

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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Volume 35
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August 2012

SMT NEW ORLEANS 2012

The Society for Music Theory celebrates its thirty-fifth anniversary by joining the American Musicological Society and the Society for Ethnomusicology at the Sheraton and Astor Crowne hotels in New Orleans during November 1–4.



PROGRAM

The program of the 2012 Annual Meeting in New Orleans reflects the wide range of research interests housed in the field of music theory and integrates the work of scholars from AMS, SEM, and SMT in exciting ways. Of particular focus on SMT's program this year is a plenary session, "Contemplating Cage at 100," that will address questions of analysis, aesthetics, ethics, and process from perspectives of theorists and composers. Also of special note is "Musical Dialogues with Carl Schachter," with Carl Schachter as respondent. The program features robust offerings in such long-established areas of scholarship as form, rhythm, meter, Schenker, and harmony. Other sessions address narrative, embodiment, music and protest, popular music analysis, music and disabilities, dance, digital projects for the study of Renaissance music, and a host of other topics that reflect new directions in the field. A session on the music of New Orleans will celebrate the diverse traditions in our host city. Panel discussions and hands-on tutorials range in topic from mentoring to mathematical music theory and microtiming. We especially draw your attention to a dynamic poster session that includes corpus studies, cognition, timbre analysis, graphic analysis, counterpoint, and pedagogy among its many topics. Offerings from all three societies as well as the rich interdisciplinary and joint programming will be of interest to music theorists. We warmly encourage you to explore the full scope of the program prior to arriving at the conference so that you can take full advantage of this joint conference.

The 2012 Program Committee of Michael Buchler, Peter Martens, Jan Miyake, Stephen Peles, Philip Rupprecht, Harald Krebs (*ex officio*), and Jocelyn Neal (chair), selected over one hundred submissions from an outstanding pool of more than 340, as well as nearly twenty joint sessions, chosen in collaboration with the AMS and SEM program committees from over forty joint-session submissions. The full range of presentations at New Orleans celebrates the intellectual diversity and vigor of our own society as well as the wealth of intersecting inquiries among the fields of ethnomusicology, musicology, and music theory.

Future Annual Meetings

2012

November 1–4
New Orleans, Louisiana
(SMT, AMS, and SEM)

2013

October 31–November 3
Charlotte, North Carolina

2014

November 6–9
Milwaukee, Wisconsin
(SMT and AMS)



2012 Annual Meeting Registration Fees

On or before 5 p.m. Eastern
Time on September 28, 2012:

\$130 for regular members
\$65 student/retired

September 29–October 26:

\$160 for regular members
\$95 student/retired

Onsite:

\$200 for regular members
\$125 student/retired

ANNUAL MEETING

(continued)

HOTEL INFORMATION

We will meet at the Sheraton and Astor Crowne hotels, which are located across from the French Quarter and a few blocks from the Mississippi River. Rates for single, double, triple, or quad rooms with complimentary internet are \$196 at the Sheraton and \$189 at the Astor Crowne.

The Sheraton is located at 500 Canal Street, New Orleans LA 70130, (504) 525-2500. To make a reservation or to learn more about the Sheraton, please visit <https://www.starwoodmeeting.com/Book/ams12>. Just minutes from the Sheraton, the Astor Crowne is a non-smoking hotel located at 739 Canal Street, New Orleans LA 70130, (888) 696-4806. To make a reservation or to learn more about the Astor Crowne, visit <http://www.ichotelsgroup.com/crowneplaza/hotels/us/en/new-orleans/msyla/hoteldetail?groupCode=AMU>. The group code is AMU.

The Sheraton is large (over 1,000 rooms), and will house about twenty simultaneous sessions, the exhibits, and many small meetings and receptions. The Astor is quite small, and will house seven simultaneous sessions, as well as various small meetings and receptions.

TRANSPORTATION

The Louis Armstrong International Airport (MSY), located just outside New Orleans, serves most major U.S. airlines. To reach the downtown hotels, you can take a taxi (\$33 for one person, \$14 each for three or more) or the New Orleans Airport Shuttle (\$20 one way, \$38 round-trip; <http://www.airportshuttleneworleans.com> or 866-596-2699). Three Amtrak lines also pass through New Orleans, coming from Chicago through Memphis, New York through Atlanta, and Los Angeles through San Antonio (<http://www.amtrak.com>). For those traveling by car, valet parking is available at the conference hotels for a little over \$30 per day. Visitors not staying at the hotels may park at the Astor for \$15 per day or the Sheraton for \$18 for 2–9 hours, space permitting. A number of commercial lots and garages in the area (including Premium Parking garages behind the Astor at 716 Iberville Street and at 231 Dauphine Street) have lower daily rates, especially for those arriving before 9:00 a.m. (see <http://neworleans.bestparking.com>). Important guidelines for parking in the city can be found on the official tourism website at <http://www.neworleansonline.com/tools/transportation/gettingaround/parking.html>.

CONFERENCE REGISTRATION

Registration is available online by logging into your account on the SMT website or by downloading and printing the registration form at <http://societymusictheory.org/events/meeting2012/main>.

Rates for early registration (received on or before 5 p.m. Eastern Time on September 28) are \$130 for individuals, \$65, student/retired.

Regular registration rates (September 29–October 26) are \$160 for individuals, \$95, student/retired. Onsite registration will be \$200 for individuals, \$125, student/retired.

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

ANNUAL MEETING
(continued)

WEATHER

November is at the tail end of hurricane season, so tropical activity is unlikely, and the summer heat has usually broken—though last year they did have some highs in the mid-80s. Average highs are around seventy degrees, lows around fifty, and November is one of the driest months of the year, averaging just over four inches of rain.

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, or attend a session. If you are interested, you can sign up for a conference guide on the registration form, or contact Akane Mori (mori@hartford.edu) two weeks prior to the conference. We also are in need of more experienced members to volunteer to be guides.

STUDENT HELPERS

SMT is looking for student volunteers to help during the conference in return for free registration. Please follow the links on the registration form.

Please visit <http://societymusictheory.org/events/meeting2012/main> for a complete listing of conference activities and information.

—Jocelyn Neal and Vicky Long

OFFICER REPORTS

FROM THE PRESIDENT



As president of SMT, I spend a large part of every day reading and writing e-mails—but that is not a burden, because the people with whom I am corresponding are brilliant, efficient, and just plain *nice*. This Society operates smoothly because so many good people are willing to serve it. I am grateful to all who are working with me on the Executive Board and on our committees.

I want to single out one committee whose work I came to comprehend by serving on it myself: the Program Committee. Almost 350 individual proposals were submitted this year. In addition, many members responded to the request in the Call for Papers for proposals for joint sessions, involving two or all three of the Societies that are meeting in the fall. Reading and evaluating all of these proposals was a Herculean task for each member of the committee, and our meeting in Louisville (selected as a central location for our committee as well as for those of the AMS and the SEM) was intense and exhausting. But our work, facilitated by Jocelyn Neal, our incredibly capable and efficient chair, was also fascinating and thoroughly enjoyable, imbued with the sense that we were collaborating on the creation of a terrific program.

Aside from the wonderful paper and poster sessions (including numerous joint sessions) put together from members' submissions, the

Society for Music Theory 2012 Executive Board

Harald Krebs, *President*, 2013

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(continued on page 4)

Society for Music Theory 2012 Executive Board

(continued)

Members-at-Large

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

Joseph Kraus, 2014

Florida State University

Brenda Ravenscroft, 2014

Queen's University

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OFFICER REPORTS
President (continued)

committee has constructed two special sessions: a plenary session titled “Contemplating Cage at 100,” featuring four experts in recent American music (including Cage’s friend Gordon Mumma); and a session titled “Musical Dialogues with Carl Schachter,” in which Carl will act as respondent. The 2012 meeting promises to be a memorable celebration of the Society’s thirty-fifth anniversary.

Part of the reason why a record number of proposals came in this year is certainly the venue of the fall conference—New Orleans! I know that to the extent that this is possible during a conference, our membership will enjoy the many delights that this remarkable city has to offer. Members will be happy to hear that the Program Committee avoided scheduling sessions on Saturday evening, so as to ensure that there would be some time for us to explore this unique location.

Please keep in mind that whereas the part of the city that most of us will see contains few traces of the devastation wrought by Hurricane Katrina, other areas are still engaged in rebuilding. Some of our members, on their own initiative, will come to New Orleans early to engage in rebuilding activities (see the article by Stefanie Acevedo on [page 27](#)). Others may wish to donate to a local charity; a list of charities put together by Vice President Saslaw, who is a resident of New Orleans, can be found within her report below.

I look forward to learning, working, and celebrating with you in New Orleans!

—Harald Krebs

FROM THE VICE PRESIDENT

I am *so* looking forward to welcoming y’all to my hometown, New Orleans, in November. (Tip number one: the accent is on “Or,” not “leans!”) As liaison with Interest Groups (IGs) and Regional Societies, as well as Accessibility Coordinator, I invite anyone who needs help in negotiating the local environment (musically or otherwise) to contact me (jksaslaw@loyno.edu).



Some of you might be interested in helping New Orleanians continue to recover from Hurricane Katrina. First of all, although your support is still crucial, mentioning Katrina can be painful to locals, who are trying to put the past behind them. I recommend just offering to do what you can. If you would like to contribute to worthy music-related organizations in New Orleans, I suggest these three: the Tipitina’s Foundation provides instruments for children and job support to musicians (<http://tipitinasfoundation.org>); St. Anna’s Episcopal Church offers Anna’s Arts for Kids, arts education for at-risk children (<http://www.stannanola.org/missions/annas-arts-for-kids/>); and Roots of Music trains young band musicians (<http://therootsofmusic.com/>). In addition, an excellent non-music organization is the St. Bernard Project, which helps people in this very hard-hit area to rebuild their homes and lives (<http://www.stbernardproject.org/>); Stephanie Acevedo has offered to organize volunteers for SBP prior to our Meeting (see [page 27](#)).

OFFICER REPORTS

Vice President (continued)

Reports from Regionals and IGs are found in this *Newsletter* as well as on the SMT website at <http://societymusictheory.org/societies>. It is my pleasure to announce the formation of the new Work and Family IG, chaired by Clare Eng (clare.eng@belmont.edu). For the November conference, IGs are encouraged to work with their counterparts in the other societies to promote productive dialogue, perhaps by organizing joint gatherings or by informing each other about events. Please make sure to alert me about any changes in Regional or IG chairs, so that I may keep lines of communication open.

Subvention Grants, awarded twice a year, help members recover publication costs. The application process is now streamlined, through electronic submission. Committee members are Walter Everett, Edward Gollin, Evan Jones, Catherine Losada, and Janna Saslaw (chair). In the January 15 application round, Guy Capuzzo (*Elliott Carter's What Next?: Communication, Cooperation, and Separation*; University of Rochester Press), and Michael Klein (*Music and Narrative Since 1900*; Indiana University Press) received grants of \$1,000 each. For complete guidelines, please visit <http://societymusictheory.org/grants/subvention>. January 15, 2013, is the deadline for the next round of applications.

