation?” at the upcoming Minneapolis meeting. In addition, some of our members will be involved in a colloquy on the philosophy of Vladimir Jankélévitch, forthcoming in the *Journal of the American Musicological Society*. The colloquy grew out of a special session organized by our sister group, the AMS Study Group in Music and Philosophy, at the joint 2010 conference.

All members of the Society with an interest in philosophy and music are encouraged to join the group. We are a dynamic group with a rapidly growing membership and an interest in all forms of musico-philosophical inquiry. At our business meetings, mem-

INTEREST GROUPS (continued)
Music and Philosophy Group

bers often present position papers on a selected topic and set of readings, which leads to an informal discussion. We have yet to select our topic for the 2012 meeting. If you have ideas for future topics, special sessions or panels, or would simply like more information about the Music and Philosophy Interest Group, please contact Brian Kane (brian.kane@yale.edu).

—Brian Kane

The business meeting in Minneapolis of the **Jazz Theory and Analysis Special Interest Group** (SMT-Jz) will take place Friday at noon. The primary focus will be a transcription seminar, with three participants (Rene Daley, Garrett Michaelsen, and Chris Stover) and one respondent (Robert Wason). The participants will discuss problems, issues, and motivations in jazz transcription, using Sonny Rollins's improvisation from "All the Things You Are" (from the recording *Sonny Meets Hawk*). Because the solo exhibits a rich variety of rhythmic, timbral, and dynamic variation, it sets up a host of interesting challenges for the transcriber. Participants will present and discuss their transcriptions for 10–15 minutes, followed by the response and then general discussion.

The 2011 SMT-Jz Award Committee, consisting of Ben Bierman (chair), Scott Cook, and Christopher Stover, will also provide an update on their work during the year. For the 2012 committee, Scott Cook and Chris Stover will remain, and we would like to solicit a volunteer for the third member.

SMT-Jz appointed a task force in 2009 to create a dialogue with NASM (National Association of Schools of Music). This NASM task force comprises Nicole Biamonte, Patricia Julien (chair), Garrett Michaelsen, and Dariusz Terefenko, and their purpose is to explore ways to incorporate and integrate jazz theory within the standard undergraduate theory curriculum. Some of the task force members participated in a seminar at the national NASM meeting in November 2011 in Boston. The task force will provide an update from that meeting and solicit ideas at our Minneapolis business meeting.

The updated online Jazz Theory Bibliography was compiled by Kent Williams and Henry Martin (<http://music.uncg.edu:2001/>). Please e-mail suggestions for new entries and corrections to Henry Martin (martinh@andromeda.rutgers.edu). Any suggested references for future updates should address concerns in jazz theory and analysis. The citations should be as complete as possible and include keywords.

The jazz jam session, long a mainstay of the SMT Meeting, is scheduled to take place Friday evening in Minneapolis. Keith Salley (Shenandoah Conservatory) will organize the session and will be pleased to answer any questions about it (ksalley@su.edu).

Anyone who wishes to be added to the SMT-Jz listserve should e-mail the SMT-Jz webmaster, James McGowan (James_McGowan@carleton.ca). E-mail Keith Waters (Keith.Waters@colorado.edu) for more information about SMT-Jz.

—Keith Waters

In Minneapolis the **Popular Music Interest Group** will co-sponsor a session with the Committee on Diversity. Chaired by Christopher Doll, the session will focus on the music of Prince and is titled "Your Old-Fashioned Music, Your Old Ideas: Prince, Minneapolis, and the Sounds of Diversity." At the PMIG meeting in Minneapolis, the group will discuss plans for the joint meeting of SMT, AMS, and SEM in 2012, and nominate a new chair. Please visit the group's website, which is located at <http://societymusictheory.org/societies/interest/popularmusic>. All are welcome to join the discussion list at 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).

—Joti Rockwell

NEWS FROM REGIONAL SOCIETIES

Music Theory Southeast (MTSE) held its Joint Meeting with **South Central Society for Music Theory** (SCSMT) on March 11–12, 2011 at Florida State University in Tallahassee, FL. The Program Committee, chaired by Jeff Perry (Louisiana State University), included Jill T. Brasky (University of South Florida), Yayoi Uno Everett (Emory University), John Latartara (University of Mississippi), Matthew Steinbron (Louisiana State University), and Mitch Ohriner (Indiana University). During the conference, we offered our first Graduate Student Workshop on the topic of Mathematical Models in Music, conducted by Adrian Childs (University of Georgia). The Best Student Paper Award was given to David Easley (Florida State University) for his presentation entitled "One Piece at a Time: Riff Schemes and Form in Early American Hardcore Punk." Our next conference will be held at Emory University during March 9–10, 2012. The Program Committee members include Danny Jenkins (University of South Carolina, chair), Evan Jones (Florida State Uni-

versity), Karen Bottge (University of Kentucky), Philip Rupprecht (Duke University), Dave Easley (Florida State University, student representative), and Yayoi Uno (Emory University, *ex officio*).

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but the Society welcomes members from all geographic areas. Current officers are: Yayoi Uno Everett (Emory University), president; Hiu-Wah Au (Appalachian State University), treasurer; Adam Ricci (UNC–Greensboro), secretary; Guy Capuzzo (UNC–Greensboro) and Jill Brasky (University of South Florida), members-at-large. Please note that our website has been redesigned and is now found at <http://jazztheory.uncg.edu/mtse/>.

—Yayoi Uno

The **West Coast Conference of Music Theory and Analysis** met April 8–10, 2011 at the Music Building of the University of California at Santa Barbara. The program committee, consisting of Pieter van den Toorn, chair (UC Santa Barbara), Amy Bauer (University of California at Irvine), Jack Boss (University of Oregon), and Keith Waters (University of Colorado at Boulder), put together a meeting that included papers on a variety of topics. Sessions included “Common Practice Topics,” “Theories and Systems,” “Twentieth-Century Topics,” “Time and Experience,” and “Schenker, Zappa, and Stravinsky.” Our energetic and entertaining keynote address was delivered by David Huron (The Ohio State University) whose topic was “That Complex Whole: A Vision for Music Scholarship.” (Among other things, he reminded us that “the best music theory is yet to be written.”) Special thanks are due to the faculty, music theory students, and teaching assistants at the University of California, Santa Barbara for their invaluable help at all stages of the process.

On page 22 of this *Newsletter* is an obituary for the West Coast Conference’s second president, Steve Larson, whom we lost to brain cancer in early June. The music theory faculty at the University of Oregon will host a conference in his honor in Eugene during the weekend of March 2–4; this will also serve as the 2012 meeting of the WCCMTA. There will be a number of invited speakers who will present on topics near to Steve’s mind and heart, such as music perception and cognition, musical forces, and the analysis of jazz, as well as concerts of music dedicated to him, together with at least a few Larson choral and piano arrangements. But there will still be room for papers on other topics as well, so we will post a general call for papers at the fall meeting in Minneapolis, and send it out electronically around the

same time. Conference details will be posted to our website, but please note that its address has changed to <http://pages.uoregon.edu/wccmta/index.html>.

The WCCMTA invites all who are interested in music theory and analysis to join us. Membership fees are \$10 (individual) and \$5 (student/retired) and should be sent to Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. For inquiries regarding the WCCMTA, please contact President Jack Boss (jfboss@uoregon.edu or (541) 346–5654).

—Jack Boss

The twenty-sixth Annual Meeting of the **New England Conference of Music Theorists** was held during April 15–16 at Brandeis University. The Society held a very successful fourth incarnation of our Friday morning student workshops, led this time by Deborah Burton (Boston University) and William Rothstein (Graduate Center, CUNY). The subject of the workshop was the analysis of opera, with a focus on Mozart, Verdi, and Puccini. On Saturday afternoon, there was a lively panel discussion titled “Heroes, Villains, and Theorists: Approaches to Opera Analysis.” Joining Burton and Rothstein for this panel were Matthew Shaftel (Florida State University) and Peter Westergaard (Princeton University). The 2011 Program Committee—James Baker (Brown University), chair, Ève Poudrier (Yale University), and Brent Auerbach (UMass-Amherst)—received a record number of high quality proposals. While this made for a challenging selection process, the final program was highly successful, ranging from music of Ravi Shankar and Hans Zender to Galant recitative, film music, and more.

We held an election for president and treasurer; many thanks go to the Nominating Committee (David Kopp—chair, Deborah Stein, and Frank Lehman). Our new officers are Roger Graybill (New England Conservatory), president, and Yonatan Malin (Wesleyan), treasurer.

Finally, the entire Society extends a hearty thank you to Allan Keiler and a hard-working cadre of graduate students for coordinating local arrangements with the utmost efficiency, competence and grace.

All information regarding next year’s meeting, the call for papers, and other information can be found at our website, www.necmt.org.

—Ron Squibbs

Music Theory Midwest's twenty-second annual conference was held May 13–14, 2011 at the University of Nebraska–Lincoln. Approximately eighty members attended. Stan Kleppinger (University of Nebraska–Lincoln) chaired local arrangements. Scott Murphy (University of Kansas) chaired the Program Committee, which included Benjamin Anderson (Northwestern University), Jennifer Iverson (University of Iowa), Elizabeth Margulis (University of Arkansas), Michael Oravitz (Ball State University), Aleksandra Vojcic (University of Michigan), and Jay Hook, *ex officio* (as MTMW president). The thirty-three presentations included analytical studies of music by composers from Bach to Carter to Fiona Apple, and new theoretical approaches to romantic-era tonality, low-level meter, and blues guitar melodies, among many others. The keynote address, “Music, Gesture, and Musical Grammar,” was delivered by Larry Zbikowski (University of Chicago).

The Arthur J. Komar Award for the outstanding student paper was awarded to Christopher Brody (Yale University) for “The V-I Paradigm in Bach’s Binary Dances and a New Subject Category for Fugal Giges.” Honorable mention went to Timothy Chenette (Indiana University) for “The Contrapuntal Correctness of Lassus’s Prologue to the *Prophetiae Sybillarum*.” Matthew Bribitzer-Stull (University of Minnesota) chaired the Komar Award Committee, which included Bob Gjerdingen (Northwestern University) and Peter Smith (University of Notre Dame).

During MTMW’s inaugural pre-conference workshop Arnie Cox (Oberlin College and Conservatory) led thirteen graduate students and faculty in an exploration of the topic “Theorizing Musical Affect.” We are excited to have established this new annual tradition.

Congratulations go to newly elected officers: President Scott Murphy (University of Kansas), Treasurer Nora Engebretsen (Bowling Green State University), Area I Representative Anna Gawboy (Ohio State University), Area III Representative Jennifer Iverson (University of Iowa), and Student Representative for Areas II and IV Olga Sanchez Kisielewska (Northwestern University). The following officers will continue for another year: Secretary Stan Kleppinger (University of Nebraska–Lincoln), Area II Representative Kyle Adams (Indiana University), Area IV Representative Sarah Reichardt (University of Oklahoma), and Student Representative for Areas I and III Haley Beverburg Reale (University of Michigan). Many thanks go to Robert Cook (University of Iowa) for chairing the Nominating Committee.

Our next annual meeting will take place May 18–19, 2012 at the University of Michigan. Aleksandra Vojcic (University of Michigan) will serve as chair of local arrangements and Kyle Adams (Indiana University) will chair the Program Committee.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states and welcomes members from all geographic areas. Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Scott Murphy at smurphy@ku.edu. MTMW’s website, maintained by David Loberg Code (Western Michigan University), is found at <http://www.wmich.edu/mus-theo/mtmw/>.