As Accessibility Coordinator between the Executive Board and the Society at large, I welcome any concerns, questions, or suggestions. The Music and Disability Interest Group has many resources, at <http://smt.esm.rochester.edu/dismus/>. We are excited that Joe Straus is now chairing both the AMS and SMT Disability Groups, which will allow greater interaction between the Societies on important issues.

—Janna K. Saslaw

Actions of the Executive Board

FROM THE SECRETARY



Since the publication of the February 2012 *SMT Newsletter*, the Executive Board has passed the following motions:

1. that the designation of the size of the Publications Committee in the Governance Guidelines be changed from six to eight persons, and that the Associate Editors of *Music Theory Spectrum* and of *Music Theory Online* be added to the list of the committee's composition;
2. that the following entry be added to the list of ad hoc committees in the Society's Governance Guidelines:
Investment Committee
The Investment Committee shall design and implement an investment strategy for the Society, in accordance with directives provided by the Executive Board.
Size: at least three persons.
Composition: a chair and at least two members at large, none of whom shall be members of the Executive Board;
3. that SMT enter into an agreement with EBSCO Publishing, Inc. for the dissemination of content of *MTO* in the database "Music Index with Full Text";

Society for Music Theory 2012 Committees

Publications Committee

Walt Everett, chair
Karen Bottge
Michael Cherlin
Gretchen Horlacher
Tim Koozin
Yonatan Malin
Joel Phillips
Mark Spicer

2012 Program Committee

Jocelyn Neal, chair
Michael Buchler
Peter Martens
Jan Miyake
Stephen Peles
Harald Krebs, *ex officio*

2012 Nominating Committee

Yayoi Uno Everett, chair
Jack Boss
Robert Hatten
Deborah Rifkin
Lee Rothfarb

Publication Awards Committee

Suzannah Clark, chair
David Bernstein
Lori Burns
Richard Ashley
Matthew Bribitzer-Stull
Shaugh O'Donnell

Committee on the Status of Women

Patricia Hall, chair
Inessa Bazayev
Jane Clendinning
Catherine Nolan
Brad Osborn
Ron Rodman
Abby Shupe

**Society for Music Theory
2012 Committees (continued)**

Committee on Diversity

Horace Maxile, chair
Christopher Doll
Anna Gawboy
Cynthia Gonzales
Roger Graybill
John Latartara
Wendy Lee
Andrew Pau

Professional Development

Alfred Cramer, chair
Jenine Brown
Gilbert DeBenedetti
Johanna Devaney
Timothy Johnson
Akane Mori
Nancy Rogers
Alan Street

IT/Networking

Tim Koozin, chair
Poundie Burstein, webmaster
Sean Atkinson
Michael Callahan
Walter Everett
Marlon Feld
William Guerin
Tuukka Ilomäki
Shersten Johnson
Robert Kosovsky
Yonatan Malin
Tahirih Motazedian
Brent Yorgason

Subventions

Janna K. Saslaw, chair
Walter Everett
Edward Gollin
Evan Jones
Catherine Losada

4. that the proposal submitted by the editor of *Music Theory Spectrum* for the payment of editorial assistants in 2012–13 be accepted;
5. that the following sentence be added to the current description of Lifetime Memberships in the Governance Guidelines:
The Executive Board, by unanimous vote, may authorize Lifetime Memberships to be granted in recognition of truly outstanding contributions to the field of music theory;
6. that the phrase “upon the President's request” be added within the final entry in the list of General Guidelines for Committees on p. 6 of the Governance Guidelines. The revised entry shall be: “The chair of each committee shall serve as the liaison to the Executive Board and, upon the President's request, shall make a presentation on the committee's activities at the Board's annual meeting.”

—Mary I. Arlin

COMMITTEE REPORTS

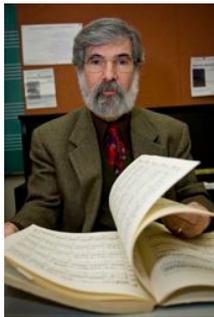
As chair of the **Publications Committee**, it is a privilege to express my gratitude for the insightful and diligent support brought by all committee members to the Society's publishing mission. The merits of the finished products of current editors, Severine Neff of *Music Theory Spectrum* and Yonatan Malin of *Music Theory Online*, are visible to all. But behind the scenes, incoming *Spectrum* editor, Michael Cherlin, has already taken the reins, assembling a staff and infrastructure, and has begun editing issues that will only appear in 2013. This past fall, the SMT Executive Board approved the creation of an Associate Editorship for each journal, and we welcome the contributions of Mark Spicer and Karen Bottge in these positions for *Spectrum* and *MTO*, respectively.

I would like to highlight the increasing advantages taken of online capabilities by both journals. *MTO* has pioneered multimedia formatting in ways that give its readers a deep mode of interaction with content (and, through webinars, with authors) with a vision that serves as a model for a surprisingly large segment of the publishing industry. In turn, *Spectrum* is a direct beneficiary when its readers wish to have such capabilities too, and when staffed and supported by those with *MTO* experience. It needs to be acknowledged that the inaugural addition of sound files to the online version of *MTS* 34/1 has been accompanied by growing pains in the form of delayed publication, but it is important for all to understand that under Severine's very high standards, devoted energies and leadership, the crack staff of her editorial office has consistently produced zero-defects work weeks ahead of schedule. Knowledge gained through addressing challenges brought by working with multiple agencies in the Press, our online platform provider and their overseas subcontractors—and by the vagaries of HTML conversion—will have strengthened our future efforts to navigate and help create a fast-changing landscape.

Following my own report are reports from the editors of each of our journals.

—Walt Everett

Music Theory Spectrum welcomes Mark Spicer as its new Associate



Editor. Mark is Associate Professor of Music Theory at the CUNY Graduate Center, and also Director of Undergraduate Studies in Music at Hunter College. Mark, who specializes in the reception history and analysis of popular music, has already become an essential member of the *Spectrum* team. Mark's editorial assistant will be Drew Nobile. Drew is pursuing a Ph.D. in Music Theory at CUNY. Michael Cherlin continues to work with Emily Vigne as editorial assistant, who recently completed her M.A. in Musicology at the

University of Minnesota.

Submissions to *MTS* continue at a brisk pace with fifty-seven new submissions since last September, averaging about one per week. Our acceptance rate is about twenty-six percent with newly accepted articles currently being forecast for spring 2014. The editors and Publications Committee are well aware that the backlog of accepted papers calls for an increased rate of publication and we are currently exploring our options in that regard. The range of submissions and accepted papers has been quite diverse and it is hard to detect trends in scholarship from a recent sampling. Suffice it to say that *Spectrum* continues to live up to its name, covering the field in all its diversity.

As in the past, I want to thank the members of the Editorial Board as well as the many readers who are not on the board for their excellent work. The thoughtful and expert readers' reports that I receive on a regular basis complement the excellence of recent submissions to give the editors a special perspective on the vitality and engagement of scholars in our field. In closing, I want to thank Severine Neff once again for her continued support and encouragement.

—Michael Cherlin

Music Theory Online continues to publish innovative peer-reviewed



scholarship with multimedia, in an open-access format. The multimedia aspect of *MTO* is well known, but it may be useful here to highlight the open-access aspect. Articles, essays, and reviews in *MTO*—representing the full range of scholarship in music theory—are available for free around the world. By sponsoring an open-access journal, the Society supports the open and free dissemination of scholarship. In the sciences,

open-access journals typically charge authors a fee for publication (which may be substantial); *MTO* is of course free for authors as well. A directory of open-access journals in music can be found at the address: <http://www.doaj.org/doaj?func=subject&cpid=6&uiLanguage=en>.

I would also like to highlight the new *MTO* webinars, which began in January–February for Volume 17.4 and continued in May for Volume 18.1. In the webinars, authors provide brief introductions and respond to questions and comments from readers. We especially welcome participation from students or scholars for whom attendance at SMT meetings may be difficult or financially prohibitive. For more

Society for Music Theory 2012 Committees (continued)

Local Arrangements

New Orleans (2012)
Inessa Bazayev, co-chair
Victoria Long, co-chair
vlong@uchicago.edu

Graduate Student Workshop Program

Joseph Straus, chair
Jocelyn Neal
John Roeder
Rebecca Simpson-Litke

Ad hoc Committees Committee on Disability Issues

Jeff Gillespie, chair
Allen Gimbel
Jennifer Iverson
Jonathan Kochavi
Rick Nelson
Ciro Scotto

Committee on Demographics

Jennifer Bain, chair
Morwared Farbood
Jared Hartt
Irna Priore
Richard Randall

Sustainability Committee

Jill Brasky, chair
Philip Duker
Paul Miller
Daniel Shanahan
John Snyder

Development Committee

Elizabeth Hellmuth Margulis,
chair
Maureen Carr
Tim Heltzel
Joel Lester

Investment Committee

Stephan Kostka, chair
Breighan Brown
Noriko Manabe

Links to SMT's committees are found at
[http://societymusictheory.org/
administration/committees](http://societymusictheory.org/administration/committees).

Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

Severine Neff, Editor, 2012
Michael Cherlin, Editor, 2013–15
Mark Spicer, Associate Editor
Christoph Neidhöfer, Reviews Editor
Letitia Glozer, Senior Editorial Associate
John Reef, Senior Editorial Assistant
Daniel Guberman, Editorial Assistant
Drew Nobile, Editorial Assistant
Vanessa Pelletier, Editorial Assistant
Emily Vigne, Editorial Assistant

Editorial Board

Mark Butler
Steven Cahn
Robert Cook
Anne Danielsen
Zohar Eitan
Edward Gollin
Jeannie Guerrero
Ryan McClelland
Danuta Mirka
Jairo Moreno
Maryam Moshaver
Robert Peck
Benjamin Steege
Marianne Wheeldon

Music Theory Online

Editors and Editorial Assistants

Yonatan Malin, Editor
Karen Bottge, Associate Editor
Steven Rings, Reviews Editor
Brent Yorgason, Managing Editor
Sean Atkinson, Editorial Assistant
William Guerin, Editorial Assistant
Mitch Ohriner, Editorial Assistant
Jennie Smith, Editorial Assistant

Editorial Board

Kyle Adams
Mark Anson-Cartwright
Stephen Brown
Dora Hanninen
Gary Karpinski
Jonathan Kochavi
Catherine Losada
Nancy Rao
Joti Rockwell
Stephen Rodgers

SMT Newsletter

Joel Phillips, Editor

COMMITTEE REPORTS (continued)
Publications Committee, MTO Report, continued

information about *MTO* webinars, please visit http://societymusictheory.org/events/MTO_webinars or select the “*MTO* Webinars” link found on the journal’s homepage (<http://www.mtosmt.org/index.php>).

MTO 18.1 is a special issue on analyzing performance (<http://mtosmt.org/issues/mto.12.18.1/toc.18.1.html>). Contributors approach performance with empirical and non-empirical methods; computer-aided analysis and close listening; studies of individual performances and performance corpora; consideration of interacting sonic and visual effects, cognition, pedagogy, aesthetics, ontology; and the history of recorded performance. Steven Rings, *MTO*’s highly valued reviews editor, continues to bring forth timely book reviews, including four reviews in this issue.

I would like to thank Matthew Shaftel for his expert leadership and tireless generosity as *MTO* editor from 2008 to 2011. I would also like to welcome Karen Bottge as Associate Editor—a new position approved by the SMT Executive Board this past fall. And as always, we are grateful for the hard work of the *MTO* Editorial Board, the anonymous reviewers, our managing editor (Brent Yorgason), and the editorial assistants.

—Yonatan Malin

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During the 2012 Annual Meeting in New Orleans the **Committee on the Status of Women** will host a joint session on the mentoring programs offered by AMS, SEM, and SMT. Speakers for the session will be Ellen Koskoff (Eastman School of Music), Carol Oja (Harvard University), and Michael Cherlin (University of Minnesota). The panel assumes that the issue of mentoring women is not just about women, but indeed benefits all members of the Society. To facilitate informal discussion between possible mentors and advisees, the panel will be followed by an informal reception and cocktail hour hosted by SEM.

The Society for Ethnomusicology is launching a new mentoring program that links senior scholars who have conducted extensive fieldwork with those who are just beginning this part of the research process. Similarly, the CSW is launching a mentoring program specifically aimed at women who will be submitting articles to *Music Theory Spectrum*.

—Patricia Hall

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With New Orleans as the site for the Society's 2012 Annual Meeting, the **Committee on Diversity** will present a session on the diverse musical voices and styles that emanate from the city. New Orleans is and was home to a number of musical innovators in genres and styles such as jazz, gospel, and rock. This session comprises four papers that provide a wide sampling of various musical realizations that contribute to the city's musical legacy. Considering traditional New Orleans jazz to be a "usual suspect" and our intention to explore diversity in terms of the range of musical styles associated with New Orleans, only one of the four papers will focus on jazz. The other papers feature topics on rap, gospel, soul, and rock. In addition, this session will, in some ways, investigate how issues surrounding culture, history, and society can inform musical analysis and interpretation. Our speakers include Matthew Butterfield (Franklin and Marshall), David Smyth (Louisiana State University), Philip Ewell (Hunter College and the CUNY Grad Center), and Emmett Price III (Northeastern University).

There are a number of historically black colleges and universities in New Orleans and cities within a three-hour radius and we will encourage participation in our Local Outreach Initiative. The 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 (Horace_Maxile@baylor.edu). The Diversity Committee will be convening a brown bag lunch on Friday of the conference to welcome our travel grant recipients and outreach invitees. This will be an informal gathering where we will discuss the ongoing activities of the committee. If any matters related to diversity within our society are of interest to you, please stop by. All are welcome.

The Diversity Committee's most visible function over the years has been to administer two travel-grant programs designed to help defray the cost of attending the SMT Annual Meeting: minority travel grants and travel grants for scholars residing outside of the United States and Canada. Theorists belonging to an ethnic-minority group are invited to apply for a Minority Travel Grant; up to five will be awarded. Further, theorists who reside outside of the U. S. and Canada are invited to apply for an International Travel Grant; up to two will be awarded. Typical minority grants range from \$300–500 while typical international grants range from \$400–600, depending on the number of applications received. Specific guidelines for these grants may be found on our committee's "travel grants" page on the SMT website, or by contacting Horace_Maxile@baylor.edu. The deadline for receiving applications is Monday, September 10, 2012.

—Horace Maxile

•••••

In New Orleans, the **Professional Development Committee** (PDC) will help welcome and orient newer attendees to our Meeting and offer programs to help members with the next stage of their careers. With the AMS Committee on Career-related Issues, the PDC will co-sponsor a special session called "Mentoring and Being Mentored," which will take

DO YOU KNOW ABOUT THESE SMT GRANTS?

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

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SMT SUBVENTION GRANTS

Twice annually the Society for Music Theory awards Subventions 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 multi-media components essential to the text's production. Proposal submission deadlines are January 15 and July 15.

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

—Janna K. Saslaw

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)
Professional Development Committee

the form of a panel discussion with audience participation. Due to the plenary nature of the conference, panelists will include musicologists and ethnomusicologists as well as music theorists; they are Christi-Anne Castro (University of Michigan), Andrew Dell'Antonio (The University of Texas at Austin), Robert Hatten (The University of Texas at Austin), Timothy Johnson (Ithaca College), Denise Von Glahn (Florida State University), and Andrew Weintraub (University of Pittsburgh), with moderators Alfred Cramer (Pomona College) and Jim Cassaro (University of Pittsburgh). Look for lots of insights on how to find a mentor, how to be a mentor, how to make the most of a mentoring relationship, and how mentoring shapes our fields.

If you are attending one of your first Annual Meetings and wish to be paired with a more experienced member, please sign up for a **Conference Guide** on the registration form or contact Akane Mori (mori@hartford.edu). Members who serve as guides will also enjoy the experience. If you would like to serve as a guide, please indicate this on the registration form or e-mail Akane.

If you are a graduate or undergraduate student, please come to the annual **Student Breakfast** for food, juice, and coffee paid for by SMT and hosted by PDC member Alan Street. The breakfast will take place at 7:15–8:30 a.m. on Friday, November 2—you won't want to miss it! 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.

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. 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. Please consult the Meeting schedule for the time and place. Questions concerning this session should be addressed to Nancy Rogers (nrogers@fsu.edu), session coordinator. If you are seeking a job or will be soon, we hope to see you there!

Year-round, the PDC maintains the "Society for Music Theory Graduate Students" page on Facebook, a site that facilitates discussions among students and first-year faculty. Administered by Johanna Devaney (j@devaney.ca) and Jenine L. Brown (jenine.l.brown@gmail.com), our Facebook page may be accessed from the PDC's website at <http://societymusictheory.org/administration/committees/pdc>, which is managed by Gil DeBenedetti.

—Alfred Cramer

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The **SMT ad hoc Development Committee** was established this year and charged with the mission of designing a fund-raising strategy for the Society. The members of the committee are Elizabeth Hellmuth Margulis (chair), Maureen Carr, Tim Heltzel, and Joel Lester. The committee submitted a preliminary report that consisted of a series of recommendations aimed at creating a culture of charitable giving within the SMT and developing an infrastructure to handle fundraising. The

Executive Board approved the report and invited the committee to continue working towards the goal of planning a permanent campaign to allow SMT, over time, to increase its support for the field and the diverse activities of its members.

—Elizabeth Hellmuth Margulis

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The **SMT ad hoc Sustainability Committee** seeks to minimize the environmental footprint of our Annual Meetings in ways that enhance the professional activities of the Society and the accessibility of meetings to all members. We continue to work on a number of initiatives, including the development of smart-phone apps for future Meetings, and will pair with the Music and Disability Interest Group and IT/Networking Committee to explore the possibility of streaming parts of subsequent conferences.

As members of SEM, AMS, and SMT begin to plan their travel to New Orleans, we encourage the purchase of offsets to reduce one's carbon footprint. A comprehensive list of options appears on the Ecolife website (<http://www.ecolife.com/travel/air-travel/buy-carbon-offsets.html>). We also encourage the membership to peruse other ways of making all conferences and their associated events greener. For more ideas, please visit <http://www.bluegreenmeetings.org/HostsAndPlanners/index.htm>.

If anyone wishes to become more involved with issues of sustainability in our society, please do not hesitate to contact me at brasky@usf.edu. We welcome all inquiries.

—Jill T. Brasky

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The **IT/Networking Committee** has continued to develop applications in web-based information management that benefit our Society. We implemented web forms for conference proposal submissions, nominations for SMT Publication Awards, and voting for elected SMT officers. Our committee members, Tuukka Ilomäki and Tahirih Motazedian, created new online functions for donation to the Society, membership renewal, and subvention grant applications.

I thank Sean Atkinson for his work in developing the new Google Calendar format for upcoming SMT events (<http://societymusictheory.org/events/upcoming/calendar>) as well as for the Society's new Facebook page (<http://www.facebook.com/societymusictheory>). I invite you to join the growing cadre of Facebook users that

“like” SMT Facebook as a convenient way to receive information on current SMT events.

We worked together with members of the Publications Committee to create online distribution solutions for the multimedia to accompany *Music Theory Spectrum* 34/1 and served in an advisory capacity on a host of issues related to technology, publications, and online discourse in our Society.

I extend thanks to our webmaster, Poundie Burstein, our smt-talk and smt-announce moderator, Robert Kosovsky, and our committee members, Tuukka Ilomäki, Walter Everett, Marlon Feld, Brent Yorgason, Michael Callahan, Sean Atkinson, Shersten Johnson, Yonatan Malin, William Guerin, and Tahirih Motazedian.

We welcome input from the membership on any aspect of the Society's web presence.

—Tim Koozin

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 seventh season, over 150 students from more than fifty schools have participated in this program.

This year, GSWP will conduct two workshops at the 2012 Annual Meeting in New Orleans. Ian Quinn (Yale University) will present “A Corpus-Based Approach to Tonal Theory” and Walt Everett (University of Michigan) will lead “Harmony and Voice Leading in Rock and Pop Music.”

For more information about the Program, please visit http://societymusictheory.org/graduate_workshops.

—Joe Straus

SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT / RETIRED MEMBERS

NEWS FROM INTEREST GROUPS

The **Work and Family Interest Group** (WorkFam) advocates for better balance between work and family life. During its business meeting at the upcoming SMT Meeting in New Orleans, WorkFam will convene a panel titled “*Familia et Academia*: Negotiating tenure-and-promotion.” The panel will explore tensions that academics face between starting a family and the tenure-and-promotion system. Panelists will share their experiences at different institutions and discuss how they negotiated accommodations, as well as the pros and cons of those accommodations. Whether or not part of WorkFam, all SMT members are invited to participate and we welcome our colleagues from AMS and SEM. To facilitate discussion, WorkFam has designed a three-minute online survey to find out current tenure-and-promotion policies at various institutions. We encourage anyone with knowledge of family-related policies at their institutions, past or present, to fill out the survey, available at <http://www.surveymonkey.com/s/XYG3BJ5>. We also plan to invite SMT members to contribute short personal essays sharing their own relevant experiences. Please watch for future posts on *smt-announce*. If you would like to join WorkFam or find out more about this new interest group, please e-mail Clare Eng at clare.eng@belmont.edu. Our SMT page is found at <http://societymusictheory.org/societies/interest/WorkFam>.