—Stanley V. Kleppinger

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

Lynn Cavanagh
lynn.cavanagh@uregina.ca

Columbia Music Scholarship Conference

www.columbia.edu/cu/cmssc

CUNY Graduate Students in Music

nperley@gc.cuny.edu

Music Theory and Musicology at CCM

Steven D. Matthews
steven.d.matthews@gmail.com

Music Theory Society at Florida State University

Andrew Gades
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GAMMA–UT

gamma-ut@austin.utexas.edu

Indiana University Graduate Theory Association

Christy Keele
ckeele@indiana.edu

McGill Music Graduate Students’ Society

mgss.pgss@music.mcgill.ca

Michigan Interdisciplinary Music Society

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Midwest Graduate Music Consortium

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(continued)

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**New England Conference of
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(continued on page 19)

The **Music Theory Society of New York State** (MTSNYS) will hold its 2012 conference at Hunter College, The City University of New York, during March 31–April 1. The Program Committee for the 2012 meeting of the Music Theory Society of New York State (MTSNYS) invites proposals for papers and presentations on any topic related to music theory and analysis. Full details regarding the submission of proposals may be found by visiting the MTSNYS website at http://www.ithaca.edu/music/mtsnys/2012_call.html. The deadline for submissions is October 1, 2011, 11:59 a.m., Eastern Standard Time.

Members of the 2012 Program Committee are William Marvin (Eastman School of Music), chair; Christopher Doll (Rutgers University); Jonathan Dunsby (Eastman School of Music), *ex officio*; Rebecca Jemian (Ithaca College); and Sarah Fuller (SUNY at Stony Brook).

Music Theory Society of New York State both supports and encourages pre-professionals in their pursuit of a career in music theory with an Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting. The award, which was renamed the Patricia Carpenter Emerging Scholar Award in 2004, carries a cash prize and promise of publication in *Theory and Practice*. The winner of this year's Patricia Carpenter Emerging Scholar Award is Drew F. Nobile (CUNY Graduate Center) for his paper "Form and Voice Leading in Early Beatles Songs."

—William Marvin and Jonathan Dunsby

The ninth annual meeting of the **Music Theory Society of the Mid-Atlantic** was held at George Washington University in Washington, D.C. Eugene Montague, chair of local arrangements, and Cynthia Folio, chair of the Program Committee, and their colleagues put together an outstanding selection of sixteen papers and activities during our March 18–19 meeting. Ian Quinn of Yale University gave the keynote address.

The Society's tenth annual meeting will be held during March 30–31, 2012 at the University of Delaware. Philip Duker (pduker@udel.edu) will handle local arrangements and Rachel Hall (rhall@sju.edu) will chair the Program Committee. Joseph Straus of Queens College and CUNY will give the keynote address. A call for proposals will be forthcoming in July 2011 with a December 1, 2011 deadline for submissions. Details regarding the 2012 conference will be forthcoming at www.mtsma.org.

Membership in the MTSMA is free; anyone may join by simply sending an e-mail request to Rachel Bergman (rbergman@gmu.edu). *GAMUT*, the MTSMA's online journal, is on a regular schedule of publication and is accepting submissions for consideration. For information about *GAMUT*, please contact Michael Klein (mklein01@temple.edu).

—Vincent Benitez

The **Rocky Mountain Society for Music Theory** held its annual meeting at Colorado College in Colorado Springs during April 15–16, 2011. The conference featured six sessions of papers on topics covering repertoire from Baroque to post-tonal and popular music, and from a full range of perspectives, including papers focused on issues of perception, performance analysis, and pedagogy, as well as Schenkerian and set-theoretical topics. Participants came from throughout the region and beyond, including several who made the trip out from the East Coast. Thanks go out to the Program Committee (Susan de Ghizé, University of Denver; Ellon Carpenter, Arizona State University; and Bruce Quaglia, University of Utah) for putting together such a diverse program with such high quality. In particular the Society is pleased to offer congratulations to Diego Cubero (Indiana University) who won the best graduate student paper award with his excellent talk on “Motivic Temporality and Temporal Coherence in Haydn’s Piano Sonata in C Major, Hob. XVI:50/i.”

In the business meeting, Benjamin Levy (Arizona State University) was elected president, and Stephen Brown (Northern Arizona University) was chosen as vice president; Paul Miller (University of Colorado at Boulder), who has developed the Society’s new web page, will also serve on the Program Committee. Next year’s conference will be held at the University of Northern Colorado in Greeley, in conjunction with the Rocky Mountain Chapter of the AMS and the Southwest Chapter of SEM, and we look forward to the eclectic and engaging scholarly environment that these joint meetings have fostered in the past. Details and a call for papers will be posted to the RMSMT Web page (<http://www.colorado.edu/music/rmsmt/>) as they become available.

—Benjamin Levy

The **Oklahoma Music Theory Round Table**, the world’s oldest professional music theory society, will meet on October 14 at the University of Tulsa. For information on this meeting, please contact Joseph Rivers (joseph-rivers@utulsa.edu or (918) 631-2234).

For more information on the Round Table, visit <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html> or contact Ken Stephenson (kstephenson@ou.edu or (405) 325-1650).

—Ken Stephenson

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS (continued)

Oklahoma Theory Round Table

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Music Theory
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Norman, OK 73019
kstephenson@ou.edu

Rocky Mountain Society for Music Theory

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South Central Society for Music Theory

John Latartara
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Texas Society for Music Theory

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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

Laura Cooke
lcooke2@uwo.ca

For links to all Regional and Affiliate Societies, please visit
<http://societymusictheory.org/societies/regional>.

The **Texas Society for Music Theory** (TSMT) held its thirty-third annual meeting on February 18–19 at Texas Tech University. Michael Berry and Peter Martens coordinated local arrangements. Our keynote address, “Musical Narrative Since 1900,” was given by Michael Klein. The address was a fascinating exploration of how musical narrative can shed light on music of a wide range of composers including Claude Debussy, Arnold Schoenberg, Witold Lutoslawski, and Harold Arlen. There were four paper sessions—“Theories of Form,” “Subjectivity and Fulfillment in Schenker,” “Music Before 1750 and After 1950,” and “Twentieth-Century Music in Theory and Pedagogy”—as well as a special presentation on harmonic dictation given by Cynthia Gonzales. The Herbert Colvin Award for best student presentation was awarded to Gregory Decker (Florida State University) for his paper “Colonizing Familiar Territory: Musical Topics, Stylistic Level, and Handel’s *Cleopatra*.” The program selection committee consisted of Sean Atkinson (University of Texas at Arlington), Kevin Clifton (Sam Houston State University), Andrew Davis (University of Houston), and Rebecca Doran Eaton (Texas State University).