WorkFam is considering facilitating childcare assistance during the SMT Meeting. An “official” option that is sponsored or supported by SMT is unlikely for reasons of liability. However, we might explore *ad hoc* arrangements between individual members to “trade” childcare, or provide a bulletin service for members to request or offer childcare services. Presently, we wish to assess the need for childcare. If you intend to bring children to the Meeting and would appreciate child-care assistance, contact Clare Eng (clare.eng@belmont.edu); include in your e-mail the approximate ages of your children. You need not be a member of WorkFam to respond.

—Clare Eng

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The **Music Informatics Group** (MIG) is a forum for music theorists who are interested in using technology to investigate musical questions. Topics of interest include, but are not limited to, computer modeling; software tools for theory and analysis; music representations; new visualization techniques; optical music recognition; music databases and digital libraries; search and retrieval techniques; and electronic publishing.

Recently updated, the Music Informatics website (<https://sites.google.com/site/smtmig/>) includes links to

major music informatics-related projects, organizations, and research centers, as well as information on how to subscribe to our electronic discussion e-mail list, <https://iulist.indiana.edu/sympa/info/smtmig-1/>. At the 2012 Annual Meeting we will host a round-table discussion that will focus on practical issues that arise in interdisciplinary collaborations (including those related to communication between collaborators with different backgrounds, institutional support, external funding, and dissemination of research in larger research communities) as well as methodological and philosophical issues related to music-informatics research. Questions about the Music Informatics Group can be directed to Johanna Devaney (j@devaney.ca).

—Johanna Devaney

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The **SMT Interest Group on Music and Disability** has a sturdy new sibling: the AMS Study Group on Music and Disability, created by the AMS Board in Fall 2011. These two groups have overlapping membership, share a website (<http://smt.esm.rochester.edu/dismus/>), and will often conduct joint operations.

One or both groups will sponsor three events at the AMS/SMT/SEM Meeting in New Orleans.

1. The AMS Study Group will hold a three-hour, seminar-style workshop on current research. Seven scholars, from all three societies (Michael Bakan, James Deaville, Stefan Honisch, Jeanette Jones, Anabel Maler, Julie Saiki, and Joseph Straus) will distribute work-in-progress in advance of the meeting, and will convene at the conference for vigorous discussion of these unpublished papers. All are invited to read the papers in advance and attend the open discussion.
2. Both groups will sponsor a three-society joint special session entitled “Performing Music, Performing Disability.” Participants are Michael Bakan, Michael Beckerman, Stefan Honisch, Blake Howe, Stephanie Jensen-Moulton, and Bruce Quaglia.
3. On Saturday morning of the Meeting, the two groups will meet together to organize and plan future events.

For the moment, I am the head of both the SMT and AMS groups. At the end of the meeting in New Orleans, I will pass the torch to a new generation: Jennifer Iverson will run the SMT group and Blake Howe and Stephanie Jensen-Moulton will run the AMS group. We can all look forward to their vigorous new leadership as interest in our issues continues to grow in both societies and throughout musical scholarship.

—Joseph Straus

The **Popular Music Interest Group** (PMIG) will co-sponsor a joint session with two of our sister groups, the Popular Music Study Group of AMS and the Popular Music Section of SEM. The theme of the session is Popular Music and Protest, and it will feature papers on protest in music ranging from Germany in the 1960s to Post-Fukushima, Japan. In addition to this session, other sessions at the Annual Meeting will feature popular music papers.

At the PMIG meeting, we will present the group's first annual Outstanding Publication Award, and arrangements are underway for a panel discussion. Additionally, the group will discuss plans for the 2013 meeting in Charlotte.

Recently updated by Trevor de Clercq, PMIG's website is found at <http://popmusic.societymusictheory.org/>. You may subscribe to our e-mail discussion list by visiting http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org.

I welcome your suggestions, corrections, and questions via e-mail (annastephanrobinson@gmail.com).

—Anna Stephan-Robinson

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The business meeting in New Orleans of the **Jazz Interest Group** (SMT-Jz) will take place Friday at noon. The meeting will be devoted primarily to the remembrance of jazz scholars Steve Larson and Steven Strunk, who passed away June 2011 and February 2012, respectively. Henry Martin and Cynthia Folio will each lead a discussion of selected readings by Larson and Martin; the readings will be announced in advance so all present can participate in the discussion. In addition, Keith Salley and Patricia Julien will remember Larson and Strunk as teachers and mentors.

The 2012 SMT-Jz Award Committee, consisting of Scott Cook (chair), Chris Stover, and Janna Saslaw, will also provide an update on their work during the year. For the 2013 committee, Chris Stover and Janna Saslaw will remain, and we will solicit a volunteer for the third member.

SMT-Jz appointed a task force in 2009 to create a dialogue with the National Association of Schools of Music. This NASM task force comprises Nicole Biamonte (chair), Garrett Michaelsen, and Dariusz Terefenko. Nicole will provide a brief update at the New Orleans business meeting.

The online searchable jazz theory bibliography, created by Kent Williams and Henry Martin, is available at <http://jazztheory.uncg.edu:2001/>. Please suggest changes or additions to Kent (jkwillia@uncg.edu) or Henry (martinh@andromeda.rutgers.edu). Your suggestions for future updates should address concerns in jazz theory and

analysis; citations should be as complete as possible and include keywords.

James McGowan maintains our website, which is found at <http://societymusictheory.org/societies/interest/jazz>. If you wish to be added to the SMT-Jz listserve, please contact Janna Saslaw (jksaslaw@loyno.edu) or James McGowan (James_McGowan@carleton.ca). Inquiries about SMT-Jz can be addressed to the chair, Keith Waters (Keith.Waters@colorado.edu).

—Keith Waters

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The **SMT Interest Group on Improvisation** looks toward its second year with an ambitious mission that includes actively facilitating dialogue and collaboration across disciplinary boundaries as well as encouraging music theorists to develop and nurture new approaches for the study of improvisation as real-time music-making.

Following our inaugural meeting in Minneapolis, a plan for a special session on the state of improvisation study was proposed and accepted for the Annual Meeting in New Orleans. The topic of this session begins with Bruno Nettl's (1998) concern about the minor role improvisation study has traditionally held in musicology, given the overwhelming prevalence of improvisation in music around the world, and engages the recent, but long-overdue, proliferation of questions about intercultural comparative studies, pedagogy, stylistic evolution, social theory, the analysis of improvisation, and more. Composer, improviser, MacArthur Fellow, and Columbia Edwin H. Case Professor of American Music George E. Lewis will serve as moderator of the panel. In addition, following fruitful discussions between chair Paul Steinbeck, communications officer Chris Stover, and SEM's Improvisation Special Interest Group, a joint meeting between the two interest groups has been slated for the New Orleans conference.

We encourage those who wish to become involved with the SMT Improvisation Interest Group to visit our website (<https://sites.google.com/site/smtimprovisation>) and join our electronic discussion group (<http://groups.google.com/group/smt-improvisation>).

—Chris Stover

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The **Mathematics of Music Analysis Interest Group** looks forward to hosting a panel discussion at the New Orleans conference on methodology in mathematical music theory from different disciplinary perspectives

with panelists Rachel Hall, Guerino Mazzola, Steven Rings, and Dmitri Tymoczko. All members of SMT are encouraged to participate in what promises to be a lively exchange of ideas on this topic. Also, our regular meeting time is currently uncommitted and ideas are welcome. For more information, you can contact Jason Yust at jason.yust@gmail.com or join our e-mail list, smt-math@googlegroups.com.

—Jason Yust

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The **Performance and Analysis Interest Group** (PAIG) promotes research into relations between performance and analysis, supports interests in all topics at the intersection of music theory and performance, facilitates dialogue between performers and theorists, and seeks to open new avenues for such interaction. The PAIG maintains a Bibliography of Publications in Performance and Analysis at <http://societymusictheory.org/societies/interest/performanceanalysis/bibliography>.

To join the PAIG e-mail list, please send your name, e-mail address, and institutional affiliation, if any, to Jan Miyake (jan.miyake@oberlin.edu). To post to the list, address your message to smt-paig@oberlin.edu.

For further information or for any other inquiries regarding the group's activities, please e-mail either David Kopp (dako@bu.edu) or Daniel Barolsky (barolskd@beloit.edu).

—David Kopp

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The **Music Theory Pedagogy Interest Group** promotes the pedagogy of music theory within the SMT and serves as a conduit for all things pedagogical to the broader community of musicians. We plan and present special sessions and convene discussion groups and roundtables at the Annual Meetings of the SMT. We also maintain an electronic discussion list. For more information about the Pedagogy Interest Group, please visit our website at <http://societymusictheory.org/societies/interest/pedagogy> or e-mail me at garykarp@music.umass.edu.

—Gary Karpinski

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The **SMT Analysis of World Music Interest Group** provides a unique interdisciplinary platform from which to explore the panoply of global musical traditions, both past and present, that lie outside the purview of Western art music from the broadest possible array of theoretical, cultural, historical and analytical perspectives. Our

group is allied with Analytic Approaches to World Music (AAWM), which hosts an annual Conference, maintains its own website (<http://aawmjournals.com/>), and publishes the AAWM Journal—a free, online publication devoted to analytic studies of world music. Together these groups sponsor and plan presentations, discussion forums, performances, special topic sessions, and workshops to be held at the Annual Meetings of SMT. For more information, please e-mail Lawrence Shuster (shuster@skidmore.edu).

—Lawrence Shuster

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The **SMT Music Cognition Interest Group** promotes the study and scholarship of music cognition and its implications for music theory and analysis. Since 1986 the group has planned and presented several special sessions and poster sessions at Annual Meetings of the SMT. We also maintain an e-list to discuss topics of interest and coordinate presentations and research activities. For more information, visit our SMT website (<http://societymusictheory.org/societies/interest/cognition>) or e-mail me at peter.martens@ttu.edu.

—Peter Martens

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The **SMT Music and Philosophy Interest Group** looks forward to the upcoming Meeting in New Orleans. We will hold a joint business meeting with our sister organization in the AMS (topic TBA). We are currently working with the organizers of the AMS Music and Philosophy Study Group on a special session to be held at the Meeting. Final details will appear in the Meeting program.

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, members 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 2013 Meeting. If you have ideas for future topics, special sessions or panels, or would simply like more information, please contact Brian Kane (brian.kane@yale.edu). Our SMT website is located at <http://societymusictheory.org/societies/interest/philosophy>.

—Brian Kane

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

OTHER SMT NEWS

Taylor & Francis is delighted to offer members of the Society for Music Theory a discounted personal subscription to *Journal of Mathematics and Music*. Launched in 2007, *Journal of Mathematics and Music* focuses on mathematical and computational approaches to musical structures and processes. The contents of recent issues are available on their website at <http://www.tandfonline.com/toc/tmam20/current>.

SMT members can receive an individual print subscription to *Journal of Mathematics and Music* at a special society member rate of US\$40/£24. The Journal is published three times per year. Contact +44 (0)20 7017 5543 or societies@tandf.co.uk to subscribe. (Quote UE10101W). For more information, please e-mail Angela Dickinson (angela.dickinson@tandf.co.uk).

—Harald Krebs

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Ashgate Publishing has entered into an arrangement with the SMT by which members receive a twenty-percent discount on books published by Ashgate. To take advantage of this offer, please log in to SMT and click on “Special Offers.”

—Harald Krebs

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The Awards portion of the SMT homepage contains a new link to awards that are not administered by the SMT, but that might be of interest to our members at http://societymusictheory.org/grants/non_SMT.

—Harald Krebs

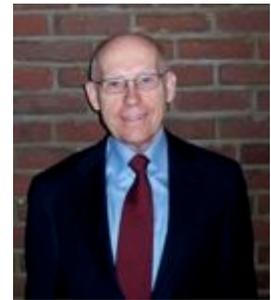


Subvention Grants

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

IN MEMORIAM

Steven Strunk (Catholic University) passed away Monday, February 20, 2012. His untimely death was sudden. Steve authored some of the earliest and most important articles on jazz theory and analysis, including “The Harmony of Early Bop: A Layered Approach” in the *Journal of Jazz Studies* (1979) and “Bebop Melodic Lines: Tonal Characteristics” in the *Annual Review of Jazz Studies* (1985). He also published articles in the *Journal of Music Theory*, *Tijdschrift voor Muziektheorie*, and elsewhere. His “Harmony” entry for *The New Grove Dictionary of Jazz* remains a substantial and important contribution. Much of his work applied principles of reductive analysis to jazz repertoires, and was influential for younger jazz scholars such as Steve Larson and Henry Martin.



Steve was also active as a composer and a jazz pianist. He studied composition with Luciano Berio and Vincent Persichetti, and received his D.M.A. and M.S. degrees in composition from the Juilliard School. He received grants for composition from the National Endowment for the Arts, the American Music Center, and Meet the Composer. As a jazz pianist he was a fixture in the Washington, D.C. area, and was a member of the Jazz Piano Collective along with Steve Larson, Henry Martin, and myself. His unassuming and genial personality will be missed.

—Keith Waters

To view performances by Steve Strunk at the Kennedy Center, please visit their website at http://www.kennedy-center.org/explorer/artists/?entity_id=11158&source_type=B.

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Carl Wiens, Associate Professor and Program Director of Academic Music at the Nazareth College Department of Music, passed away on March 17, 2012. I met Carl in 1983, when he was a student in an undergraduate music history class that I taught at the University of British Columbia. I quickly realized that he was the most gifted student in the group; he was articulate, witty, and an excellent writer. When I met him again (in 1990 at a conference at the University of Western Ontario), I was



happy to learn that he was working on a Master's degree in music theory at McGill University. Thereafter, I met him frequently at conferences and enjoyed hearing about the steady progress of his career—about his Ph.D. at the University of Michigan, about his work on Stravinsky (published in *Music Theory Spectrum* and *Theory and Practice*), and about his enthusiasm for his position at Nazareth College and for the program that he helped to develop there. I was delighted by his trenchant observations on current scholarship, and touched by his obvious love for his family.

I am deeply saddened that we have lost Carl. On behalf of the Society and on my own behalf, I extend my sincere sympathy to his family, his colleagues, and his students.

An appropriate way for all of us to remember Carl is to read his last publication: an essay entitled "Two-Part Transition or Two-Part Subordinate Theme?" in the journal *Intersections*. Please visit the journal's website at the address below.

<http://www.cums-smuc.ca/en/issues/164-intersections-vol-31-no-1>.

—Harald Krebs

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Robert Bailey's death is a terrible shock to all of us. We all knew that he had metastatic lung cancer and that the prognosis was poor, but we expected that he would weather the immediate storm of his pneumonia, and indeed during the last week he had shown marked improvement. Perhaps his physical heart gave out. But this wouldn't seem right, because Bob's personal heart, his warmth, his friendliness, his abundant generosity and humor and cheer, were as large and strong as the entire musicological profession. Everyone who knew him was aware of that, but his students knew it especially; and he had many of those, all the way from his predoctoral year as an instructor at Princeton to his many years at Yale, Berkeley, Eastman, NYU, and finally Juilliard. Building on a noble tradition from his own teachers, from James Sykes at Dartmouth (from which Bob graduated in 1959) and Friedrich Wührer in Munich to Oliver Strunk at Princeton, Bob became one of the outstanding teachers of music history and style of his generation, always approaching the music directly.

As a practicing musicologist Bob was not notably prolific, but his beautifully written publications are among the most important in more than 150 years of Wagner scholarship, and of permanent value for their depth and painstaking precision. First and foremost, he wrote about the music. His doctoral dissertation, on the sketches of *Tristan und Isolde*, broke huge new ground. Some of that work was crystallized in his Norton Critical Score of the *Tristan* Prelude and Transfiguration, in which he put forth well-wrought ideas about double-tonic complexes. Bob's later research extended his Wagner studies into the Mahlerian realm, with penetrating analysis of Mahler's approach to tonality. Though well acquainted with the major music-theoretical literature, Bob was not a theorist himself; like the composers whose music he loved so well, he knew that abstract systems weren't essential to a comprehensive understanding and intelligent description of the specific musical work.

My personal connection to Bob Bailey began in 1961 when I entered graduate school at Princeton. Bob, a year ahead of me, astounded and delighted me from the first, when he said that his principal interest in musical scholarship was in nineteenth-century music, which hardly anyone in musicology was concerned with at that time. He was preparing for the general examinations for the M.F.A., and one of his methods for this was to take a record of an opera and two scores, one for him and one for me, out of the library and listen to the whole work during the evening, often six days out of seven. That was the way I first heard Wagner, Verdi, Weber, Musorgsky, and quite a few others, often several times over. That was also the year I heard Bob play Beethoven's G major Concerto, quite perfectly, with the Princeton University Orchestra. The next year, having passed his generals with flying colors, Bob was appointed Instructor, and during that year he helped me during my own preparation for the much-dreaded exams.

In 1964, at a memorable AMS national meeting in Washington, I heard Bob give a paper on the sketches for *Siegfrieds Tod*. By then he was teaching at Yale and I was teaching at Reed College, and we saw each other only infrequently thereafter, but we always kept in touch. In 1987 Deborah Stein and I shared a platform with Bob on double-tonic complexes at a NECMT annual meeting. It was only a little over a year ago that he gave me some very valuable suggestions that went into my little book on Schubert's Great C major Symphony. I asked him about his health. "I've been better," he said, but he was as cheerful and effusive as ever, and as enlightening. It was the last time we spoke. To me, as to countless others, he was a brilliant colleague but above all a true friend. I will never forget him; I will miss him always.

—Mark DeVoto



SMT 2013 Call for Proposals

The thirty-sixth Annual Meeting of the Society for Music Theory will be held in Charlotte, North Carolina, from Thursday, October 31 to Sunday, November 3, 2013.

GENERAL SUBMISSION GUIDELINES

Proposals on any topic related to music theory are invited. The SMT welcomes all submissions that do not represent work already 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. Proposals for poster sessions and for presentations in innovative formats are encouraged.

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. (Each 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. "Author" tags must be removed from electronic files. 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. The Society cannot provide Internet access for presentations.

Proposals must adhere to the above guidelines to be considered. Please do not submit an abstract with the proposal. Papers will be allocated forty-five minutes each, thirty for the paper and fifteen for the discussion.

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.

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 to 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 of 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 (see below) no later than January 1, 2013.

PARTICIPATION

- No one may appear on the Charlotte 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.

SUBMISSION PROCEDURE

Links to the online-submission page for proposals will be provided on the SMT website by mid-December 2012. Detailed information on the electronic submission procedure, including the required format for all materials, will appear on the website. Those who have difficulties with online submission should contact the Executive Director at vlong@uchicago.edu. Note that rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identity of the authors of these proposals.

DEADLINE

Proposals must be received by 5 p.m., EST, Tuesday, January 15, 2013. Please take time zone differences into account! No proposals will be accepted after the 5 p.m. EST deadline. In order to avoid technical problems with submission of a proposal, it is strongly suggested that proposals be submitted at least twenty-four hours before the deadline.

SMT 2013 PROGRAM COMMITTEE

Michael Buchler, Florida State University (chair); Harald Krebs, University of Victoria (*ex officio*); Nicole Biamonte, McGill University; Alfred Cramer, Pomona College; Judith Lochhead, Stony Brook University; Scott Murphy, University of Kansas; Gordon Sly, Michigan State University.

CONTACTING THE PROGRAM COMMITTEE CHAIR

For clarification or further information, please contact Michael Buchler at mbuchler@fsu.edu.

—Michael Buchler

Donate to the SMT

Thank you for considering a charitable contribution to SMT. Contributions may be made online at the Society's website at <http://societymusictheory.org/smtdonations>.

The Society for Music Theory plays a vibrant role in the evolution of our discipline by offering members at all stages of their careers numerous avenues of engagement in the field. Our Meetings, journals, awards, and grants recognize and promote scholarship in music theory. We disseminate news and information through our website, our biannual *Newsletter*, and the *smt-announce* e-mail list. Our interest groups and the *smt-talk* e-mail list provide forums for discussion and participation in a wide array of areas. The activities of a number of our committees and interest groups support communities that are under-represented within the Society. We offer many services tailored for students and younger scholars, including travel grants (through the Committee on Diversity), CV review sessions, a conference guide program, a variety of mentoring programs, and the Graduate Student Workshop Program.

The SMT keeps annual dues as low as possible in consideration of members who would struggle to pay higher dues. Because dues do not cover the increasing expenses associated with our manifold activities and services, we rely increasingly on donations. If you are able, please make a tax-deductible contribution so that

the SMT can better serve its members. If you or your spouse work for a company that matches gifts, please have your gift matched.

A future issue of the *SMT Newsletter* will include a list of donors who gave during the past fiscal year, under the following categories: up to \$49, \$50–\$99, \$100–\$249, \$250–\$499, \$500–\$999, \$1,000–\$4,999, \$5,000–\$9,999, \$10,000 and up. Donors who prefer not to be listed by name may ask to be listed as “Anonymous.”

If you have questions about the Society's activities, or about its fundraising procedures and policies, please contact me at president@societymusictheory.org.

My sincere thanks for your support!

—Harald Krebs

from “At the Shrine of St. Wagner”
Chicago Daily Tribune, December 6, 1891

The entire overture (to Parsifal), long as it was, was played to a dark house with the curtain down. It was exquisite; it was delicious. But straightway thereafter, of course, came the singing, and it does seem to me that nothing can make a Wagner opera absolutely perfect and satisfactory to the untutored but to leave out the vocal parts. I wish I could see a Wagner opera done in pantomime once. Then one would have the lovely orchestration unvexed to listen to and bathe his spirit in, and the bewildering beautiful scenery to intoxicate his eyes with, and the dumb acting couldn't mar these pleasures, because there isn't often anything in the Wagner opera that one would call by such a violent name as acting; as a rule all you would see would be a couple of silent people, one of them standing still, the other catching flies. Of course I do not really mean that he would be catching flies; I only mean that the usual operatic gestures, which consist in reaching first one hand out into the air and then the other, might suggest the sport I speak of if the operator attended strictly to business and uttered no sound.