The 2012 meeting will be held on March 2–3 at Texas Christian University. Local arrangements will be coordinated by Blaise Ferrandino. The call for papers will be transmitted via the usual media in the fall.

Current TSMT officers are Matthew Santa (Texas Tech University), president; Graham Hunt (University of Texas at Arlington), president-elect; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Sean Atkinson (University of Texas at Arlington), Chris Bartlette (Baylor University), Eric Lai (Baylor University), and John Snyder (University of Houston), constitute the Executive Board.

For additional information about TSMT, please e-mail Matthew Santa (matthew.santa@ttu.edu). The TSMT website, which is maintained by Philip Baczewski, is found at <http://tsmt.unt.edu/>.

—Matthew Santa

This year, the **South Central Society for Music Theory** (SCSMT) held a joint conference with Music Theory Southeast (MTSE) at the Florida State University in Tallahassee, FL. At the SCSMT business meeting, a potential merger with Music Theory Southeast was narrowly defeated.

The SCSMT officer positions rotated with Rebecca Long (University of Massachusetts) becoming president and Alan Theisen (Mars Hill College) becoming vice president. Joseph Brumeloe (University of Southern Mississippi) remains as treasurer and Jeff Yunek (Louisiana State University) was elected to become the new secretary.

The South Central Society for Music Theory would like to thank Florida State University and Michael Buchler (Florida State University) for hosting this year’s joint meeting.

Details of the 2012 SCSMT conference may be found at <http://www.music.lsu.edu/MusicTheory/SCSMT/index.html>.

—Jeff Yunek

GRADUATE STUDENT ASSOCIATIONS

GAMMA-UT, the Graduate Association of Music and Musicians at the University of Texas, held its eleventh annual conference, “Music of the Americas,” on Saturday, March 26, 2011 at The University of Texas at Austin. Graduate students from across the U.S. presented research from areas such as music theory, musicology, and ethnomusicology. The program consisted of three panels: “Music and Mediation”; “Transgressing Boundaries, Multiplying Meanings”; and “Engaging and Disengaging the Community through Music.” Additionally, a keynote address, entitled “From Jazz to Pop: Swing in the 1940s” was presented by David Brackett (McGill University). Please visit the GAMMA-UT website at <http://gammaut.music.utexas.edu> to see the paper topics and presenters.

A concert of new works, coordinated by Hermes Camacho and Zack Stanton, was held in the Music Recital Studio following the presentation of papers. The compositions were written by student composers from around the country and performed by UT music students.

The 2010–2011 GAMMA-UT committee included Sean Johnston, conference chair; Cari McDonnell, Program Committee chair; Alex Newton, secretary/treasurer; Scott Schumann, organizational chair; Jane Mathieu, publicity chair; and Hermes Camacho and Zack Stanton, composition co-chairs. For more information about GAMMA-UT or the 2012 conference, please visit the aforementioned website or e-mail Ian Gerg, the 2012 conference chair, at gamma-ut@austin.utexas.edu.

—Sean F. Johnston

IN MEMORIAM

MILTON BYRON BABBITT (1916–2011)



Photo courtesy of the
Princeton University
Office of Communications,
Denise Applewite (2006)

Milton Babbitt—composer, teacher, and music theorist—was a towering figure in American music after World War II, and his wide-ranging impact on our cultural life can only begin to be grasped at this time of writing. Beginning with the publication of the *Three Compositions for Piano* in 1947, Babbitt wrote well over 100 works, ranging from solo music for a variety of instruments to compositions for symphony orchestra, and including a sequence of five published string quartets, a wealth of piano works

spanning his entire career, and numerous compositions for various smaller groups of instruments. He was a pioneer in electronic composition, and wrote a number of pieces for voice or solo instrument combined with synthesized sounds. In addition, Babbitt wrote a series of theoretical articles that inaugurated the new field of professionalized music theory in America and remain foundational in music theory. (His theoretical and other writings are available in two volumes: *Words About Music* and *Milton Babbitt: Collected Essays*).

For many, Babbitt became a symbol of a kind of “over-intellectualization” of music, due to what can most charitably be construed as a misunderstanding of his work as a composer and essayist. Babbitt’s writing style is dense, and many of his observations about the limits and constraints of twelve-tone music making were unprecedented at the time of their publication. But for those who encountered him in person, the very sound of his voice was sufficient to unlock his texts. Babbitt spoke as he wrote, in long complex sentences, but his remarkable voice—resonant bass, but with extraordinarily supple inflections—allowed listeners to follow his oftentimes deeply imbedded syntactic structures with remarkable ease. Many theorists have recounted the same experience of hearing Babbitt’s voice in their heads as they read his publications, and the fluidity of his speech has often spurred insights into his ideas. This joy in language pervaded his encounters with students, musicians and scholars, and more than one listener has compared the sound of his voice with the sound of his music.

Babbitt’s body of music is extraordinary in many ways. From a certain point of view, the arc of his oeuvre seems to emerge from a remarkably well-formed set of practices and interests that remain consistent throughout his career. Indeed, many features of his music from the 1940’s persist in the works of the following six decades. But these interests, while firmly grounded in certain

attitudes about making music, are capacious in their ability to be extended in remarkable ways, and wondrously flexible in their application. And while his early music exemplifies a clear set of practices, these are similarly enhanced over the years by strikingly imaginative elaborations. For all of its consistency, Babbitt’s music was never the simple exercise of a *métier*, the realization of a recognizable brand. Rather, his music can seem like the growth of snowflakes or stalactites, in which the unexpected and the fanciful emerge as the result of the complex contingencies springing from the interaction of a set of underlying basic principles. As he often said, he wanted his music to be as much as it could be, rather than as little as he could get away with.

Nor must we forget that Babbitt’s music was a product of the man, and it is useful to remember the striking confluences of experience that helped form him. Growing up in a small Southern city, Babbitt played clarinet and saxophone in a range of ensembles, from pick-up dance bands to the civic orchestra. He was saturated in American popular music, and through his life was known for his encyclopedic knowledge of the American Songbook. But he was also exposed to some of the most advanced music being written in Europe, having an uncle who would bring him scores of Schoenberg and Webern from his travels. He was intellectually precocious, and showed a ready aptitude for mathematics, his father’s field. It is all too easy to limit our understanding of Babbitt’s music to his interests in the twelve-tone system and its extensions, and for the most part his writings hew closely to what may be objectively explained, but we cannot ignore the vivid presence of American vernacular music sparkling in his every score. And despite his reticence on his music’s affect, we must surely marvel at the range and fluidity of expression to be heard throughout his work.

Babbitt’s music is an extraordinary legacy in itself, but his impact on American music extends well beyond the limits of his compositions. His works are demanding, and part of his interest in electronic synthesis surely stemmed from his desire to render his musical imagination unhindered, but from the very early years his music drew a number of compelling advocates of its performance.

Babbitt’s music has had an influence on more than one generation of American composers as well, and in some surprising ways. That he could number amongst his students both Donald Martino and Stephen Sondheim suggests the breadth of his interests and impact.

When Babbitt gave the keynote address to the 1981 meeting of the recently-created Society for Music Theory, he welcomed the new field because, as he quipped, it permitted him to stop passing as a part-time theorist and return to his full-time vocation as a part-time composer. As a “part-time theorist,” Babbitt had laid the

foundation for this new scholarly endeavor. The things he was concerned about in his early writings, including a commitment to “verbal and methodological responsibility,” an interest in musical ideas that might be expressed in a variety of ways and dimensions and over different spans of time, and a notion that musical events might take their meaning from a variety of musical contexts, simultaneously recalling and predicting, became and remain our shared concerns. In matters both large and small, Babbitt set an agenda that music theorists are still following.

To a surprisingly large extent, music theorists still inhabit a world that Babbitt made. So thoroughly has he shaped us, and our musical concerns, and the language we use to express those concerns, that it is almost impossible to imagine what our world would look like, and how we ourselves would think without him. To paraphrase a recent biography of Isaac Newton by James Gleick: “What [Babbitt] learned entered the marrow of what we know without knowing how we know it.”

In recognition of his generative contribution to the field of music theory, Babbitt was made a Lifetime Member of the Society for Music Theory in 1995. In conferring this award, the SMT offered the following citation: “Much of what we do as music theorists can be understood as commentary on and response to works, both in music and in prose, by Babbitt. He has taught all of us what it means to engage questions of musical structure in a systematic way and, in that sense, created the field of music theory.”

As a central figure in our music-theoretical community, as well as in our larger musical community, and in our lives, his loss creates a gaping and painful hole. We look for partial consolation to his extraordinary body of music and musical writings, which will reward and nourish us in the years and decades to come.

—Andrew Mead and Joseph Straus



“The new limitations are the human ones of perception.”

—Milton Babbitt

STEVE LARSON (1955–2011)

Last October, many of us were shocked to hear that Steve Larson was diagnosed with a brain tumor. We spoke with him shortly after the diagnosis, just before his surgery. He was confident and, under the circumstances, upbeat. We joked about our good times over many years together, doing music, discussing theory, eating great food and drinking wonderful wine. Steve made progress battling the cancer through the winter with the tumor shrinking, but in April his condition began to worsen. Treatment options were no longer viable, and so Steve entered hospice care and passed away on June 7.



Photo courtesy of
Scott Barkhurst,
UO Music Publicity

Steve was the Robert M. Trotter Professor of Music at the University of Oregon. His contributions to music theory are significant, with dozens of articles in the areas of jazz music theory, perception/cognition, pedagogy, and Schenkerian analysis, all of which explore how music creates expression and meaning for listeners. Steve was fascinated by the role of patterns in musical and tonal cognition, and the human tendency to use physical metaphor to describe musical experience. His work on Bill Evans will long remain a definitive study of the ways jazz musicians can unite sophisticated rhythmic exploration with voice-leading finesse and motivic relationships. These issues were first explored in Steve’s dissertation, which was published in 2009 by Pendragon as *Analyzing Jazz: A Schenkerian Approach*. He was working on several other books during the last several years, and also worked closely with Henry on the 2008 Mannes Institute, *Jazz Meets Pop*. Besides his scholarship in theory, Steve was a capable jazz pianist, whose legacy lives on in several recordings.

The three of us met in 1995 at the inaugural meeting of the Jazz Interest Group of the SMT. He soon became one of our closest friends and one of our favorite people. Unlike many of us, who are comfortable working alone, Steve was an extrovert. His music theory resumé probably contains more conference presentations than any two or three of us combined, as he loved being with people. Among those of us interested in jazz theory, Steve was often the ringleader in our get-togethers, joint conference presentations, and gala dinners. Twice he organized conferences at the University of Oregon, in which the three of us, along with Steve Strunk, participated in multi-piano concerts, lectures, colloquia, and classroom teaching. Though originally called the Gang of Four by Rick Hermann, we eventually began calling ourselves the Jazz Piano Collective. Steve was tireless in organizing events for us to perform on and talk about theory and

music. He probably best united his love of fine wine and jazz piano by arranging a gig at the Oregon Wine Warehouse in Eugene, in which we each took turns performing. When the place closed for the evening, the owner uncorked more than several bottles of high-end wine for us to enjoy.

Steve was generous, witty, and loved by everyone fortunate enough to call him a close friend. His loss is a major one, for our field and for those who knew him personally. Many in the music theory community will miss seeing him at our meetings. Those of us who knew him well will miss him dearly.