—Mark Twain

NEWS FROM REGIONAL SOCIETIES

Assembled by a Program Committee expertly chaired by Rachel Hall and hosted by first-rate Local Arrangements Coordinators Phil Duker and Dan Stevens, the **Music Theory Society of the Mid-Atlantic** held its tenth annual meeting March 30–31 at the University of Delaware. The breadth and quality of the papers delivered this year (including contributions from Harvard, Yale, Mannes, Eastman, and the City University of New York, as well as a number of home-grown talents) made the selection of this year's winner of the Dorothy Payne Award for Best Student Paper, Drew Nobile of the City University of New York, an especially difficult one. As Joseph Straus noted during his keynote address and master-class session, MTSMA is one of the most dynamic and fastest-growing societies in the country.

I want to thank Vincent Benitez for his work as president; he has left us a society that is stronger and more diverse, as well as some large shoes for me to fill! David Carson Berry continues as editor of *Gamut*, the Society's online journal, and his future plans for the journal include a fourth and final installment of the Allen Forte *Festschrift* series. Mitchell Ohriner takes over as reviews editor for Carl Wiens, who, along with fellow MTSMA member Steven Strunk, passed away suddenly earlier this year. The society is indebted to both Carl and Steve for their untiring work on its behalf, and plans to dedicate sessions to them at the 2013 conference. Each of these members is also remembered on [pages 15–16](#) of this *Newsletter*.

The 2013 conference is tentatively scheduled for March 15–16 at the Library of Congress in Washington, D. C.; Temple University is a possible alternate location. Final dates and location will be announced via *smt-list* and on MTSMA's website (<http://mtsma.org/>). To join MTSMA is free; simply e-mail Rachel Bergman (rbergman@gmu.edu).

—Ted Latham

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Music Theory Southeast (MTSE) held its annual meeting at Emory University on March 9–10, 2012. We received a record number of submissions last year and had unprecedented numbers of scholars and students in attendance. Robert Hatten delivered a remarkable keynote address entitled “Beyond ‘Beyond Analysis.’” The Program Committee, which was expertly wrangled by Danny Jenkins (University of South Carolina), also included Karen Bottge (University of Kentucky), Evan Jones (Florida State University), Philip Rupprecht (Duke University), Dave Easley (Florida State University, student representative), and Yayoi Uno (Emory University, *ex officio*).

Nancy Rogers (Florida State University) offered a Graduate Student Workshop on Music Theory Pedagogy. The Best Student Paper Award was given to Robert Wells (Eastman School of Music) for his presentation entitled “Evolving Metric Conflict in Liszt: A Generalized Intervallic Perspective.”

Our next conference will be held on April 5–6, 2013 at Appalachian State University in lovely Boone, North Carolina. Proposals of no more than 500 words (a total maximum of four pages of materials) and

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

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Columbia Music Scholarship Conference

www.columbia.edu/cu/cmssc

CUNY Graduate Students in Music

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Music Theory and Musicology at CCM

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McGill Music Graduate Students' Society

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(continued)

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(continued)

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Oklahoma Theory Round Table

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**Rocky Mountain Society for
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**South Central Society for
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Texas Society for Music Theory

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

Jack F. Boss
University of Oregon
jfboss@uoregon.edu

**Western Ontario Graduate
Student Symposium**

Laura Cooke
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NEWS FROM REGIONAL SOCIETIES (continued)
MTSE

abstracts of no more than 200–250 words will be due by January 7, 2013. Please send electronic materials to mrbake00@uky.edu.

A Graduate Student Workshop called “Timbre in Rock and Pop Music” will be offered by Guy Capuzzo (University of North Carolina at Greensboro). Graduate students are asked to send a brief letter of interest stating the professional reasons for their wish to participate, and to have a faculty member send a succinct e-mail recommendation to mrbake00@uky.edu. Letters must be received by March 1, 2013.

The members of the 2013 Program Committee are Michael Baker (University of Kentucky, chair), Joseph Kraus (Florida State University), Irna Priore (University of North Carolina at Greensboro), Anna Stephan-Robinson (West Liberty University), Robert Wells (Eastman School of Music), and Matthew Shaftel (Florida State 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 Matthew Shaftel (Florida State University), president; Hiu-Wah Au (Appalachian State University), treasurer; Adam Ricci (UNC–Greensboro), secretary; Juan Chattah (University of Miami), member-at-large; and Jill Brasky (University of South Florida), member-at-large. Both redesigned and relocated, our website is now found at <http://jazztheory.uncg.edu/mtse/>.

—Matthew Shaftel

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The **Music Theory Society of New York State** (MTSNYS) held its forty-first annual meeting, March 31–April 1, at Hunter College, CUNY, continuing the tradition of cutting edge research presentations and invaluable collegial interactions. Joel Lester’s keynote address “What Matters(?)” was warmly received by a large audience of members and guests. Local arrangements chair Philip Ewell ensured that members’ needs were smoothly taken care of throughout. This year’s winner of the Patricia Carpenter Emerging Scholar Award for the best paper delivered by a graduate student at the annual meeting was Rodney Garrison (University at Buffalo) for his paper “Unraveling Heinrich Schenker’s Ideas of Musical ‘Unfolding.’” The award includes a prize of \$500 and publication in the society’s journal, *Theory and Practice*. The program, which featured twenty new papers, may be viewed at <http://www.ithaca.edu/music/mtsnys/2012mtg/program.html>.

Following two outstanding years of publication under the joint editorship of Matthew BaileyShea and Seth Monahan, *Theory and Practice* is edited in 2013 by Jonathan Dunsby, with new associate editor Orit Hilewicz. Beginning with Vol. 37 (2013) Seth Monahan will serve as the journal’s managing editor. The new reviews editor is José Martins.

Timothy Johnson has been re-elected as vice president (2012–14). Our newly elected treasurer is David Sommerville (2012–16). Newly elected Board Members in 2012 are (Hobart and William Smith Colleges) and

Peter Silberman (Ithaca College), following the latter's highly successful period as treasurer of the society.

NEWS FROM REGIONAL SOCIETIES (*continued*)
MTSNYS

The 2013 meeting will be held at SUNY, Stony Brook, on April 6–7. The local arrangements chair is Judy Lochhead and the Program Committee comprises Sigrun Heinzelmann (Oberlin, chair), Nicole Biamonte (McGill University), William Marvin (Eastman School of Music), and Anna Stephan-Robinson (West Liberty University) who are warmly welcomed to this important responsibility. The call for papers is available at http://www.ithaca.edu/music/mtsnys/2013_call.html and October 1 is the deadline for submission.

—Jonathan Dunsby

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The **Rocky Mountain Society for Music Theory** (RMSMT) held its annual meeting at the University of Northern Colorado in Greeley on March 30–31, 2012. The conference featured twenty-one papers on subjects ranging from Schubert to South Indian music, focusing on diverse topics such as musical form, time and temporality, Schenkerian approaches, and twelve-tone analysis. Participants came from throughout the region and numerous other areas, including the Midwest, the Southeast, the East Coast, and Canada. Thanks go to Ben Levy (Arizona State University) for his efforts as president of the Society in organizing an enjoyable and stimulating conference. Ben also chaired the Program Committee, assisted by Stephen Brown (Northern Arizona University) and Paul Miller (University of Colorado at Boulder). The Society is also delighted to congratulate Kyle Jenkins of the University of Arizona, who won the best graduate student paper award for his presentation “Expositional Trajectories Gone Awry: S-C Complications in Brahms’s Sonata Movements.”

Our next conference will take place April 5–6, 2013, at Northern Arizona University in Flagstaff, Arizona, in conjunction with the Rocky Mountain Chapter of the AMS and the Southwest Chapter of SEM. Stephen Brown (Northern Arizona University) will serve as president and Chair of the Program Committee, joined by Carissa Reddick (University of Northern Colorado) and Kristin Taavola (University of Denver). Further details and a call for papers will be posted to the RMSMT website (<http://www.colorado.edu/music/rmsmt/>) as they become available.

—Stephen Brown

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The **Texas Society for Music Theory** (TSMT) held its thirty-fourth annual meeting on March 2–3 at Texas Christian University. Blaise Ferrandino coordinated local arrangements. Our keynote address, “Absolute-Pitch Acquisition: Effects of Nature, Nurture, and Tone

Language,” was given by Elizabeth West Marvin. A fascinating exploration of absolute pitch and the various degrees to which people have, or can acquire it, Marvin’s talk featured extremely interesting data from numerous studies conducted on this topic, including identifying the “correct key version” of TV show themes! In addition, there were five paper sessions (“Brahms Studies”; “Narrative and Meaning in Schumann and Barber”; “Text/Music Relations”; “Musical Expectations and Experiential Learning”; and “On the Edge”) and a special presentation on Musical Contextualization given by Blaise Ferrandino. The Herbert Colvin Award for best student presentation was awarded to Emily Gertsch (Florida State University) for her paper “*In Moda d'una Tragedia*: Narrative Reversal and Failed Transcendence in the Second Movement of Schumann’s Piano Quintet.” The program selection committee consisted of Tim Koozin (University of Houston), Barbara Wallace (Dallas Baptist University), James Buhler (University of Texas at Austin), and Frank Heidlberger (University of North Texas).

The 2013 meeting will be held at the University of North Texas. Stephen Slottow and Daniel Arthurs will coordinate local arrangements and the call for papers will be transmitted in the fall via the usual media.

Current TSMT officers are Graham Hunt (University of Texas at Arlington), president; Matthew Santa (Texas Tech University), past president; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. In addition to these officers, the Executive Board comprises Sean Atkinson (University of Texas at Arlington), Kevin Clifton (Sam Houston State University), Eric Lai (Baylor University), and Sarah Sarver (Oklahoma City University).

For additional information about TSMT, please e-mail Graham Hunt (gg hunt@uta.edu). The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Graham Hunt

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The **South Central Society for Music Theory** (SCSMT) held its annual meeting at the University of Louisiana at Lafayette, February 24–25, with Matthew Steinbron coordinating local arrangements. Fifteen papers explored topics ranging chronologically from Bach to John Adams; one paper was delivered via Skype, another involved a Cajun dance demonstration. Timothy D. Saeed (Louisiana State University) won the Best Student Paper Award for his presentation “A Theoretical

Application of Mathis Lussy's Tripartite Classifications of 'Accent' in Chopin's Nocturne in D-flat Major, op. 27, no. 2." Douglas Rust (University of Southern Mississippi) chaired the Program Committee; other members were Danny Beard (University of Southern Mississippi), John Latartara (University of Mississippi), Janna K. Saslaw (Loyola University), and Alan Theisen (Mars Hill College).