—Henry Martin and Keith Waters

INTERNATIONAL SOCIETIES AND NEWS

The **Third International Conference on Mathematics and Computation in Music** (MCM 2011) took place on June 15–17, 2011 at IRCAM, the *Institute for Research and Coordination of Acoustics and Music* in Paris, France. MCM 2011 was integrated into IRCAM's most important artistic event of the season, the *Agora* Music Festival. As in the case of the first two conferences (2007 in Berlin and 2009 at Yale University), this conference aimed to provide a multi-disciplinary platform dedicated to the communication and exchange of ideas among researchers involved in mathematics, computer science, music theory, composition, musicology, or other related disciplines. The keynote presentations featured the renowned composer and conductor Pierre Boulez, founder and honorary director of IRCAM, Fields medalist Alain Connes, philosopher Alain Badiou, and computer-scientist Stephen Wolfram. For details please visit <http://mcm2011.ircam.fr/drupal/>. The MCM 2011 proceedings have been published in the *Springer Lecture Notes in Artificial Intelligence* series, information about which is found at <http://www.springer.com/series/1244>.

—Robert Peck

Last winter a group of enthusiasts from Moscow Conservatory, Gnesins Academy of Music, and St. Petersburg Conservatory met to discuss the creation of a new organization—the **Russian Society for Music Theory** (*Obshchestvo Teorii Muzyki, OTM*). During April 14–16, 2011, the Moscow Conservatory hosted the conference “Music Theory in Russia Today: Tradition and Perspectives,” which gathered the leading Russian theorists. The papers showcased all the facets of Russian theory, including harmony, analysis, polyphony, continuous education, history of theory, and theory of

music history. During the conference, a proposal for creation of a Russian national society for music theory was announced and bylaws were distributed. After a vote, the *Obshchestvo Teorii Muzyki* was established. Elected were thirteen members of the Executive Board. Alexander Sergeevich Sokolov, the Rector of Moscow Conservatory and professor of music theory was elected president. Valentina Nikolayevna Kholopova and Ildar Damirovich Khannanov were elected as chair and vice chair of the Scientific Council, respectively. The Scientific Council is in the process of forming; we plan to invite our western colleagues to participate in its work. An electronic multi-lingual journal of the *OTM* will be published bi-annually. The first Annual Conference of the *OTM* will take place in the spring of 2012 in St. Petersburg (the dates and call for papers are TBA).

Information on the activities of the *OTM* will be posted on the website of the Moscow Conservatory at www.mosconsrv.ru. The United States liaison for the *OTM* is Ildar D. Khannanov (etudetableau@gmail.com).

A delegation from the *OTM* will participate in the upcoming EUROMAC conference in Rome in October of 2011 and will join the Federation of the Societies for Music Theory.

We would like to thank Lynne Rogers, the president of SMT, for providing indispensable help and support in this important beginning.

—Ildar D. Khannanov

The **Society of Music Analysis** (SMA) has had a varied program of workshops, lectures, symposia and conferences over the past year. In early 2010 the SMA sponsored a workshop titled “Musicology in the Digital Age” (April 26, 2010, IMR, London). It featured presentations by David Bretherton (who also convened the study day), Polina Proutskova, Vanessa Hawes, Tim Crawford, and Alan Marsden, who gave the keynote address on the way computational analysis can shed surprising new light on the otherwise familiar relationship between theme and variations. To download a copy of the program, please visit <http://www.sma.ac.uk/wp-content/uploads/2010/04/mithda-programme.pdf>.

The 2010 Theory and Graduate Student (**TAGS**) conference took place April 30–May 1, 2010 at Bangor University. Organized by Lois Fitch and Tristian Evans, this conference brought together delegates from the United Kingdom, the United States, and Germany, and was notable for its interesting mixture of traditional musical analysis with computational and psychological

perspectives. That mixture was also reflected in the two keynote addresses given by Robert Pascall and Joseph Auner, respectively.

Last year's **Music Analysis Summer School** was held during September 20–24, 2010 at the University of Durham. Organized by Michael Spitzer and Jo Buckley, the conference was an extraordinary success, attracting students from across the globe, including the United States. The faculty were William Drabkin, Julian Horton, Adam Krims, Michael Spitzer, and Richard Widdess. Unfortunately, William Caplin, who was scheduled to give the keynote address, was turned away at Heathrow by a few “overzealous border officials”; his paper was ably read and defended by Nathan Martin. The Summer School concluded with a symposium titled “New Perspectives on Musical Form” in which the above faculty members, along with Shay Loya, presented their research. Information from the meeting may be located at <http://www.sma.ac.uk/2011/02/2-reviews-music-analysis-summer-school-2010/>.

This year's **TAGS** postgraduate conference was organized by Kenneth Smith (April 27–28, 2011, IMR, London). It had a particularly international flavor, with attendees from several European countries, including the U. K., as well as from the U. S., Canada, and Taiwan. It was also notable for the wide range of topics and intersections of music analysis with studies of cognition, philosophy, culture (both high and popular) and performance. It featured keynote presentations by Arnold Whittall, passionately if humorously defending the right of music analysis to exist, and Michiel Schuijjer, who explored the supposed dichotomy between theory and practice in the context of the music conservatory. Reviews of this conference have recently been posted on our website.

The Seventh **Biennial International Conference on Music Since 1900** and the international conference of the **Society for Music Analysis** were held jointly at the Lancaster Institute for the Contemporary Arts on July 28–31, 2011. Philip Bohlman (University of Chicago) and Henry Klumpenhouwer (University of Alberta, Edmonton) gave the keynote addresses.

Further details and reviews of all of the events above can be found in our newly re-launched website (courtesy of David Bretherton): www.sma.ac.uk. For inquiries, please contact Shay Loya at information@sma.ac.uk.