Rebecca Long (University of Massachusetts, Amherst) rotates out of the Executive Board following a successful term as president. Executive Board members for 2012–2013 are Alan Theisen (Mars Hill College), president; Jeff Yunek (Louisiana State University), vice president; Christopher Segall (University of Alabama), secretary; and Joe Brumbeloe (University of Southern Mississippi), treasurer.

For details on the 2013 meeting, please visit our website (<http://www.music.lsu.edu/MusicTheory/SCSMT>), maintained by Jeff Perry (Louisiana State University), or e-mail our president, Alan Theisen (atheisen@mhc.edu).

—Christopher Segall

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The twenty-seventh Annual Meeting of the **New England Conference of Music Theorists** (NECMT) was held on Friday and Saturday, April 20–21 at Connecticut College in New London, CT. The keynote speaker was Scott Burnham (Princeton University), who spoke on the topic "Dissonant Mozart."

The Program Committee, which includes Edward Gollin (Williams College, chair), Suzannah Clark (Harvard University), Deborah Stein (New England Conservatory), and Roger Graybill (New England Conservatory, *ex officio*), selected a diverse range of papers, as reflected in our session titles ("Music as Temporal Art," "Chromaticism: Time Across Cultures"; "Play and Interplay"; and "Perspectives on Contemporary Composition"). Abstracts of the talks are available on our website (<http://necmt.org>), which is maintained by Stuart Woronecki (Central Connecticut State University, webmaster).

Rob Schultz (University of Massachusetts Amherst) was elected as our new secretary, succeeding Ronald Squibbs (University of Connecticut). President Roger Graybill also announced that our treasurer, Yonatan Malin (Wesleyan University), had accepted employment outside of the region, and would therefore step down as treasurer. We will hold a special election in early fall to determine who should serve the second half of his two-year term. Many thanks go to the Nominating

Committee—Gerald Zaritzky (chair), Akane Mori, and Gary Karpinski—for their efforts so far, and for continuing their work in the fall for the special election.

The entire society extends special thanks to our local arrangements coordinator, Margaret Thomas (Connecticut College), who handled the preparations with great competence, humor, and grace. Given that she was on sabbatical leave in the spring, her efforts were especially appreciated.

—Roger Graybill

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The **West Coast Conference of Music Theory and Analysis** held our annual meeting at the University of Oregon on March 2–4, 2012. Designed as a "memorial conference for Steve Larson," the meeting accomplished its purpose beautifully. The weekend was full of lively discussions and debates on topics that Steve wrote and cared about. Robert Hatten, the keynote speaker (University of Texas at Austin), Matthew BaileyShea (University of Rochester), and three students of Steve (Heather Holmquest, Timothy Francis, and Dennis Linsley, all University of Oregon) discussed analytical applications and extensions of Steve's "musical forces." Henry Martin (Rutgers University) and Keith Waters (University of Colorado), together with two more of Steve's protégés, Keith Salley (Shenandoah University) and David Heyer (University of Oregon), argued the strengths and weaknesses of orthodox versus unorthodox Schenkerian approaches to jazz. Other friends and colleagues of Steve gave presentations on a variety of topics such as "ambigrams" and musical ambiguity (Gary Karpinski, University of Massachusetts Amherst), ambiguity of tonal meaning in Chopin (Alison Hood, National University of Ireland at Maynooth), and expressive declamation in the songs of Brahms (Harald Krebs, University of Victoria).

Highlights of the weekend were two concerts dedicated to Steve. The first was a choral and organ concert on Friday evening at Central Lutheran Church featuring *Vox Resonat* (the University of Oregon's professional early music ensemble), the University of Oregon Chamber Choir, and composer/organist Willem Ceuleers. This was followed on Saturday evening by a jazz/classical concert called "Steve's Standards," featuring many of the conference participants (Alison Hood, Henry Martin, Keith Waters), as well as UO students and faculty. In all, the conference was a fitting tribute to our departed colleague, and I would like to thank my University of Oregon colleagues Timothy Pack, Stephen Rodgers, and Caitlin Snyder, who served on the program committee with me.

Planning is just beginning for next year's meeting, to be held at San Diego State University. Russell Knight will

chair the program committee and a call for papers will be posted in November. In addition, Cambridge Scholars Publishing has offered us a contract for our second conference symposium volume, which is based on the 2010 meeting and tentatively called *Analyzing the Music of Living Composers (and Others)*. The collection will be sent to the publisher in September and should appear in early 2013. Brad Osborn (DePauw University), Stephen Rodgers, and Tim Pack are joining me as co-editors.

As always, the West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) that haven't participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be sent to Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. If you have questions or comments about the conference, contact me at jfboss@uoregon.edu or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

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The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, will meet on October 5, 2012, at Oklahoma City University. For information on this meeting, please contact David Easley (dbeasley@okcu.edu; 405-208-5623). For more information on the Round Table, visit our website at <https://portfolio.ou.edu/users/step9035/web/omtrt.html> or contact Ken Stephenson (kstephenson@ou.edu).

—Ken Stephenson

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Music Theory Midwest's twenty-third annual conference was held May 18–19, 2011, at the University of Michigan, Ann Arbor. Approximately 118 registered members of MTMW were in attendance. Aleksandra Vojcic (University of Michigan) managed local arrangements for this conference. Kyle Adams (Indiana University) chaired the program committee, which included Christopher Brody (Yale University), Carla Colletti (Webster University), Alan Gosman (University of Michigan), Blair Johnston (Indiana University), Scott Murphy (University of Kansas, *ex officio*), and Eleanor Trawick (Ball State University). The program of thirty-nine presentations ran the gamut of theoretical and analytical topics, reflecting the diversity of interests that has come to characterize MTMW's conferences in recent years. The keynote address, "Analysis without Theory?" was delivered by University of Michigan alumnus Robert Morris (Eastman School of Music).

The Arthur J. Komar Award for the outstanding paper delivered by a student was awarded to William Guerin (Indiana University) for "The Aesthetics of Fragility in Stylistic Signification: A 'Gnostic' Encounter with Beethoven's *Heiliger Dankgesang*." Lee Blasius (University of Wisconsin) chaired the Komar Award Committee, which included Ramon Satyendra (University of Michigan) and Rebecca Leydon (Oberlin Conservatory).

The conference was preceded by MTMW's second annual pre-conference workshop. Vasili Byros and Robert Gjerdingen (Northwestern University) led a group of graduate students and faculty in an exploration of this year's topic, "Hearing Schemas/Schema Hearings."

Congratulations go to newly elected officers: Secretary Melissa Hoag (Oakland University), Area II Representative Jeremy Day-O'Connell (Knox College), Area IV Representative Hali Fieldman (University of Missouri-Kansas City), and Student Representative for Areas I and III Jessica Narum (University of Minnesota). The following officers will continue for another year: President Scott Murphy (University of Kansas), 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). Many thanks go to Shersten Johnson (University of St. Thomas) for chairing the nominating committee.

Our next annual meeting will take place April 26–27, 2013, at the University of Oklahoma. David Clampitt (Ohio State University) will chair the program committee.

We are pleased to announce the launch of our new website at <http://mtmw.org/>. The website features new functions, including a search mechanism for abstracts of previous MTMW conferences, and a new interface. Thanks go to our technology committee, chaired by Brent Yorgason (Marietta College), for their work in preparing this new site, and to David Loberg Code (Western Michigan University), who is retiring from his work as MTMW's webmaster after at least fifteen years of service.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states. Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Scott Murphy (smurphy@ku.edu). MTMW welcomes members from all geographic areas. For more information about MTMW, please visit our new website at <http://mtmw.org/>.

—Stanley Kleppinger

GRADUATE STUDENT ORGANIZATIONS

The **Music Theory and Musicology Society** (MTMS) of the University of Cincinnati's College-Conservatory of Music (CCM) hosted its fourth biennial student-run interdisciplinary conference titled "Music and Meaning" on April 20–21, 2012. The conference featured an unprecedented three keynote addresses, given by distinguished scholars in the fields of music theory, musicology, and ethnomusicology. Beverley Diamond (Memorial University, Newfoundland) gave an enlightening account of the "Revitalization, Return, and Reconciliation of Contemporary Indigenous Culture" in Canada. Richard Cohn (Yale University) gave a convincing talk on "Peter, the Wolf, and the Hexachordal Uncanny." Finally, J. Peter Burkholder (Indiana University) closed the conference with a demonstration of "Stylistic Heterogeneity and Topics in the Music of Charles Ives." As the central event (which has become a tradition for MTMS student conferences), these three guests were joined by CCM's David Carson Berry in an engaging panel discussion titled "Confronting Meaning in Music." Panelists discussed how musical meaning is dealt with in his or her respective discipline, proceeded to debate with one another, and then answered questions from the audience.

The program committee selected eleven out of the record number of student proposal submissions. The student presenters came from nine different institutions—Indiana University, CUNY Graduate Center, University of North Texas, UCLA, University of Hartford, Northwestern University, Michigan State University, SUNY Stony Brook, University of Cincinnati—and were grouped into three broad sessions: Perceptions, American Music and Musical Americans, and Popular Music Perspectives. The conference program, pictures, and exclusive audio clips of the presentations will be available on the MTMS website in the coming months (<http://ccm.uc.edu/music/cmt/events/mtms.html>).

Jessica Frost chaired the Development and Hospitality Committees, Steven Mathews and Michael Kennedy co-chaired the Program Committee, and Sarah Pozderac-Chenevey chaired the Technology and Budget Committees. This conference was successful because of dedicated and enthusiastic student participation, which will provide all involved with the experience necessary for developing future conferences. To contact MTMS, please e-mail ccm.mtms@gmail.com.

—Steve Mathews

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The **Music Theory Society at Florida State University** successfully conducted its twenty-ninth annual Music Theory Forum on January 14, 2012. Lawrence

Zbikowski (University of Chicago) gave the keynote address titled "Remembering Music." In addition, eight papers were presented at the Forum. Many thanks to all of the officers for the 2011–12 academic year who helped make this event possible: Fabrice Curtis, president; Judith Ofcarcik, vice president; Micah Lomax, treasurer; Jayme Wagner, secretary; and Andrew Gades and Megan Lavengood, forum co-chairs. Recently elected Music Theory Society officers for the 2012–13 academic year include: Brian Jarvis, president; Kim Loeffert, vice president; Ben Krock, treasurer; Rafael Almario, secretary; and John Peterson and Gillian Robertson, forum co-chairs. Jane Piper Clendinning serves as the Society's faculty sponsor.

We are pleased to announce that the thirtieth annual Music Theory Forum will be held on Saturday, January 19, 2013. The keynote speaker will be James Hepokoski (Yale University). The call for papers will be distributed in the fall by *smt-announce* and will also be available on the FSUMTS website. For more information about the Music Theory Society or the Music Theory Forum, please visit our website (<http://fsumts.wikidot.com/>).