—Shay Loya

The **International Conference on Music Perception and Cognition** (ICMPC) and the **Triennial Conference of the European Society for the Cognitive Sciences of Music** (ESCOM) will meet together at Aristotle University of Thessaloniki in Thessaloniki, Greece from July 23–28, 2012. This interdisciplinary meeting will be devoted to the dissemination of new unpublished research relating to the field of music perception and cognition and will bring together leading researchers from different areas of the cognitive sciences of music. Papers are invited that report empirical and theoretical research that contributes to a better understanding of how music is perceived, represented, and generated. Research is welcome from a broad range of disciplines, such as psychology, psychophysics, philosophy, neuroscience, aesthetics, artificial intelligence, psychoacoustics, linguistics, music theory, anthropology, cognitive science, and education.

The conference consists of invited keynote lectures, workshops, papers and poster sessions, and symposia arranged around specific themes. The members of the Scientific Advisory Board will review all submissions anonymously. Full text papers will be published in the conference proceedings. Details for submissions are found at <http://icmpec-escom2012.web.auth.gr/>.

—Costas Tsougras

The fifty-seventh Annual Meeting of the **Renaissance Society of America** was held in Montréal, Canada from March 24–26, 2011. Although only a small percentage of the sessions were music-related, the topics within this category were nonetheless varied. Several papers were related to topics in music theory. Stefan Love, spoke on Mersenne's musical code, while a session titled “Aspects of Music Theory” featured presentations on Mersenne's rhythmic theory (Matthew Royal), early sixteenth-century conceptualizations of musical space (Jane Hatter), and modular analysis of parody masses (Peter Schubert and Marcelle Lessoil-Daelman). The program may be found at <http://www.rsa.org/?page=Pastmeetings>.

—Matthew S. Royal

The forty-seventh annual **International Congress On Medieval Studies: Musicology At Kalamazoo** will take place during May 10–13, 2012 at Western Michigan University. Abstracts for the following sponsored sessions are welcomed: Regional Musical Practices; Chant and Liturgy; Performance and Polyphony; Language and Music; Vernacular Music; Source Studies; Theory Manuscripts; Neo-Medievalism; and Pedagogy Roundtable.

A Participant Information Form is required by the Medieval Institute and is located on the web at <http://www.wmich.edu/medieval/congress/submissions/index.html#PIF>. Completed PIFs must be received by September 15, 2011. Electronic submissions are strongly encouraged. You may e-mail electronic submissions to musicology.kzoo@gmail.com; write in the subject line of your e-mail: KZOO 2012. Submissions may also be mailed to the following address.

Anna Kathryn Grau
5430 S. Drexel Ave.
3N, Chicago, IL 60615

—Anna Kathryn Grau, Cathy Ann Elias, and Linda Cummins

The **Second International Conference On Analytical Approaches To World Music** will be held during May 11–13, 2012 at the University of British Columbia. In addition to a distinguished group of invited speakers and a special panel on Comparative Analysis, the conference will feature keynote addresses given by Stephen Blum (CUNY Graduate Center) and Robert Morris (Eastman School of Music).

The conference welcomes papers in English that do not exceed thirty minutes duration (plus fifteen minutes for discussion). Proposals of up to 500 words (excluding musical examples) may be submitted via e-mail (aawm2012@gmail.com) or posted to the address below.

Rob Schultz
University of Massachusetts Amherst
Department of Music and Dance
273 Fine Arts Center East
151 Presidents Drive
Amherst, MA 01003-9330

—Rob Schultz

Links to international societies and other organizations of interest may be found at <http://societymusictheory.org/societies/related>.

NEWS ITEMS

The **Mannes Institute for Advanced Studies in Music** is the premier musical think tank in the world. Dedicated to collaborative exploration at the highest level of inquiry, the Institute has achieved international recognition as a revolutionary development in music scholarship. We offer distinguished scholars a unique opportunity to work and think together in a sustained and collegial way. Instead of a sequence of individual paper presentations, the Institute conducts an integrated series of participatory workshops and plenary sessions addressing a single topic under the guidance of an expert faculty of peers. Our interactive format has served as a model for numerous other programs eager to enrich how scholars interact. Privately funded with no institutional support, the Institute is housed at Mannes College of Music in New York City and has convened at several other prestigious institutions of higher learning. Over the past ten years, the Institute has conducted influential programs on History of Theory (2001), Schenkerian Analysis (2002), Transformation Theory (2003), Musical Form (2004), Rhythm and Temporality (2005), Chromaticism (2006), Schoenberg and His Legacy (2007), Jazz Meets Pop (2008), Cognition and Perception (2009), and Musical Aesthetics (2010).

The Mannes Institute celebrated its Decennial Anniversary on June 25–26, 2011 in New York City by addressing the State of the Discipline. The participants were faculty members of the Institute over the past ten years, including many of the most esteemed scholars in the discipline. Workshops were conducted on Topic Theory with Kofi Agawu (Princeton University), Hidden Theory with Thomas Christensen (University of Chicago), Instituting Music Theory with Henry Klumpenhouwer (University of Alberta), Formalism—Fair and Foul with Patrick McCreless (Yale University), Listen Here! Analysis and the Listening Experience with Janet Schmalfeldt (Tufts University), and What is Music Theory? with Joseph Straus (City University of New York). Nicholas Cook (Cambridge University) delivered a special guest presentation on “The State of the Discipline: The View from Across the Pond,” Michael Cherlin (University of Minnesota) won the Miles Levin Musical Essay Award for “Think Lamb Not Lewin, Bacon Not Babbitt,” and soprano Emily Duncan-Brown performed a captivating vocal recital. The highlight of the celebration was a chartered bus trip from Manhattan to City Island off the Bronx coast for a memorable seafood banquet.

The Mannes Institute has been honored and privileged to serve our profession for these past ten years, and is grateful to everyone who participated and contributed to its musical mission by working and thinking together.

—Wayne Alpern

The **Society for Music Perception and Cognition Conference** will be held during August 11–14, 2011 at the Eastman School of Music in Rochester, New York. Onsite registration will be available, but will incur an additional charge. For conference details please visit <http://www.esm.rochester.edu/smpc2011/index.php>.