In addition, the Florida State University College of Music will present the Sixteenth Biennial Festival of New Music January 31–February 2, 2013, with special guest composer Zhou Long. For more information about the Biennial Festival, please visit our website at <http://www.music.fsu.edu/Concerts-and-Events/Festival-of-New-Music-20132>.

—John Peterson and Gillian Robertson

INTERNATIONAL NEWS

This year *Music Analysis* is thirty years old, and the **Society for Music Analysis** (SMA) turns twenty-one. In honor of this double anniversary, the SMA is holding a symposium titled "A Celebration of Analysis" at London's Institute of Musical Research, September 21–22, featuring some of the foremost names in British music analysis.

Topics will range from Schenker studies through distributed cognition, applied musicology, emotion theory, performance analysis, metrical form, and the New *Formenlehre*. Speakers will include Julian Horton, John

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

Koslovsky, Elizabeth Eva Leach, Daniel Leech-Wilkinson, Nicholas Marston, Danuta Mirka, Adam Ockelford, Nicholas Reyland, Michael Spitzer, Edward Venn, and Arnold Whittall, and there will be a special Schenker Documents Online session convened by Ian Bent and William Drabkin.

The SMA is delighted to welcome Richard Cohn and Jonathan Dunsby as special keynote speakers. To encourage student participation, the SMA is offering twenty student bursaries. To apply for a bursary or to book a place at the symposium, please e-mail Kenneth Smith (events@sma.ac.uk).

For more information on the meeting, please visit our website at <http://www.sma.ac.uk/event/a-cerebration-of-analysis/>. For general enquiries, contact Michael Spitzer (michael.spitzer@liverpool.ac.uk).

—Michael Spitzer

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The **Centre for Musical Performance as Creative Practice** (CMPCP) Performance Studies Network will hold its second International Conference at the University of Cambridge from April 4–7, 2013. The main conference events will be held at the Faculty of Music, 11 West Road. Delegates will be accommodated at nearby Robinson College, where other events will also take place. There will be a workshop and concert with performers from the Britten Sinfonia. The program will also feature keynote sessions by CMPCP project leaders.

Proposals are invited for individual papers, research reports, special sessions, and posters on any topic in the field of music performance studies which directly or indirectly addresses one or more of CMPCP's key research questions. For more details, please visit our website at <http://www.cmcp.ac.uk/conference2.html>.

—John Rink

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The **Society for Mathematics and Computation in Music** will hold its fourth international conference June 12–14, 2013 at McGill University in Montréal, Canada. The conference will be hosted jointly by the Schulich School of Music at McGill University and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). The conference organizing committee consists of Jonathan Wild, Ichiro Fujinaga, Christoph Neidhöfer, Fabrice Marandola, and Jason Yust. Proposals will be due January 7, 2013. The Call for Papers and further information can be found on the society's website (<http://www.smcm-net.info/>).

—Robert Peck

The second annual **Cognitively Based Music Informatics Research Seminar** will take place on August 27, 2012, at Ryerson University in Toronto, Canada. The program will feature keynote presentations by Michael Casey (Dartmouth College) and George Tzanetakis (University of Victoria). More information about the seminar and registration is available at <http://www.cogmir.org/2012-seminar/>. You may contact Naresh Vempala (nvempala@psych.ryerson.ca) or Frank Russo (russo@psych.ryerson.ca) if you have any further questions.

—Betsy Marvin

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The French peer-reviewed journal *Volume!* is dedicated to the interdisciplinary study of popular music. It seeks contributions for a special issue on nostalgia and popular music in a variety of national, international, and trans-national contexts.

For complete details on the call for submissions as well as for more information about the journal, please visit our website (<http://volume.revues.org/2914>).

—Jedediah Sklower

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We are delighted to announce the publication of a new issue of *Circuit, musiques contemporaines*, the bilingual (French-English) new music journal published by the Presses de l'Université de Montréal. Vol. 22, no. 1, *The Arts of Synchronization*, will explore different ways in which musicians deal with the issue of synchronization, notably in cases in which music is associated with other temporal arts such as dance, theatre and cinema. For more information about the journal, please visit our website (<http://www.revuecircuit.ca/>).

Past issues older than two years are available for free via the Erudit network (<http://www.erudit.org/revue/circuit/>). We also invite you to join us on our new Facebook page (<http://www.facebook.com/pages/Revue-Circuit-musiques-contemporaines/124536580927622>).

—Jonathan Goldman



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

OTHER NEWS ITEMS

Indiana Theory Review is pleased to announce the publication of Vol. 29, no. 2. Copies will be shipped to U.S. and international subscribers shortly. For volume contents and more information, please visit our website at <http://music.indiana.edu/ITR>. For subscription and submissions information, to check on your institution's subscription status, or for any other questions, please visit our website or contact itreview@indiana.edu.

—Bill Guerin

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Mannes College of Music announces the **Fifth International Schenker Symposium**, to be held Friday through Sunday, March 15-17, 2013. We hope that this symposium will once again demonstrate the breadth of scholarly, artistic, and pedagogical work stimulated by Schenker. Anyone interested in presenting a paper is cordially invited to submit a proposal by October 1, 2012. Please submit a single copy of the proposal (2–4 pages of text, plus examples, if relevant) in PDF format to Christopher Park (parke@newschool.edu) or as a hard copy addressed as follows.

David Loeb
Techniques of Music Department
Mannes College of Music
150 West 85th Street
New York, NY 10024

—Christopher Park

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The **National Humanities Center** has posted details of its fellowship competition for 2013–14 on the web at <http://nationalhumanitiescenter.org/fellowships/>. Further information about the Center is available on our website at <http://nationalhumanitiescenter.org>.

—Kent Mullikin

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The second issue of the *Journal of Sonic Studies* has been published and is available online. A special on listening, this issue contains high-quality papers, offering many different perspectives on the topic of listening. To view the issue's contents, please visit our website (<http://www.sonicstudies.org>) and choose the "Journal contents" link.

—Vincent Meelberg

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The Society for Music Theory is one of 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 in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies." Founded in 1919, the ACLS has provided the humanities and related social sciences with leadership, opportunities for innovation, and national and international representation for nearly a century.

One of the most visible activities of the ACLS is its support of scholars and scholarships through a number of fellowship programs. In May 2012, Nicole Stahlmann, the director of Fellowship programs, announced that in 2011–12 ACLS awarded a record-setting \$15.5 million to support just over 320 fellows in the humanities. Among recent awardees are Society for Music Theory members Andrew Redwood (Yale University), who received an ECF Dissertation Completion Fellowship for "The Eloquent Science of Music: Marin Mersenne's Uses of Rhetoric in the *Harmonie Universelle* (1636)", and Martha Sprigge (University of Chicago), who received a Mellon/ACLS Dissertation Completion Fellowship for "Abilities to Mourn: Musical Commemoration in the German Democratic Republic (1945–1989)."

Other standard ACLS Fellowships are intended as salary replacement to help scholars devote six to twelve continuous months to full-time research and writing. Information about the different ACLS Fellowships can be found at <http://www.acls.org/programs/acls/>. The application materials for the 2012–2013 competitions are available at <http://www.acls.org/programs/comps/>.

Highlights of the 2012 Annual Meeting of the ACLS in Philadelphia included discussions of the relationship between learned societies and humanities journals, international education and research collaborations in the current challenging economic environment, and a keynote address by James Leach, Chairman of the National Endowment for the Humanities. Sewell Chan, op-ed editor for the New York Times, moderated a spirited panel discussion entitled "How the Humanities Help Us Understand Economic Behavior" that included Alexander Field, Jonathan Levy and Deirdre McCloskey. A particularly stimulating session was entitled "Emerging Themes and Methods of Humanities Research" and included contributions by Alejandro Madrid and Robin Moore (2011 ACLS Collaborative Research Fellows), Rebecca Schuman (2011 New Faculty Member), and Jessica Schwartz (2011 Mellon/ACLS Dissertation Completion Fellow). Finally, Joyce Appleby, Professor Emerita of History (UCLA), presented the Charles Homer Haskins Prize Lecture.

—Edward Jurkowski

Although it has been seven years since Hurricane Katrina wreaked havoc on the Gulf Coast, many residents of New Orleans are still rebuilding their homes, businesses, and other important centers of their community. Of course, when we travel there in the fall, we will not see the full impact that Katrina had almost a decade ago; the French Quarter was one of the first places to be rebuilt! The effort still continues in more impoverished areas and we can provide assistance. Having previously participated in rebuilding with the **St. Bernard Project** (<http://www.stbernardproject.org/>), I believe that doing so again would be a worthwhile activity for this year's Meeting attendees. I propose arriving in New Orleans around Friday, October 26, and volunteering until the Meeting begins. If you are interested in participating, please e-mail your contact information and possible arrival date(s) to stefanie@stefanieacevedo.com.

Because of liability issues, please understand that all participants will be acting as individuals and not as members of SMT, AMS, or SEM.

—Stefanie Acevedo

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The **Society for American Music** (SAM) encourages applications for its annual **Sight and Sound Subvention Award**. Subvention awards, typically ranging between \$700 and \$900, aim to facilitate the publication of non-print material concerning American music. This includes DVDs, recordings, websites, radio programs, or other non-print projects that further the Society's mission and goals.

Applications for the subvention may be made by performers, editors, or producers, and should be submitted to the Sight and Sound Committee, which will make its recommendations to the Board. The recipient of the award will be announced at the Society for American Music annual conference in Little Rock, Arkansas, March 6–10, 2013.

Applications should include the following:

1. Complete contact information.
2. An abstract of no more than 500 words that describes the project and its contribution to American music.
3. A brief statement about publication and/or distribution plans.
4. A financial statement explaining the expenses to which the subvention would be applied.
5. A brief curriculum vita or resume.

Please do *not* send a sample sound recording or video excerpt with your initial application. E-mail applications in Microsoft Word or PDF format by November 15, 2012, to Graham Wood (gwood@coker.edu).

—John Spilker

Intégral is pleased to announce the recent publication of Vol. 24, a *Festschrift* for Robert Wason.

We would also like to invite article submissions on any aspect of music theory to be considered for future publication. For more information on subscribing to *Intégral* and guidelines for submission, please visit <http://theory.esm.rochester.edu/integral/>.

—Aaron Grant

SMT Dates and Deadlines

International and Minority Travel Grants
September 10

Annual Meeting, New Orleans
November 1–4

Submissions to February *Newsletter*
December 1

Subvention Grants
January 15

Related Dates and Deadlines

SMT Webmaster Poundie Burstein maintains a complete list of all music-theory-related events and deadlines, including those of SMT, at <http://societymusictheory.org/events/upcoming>.

If you wish to post an event, e-mail Poundie (poundie@aol.com) with its details.

SUBMISSIONS TO THE NEWSLETTER

The Society for Music Theory publishes its *Newsletter* in February and August, with deadlines for submissions of December 1 and June 1, respectively.

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.

Joel Phillips, Editor, SMT *Newsletter*
phillips@rider.edu