—Betsy Marvin

The online journal **Analytical Approaches to World Music** (AAWM) aims to bring together analysts from a broad range of conceptual and cultural traditions in order to explore new modes of musical description and understanding capable of navigating the multicultural soundscape of the twenty-first century. In so doing, AAWM seeks to expand the potential for musical analysis from a cross-cultural perspective by applying diverse theoretical and analytical concepts to repertoires outside the Western art music tradition.

We welcome submissions that examine world musical traditions from a wide variety of analytical and theoretical perspectives. These may include, but are not limited to: the adaptation of analytical approaches usually associated with Western art music to address various world music traditions; the use of indigenous analytical tools and strategies to characterize particular musical styles and genres; and the development of “hybrid” analytical systems and theories that integrate the aforementioned approaches. Furthermore, we wholeheartedly embrace research that encompasses various formal, cultural, aesthetic, and philosophical analytical perspectives. It is our hope that by bringing together analysts from a broad range of conceptual and cultural traditions, new modes of musical description and understanding may emerge.

Please visit the journal website, aawmjournal.com, to view the complete submission guidelines, as well as the current issue and online discussion forum.

—Rob Schultz

The Society for Music Theory is one of more than seventy national scholarly organizations that are members of the **American Council of Learned Societies** (ACLS). The ACLS serves as an umbrella organization committed to “the advancement of humanistic studies.” One of the most visible activities of the ACLS is its support of scholars and scholarships through a number of fellowship programs.

At its annual meeting in Washington, DC in May 2011, the ACLS announced that for 2011–12 it has awarded over \$15 million in support of research fellowships in the humanities.

Highlights of the annual meeting included discussions of emerging themes and methods of the “financial turbulence” in the academy, a report from the National Humanities Alliance on the current climate in Washington, along with panels on emerging themes in humanities scholarship and global perspectives on US Higher Education. James Leach, the Chairman of the National Endowment for the Humanities, spoke on his priorities for the NEH and the climate for humanities research in the current administration. Henry Glassie presented the Charles Homer Haskins Prize Lecture, which is delivered annually by a distinguished scholar who reflects on a “life of learning.”

This year the ACLS awarded SMT member, **Andre Redwood** (doctoral candidate at Yale University), an ECF Dissertation Completion Fellowship for his work titled *The Eloquent Science of Music: Marin Mersenne's Uses of Rhetoric in the Harmonie Universelle (1636)*.

You may view recent recipients and their projects at www.acls.org/fellows/new. The 2011–12 competitions opened at the end of July. Updated program descriptions and application information may be found on the web at www.acls.org/programs/comps.

—Cristle Collins Judd, Victoria Long, and Nicole A. Stahlmann

Doctoral Dissertations in Musicology is an extensive database of doctoral dissertations related to musicology (in the broadest sense of the word); it contains many music theory dissertations. The database is available at www.ams-net.org/ddm/. Please visit the site to ensure that your dissertation is accurately listed.

To correct or update a dissertation listing, visit <http://www.ams-net.org/ddm/ddm-update-entry.php>. If your dissertation is not yet included, please send information via the form found at <http://www.ams-net.org/ddm/ddm-submission.php>. Finally, if you are aware of a dissertation that is not found in the database but should be included, please e-mail the information to Bob Judd (rjudd@ams-net.org).

—Bob Judd

NEWS ITEMS (continued)

The current issue of the *Zeitschrift der Gesellschaft für Musiktheorie* (ZGMTH) is now online. In addition to articles about the relation of music theory and music pedagogy, it includes articles by Eric Wen on Beethoven's *Appassionata* and by Ulrich Kaiser on formal analysis in popular music.

Please view the issue at <http://www.gmth.de/zeitschrift/ausgabe-8-1-2011/inhalt.aspx>.

—Jan Philipp Sprick

Volume! La Revue des musiques populaires, a French peer-reviewed journal exclusively dedicated to the interdisciplinary study of popular music, seeks contributions for a special issue on music and counterculture that focus on the central period of the sixties and seventies. The deadline for submissions is November 1, 2011. Details are found at http://www.seteun.net/IMG/pdf/Volume_CFP_-_Listening_to_popular_music.pdf.

For additional details, please e-mail Jedediah Sklower at jedediah-sklower@hotmail.com.

—Jedediah Sklower



St. Paul Cathedral. Photo courtesy Meet Minneapolis.



Calendar of Events and Deadlines

Accurate as of August 1, 2011

SMT Dates and Deadlines

International and Minority Travel Grants.....	September 10
SMT Publication Subvention Grants.....	January 15 and July 15
SMT Annual Meeting, Minneapolis.....	October 27–30
Submissions to February SMT Newsletter.....	December 1
Proposal Deadline for 2012 Annual Meeting.....	January 17

Regional and Affiliate Society Meetings

Society for Music Perception and Cognition.....	August 11–14
Oklahoma Theory Round Table.....	October 14
Texas Society for Music Theory.....	March 2–3
West Coast Conference of Music Theory & Analysis....	March 2–4
Music Theory Southeast.....	March 9–10
Music Theory Society of the Mid-Atlantic.....	March 30–31
Music Theory Society of New York State.....	March 31–April 1
New England Conference of Music Theorists.....	April 15–16
International Congress On Medieval Studies.....	May 10–13
Intern'l Conf. on Analytical App. to World Music.....	May 11–13
Music Theory Midwest.....	May 18–19
ICMPC joint meeting with ESCOM.....	July 23–28
GAMMA-UT.....	TBA
Rocky Mountain Society for Music Theory.....	TBA
South Central Society for Music Theory.....	TBA

SUBMISSIONS TO THE NEWSLETTER

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

Please e-mail submissions as unformatted Microsoft Word documents. If you include hyperlinks, please test their accuracy before submission. If a photograph or graphic image would enhance your article, please obtain and provide any necessary copyright permission or attribution and contact the editor prior to submitting it. Inclusion of any article is subject to the approval of the Executive Board.

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