

MUSIC THEORY NEWSLETTER

A publication of the Society for Music Theory

September 1981
Vol. 4, No. 1

PRESIDENT'S MESSAGE

When the Society for Music Theory was formed in Evanston in 1977, some were concerned that the secessionist feature of the movement — with respect to the established organizations, the American Musicological Society and the College Music Society — would become its hallmark, obscuring any more positive outcomes. This has proved to be a false prediction. Indeed, some of our interests intersect with some of those of our sister societies at important junctures — history of theory and pedagogy, for example.

Another question that was sometimes raised before and during the formation of the Society concerned the nature of music theory. Was it counterpoint, Schenkerian analysis, structural linguistics, analytical philosophy,...? This question is now being answered by the image of the work of the Society for Music Theory that is being created by our annual programs and by our official publication, *Music Theory Spectrum*. Music theory, as reflected in the work of music theorists, appears to be highly diversified.

We feel that in large measure the high goals established for the Society are being attained. They are evident in the excellent papers presented at our annual meetings. They are embodied in the articles published in our magazine. However, it is probably not inappropriate to continue to be watchful and to ask if the Society is developing as a truly professional organization for the intellectual benefit of its members. Are our members receiving the professional benefits they should?

Again, we think the answer to that question is positive. But everyone seriously interested in the future well being of the Society should be mindful of its true purpose, which is educational in the deepest sense. We are not primarily a placement agency, although annual meetings will inevitably involve academic positions, nor are we established primarily to provide academic prestige for individual members, although the Society has given additional status and recognition to the professor, simply by virtue of its existence. The Society for Music Theory is a professional group dedicated to the critical exchange of ideas and the fostering of the highest standards in our field. To this end we need the active support and participation of all our members.

At the present time the Society is functioning very well, thanks to the work carried out by certain key groups and to the support and enthusiasm of the membership as a whole. The 1980 Denver meeting was very successful, from all reports, and the 1981 meeting in Los Angeles promises to continue our tradition of excellence, short though it is. We hope that as many members as possible will come to the Los Angeles meeting in 1981, even in these days of austerity.

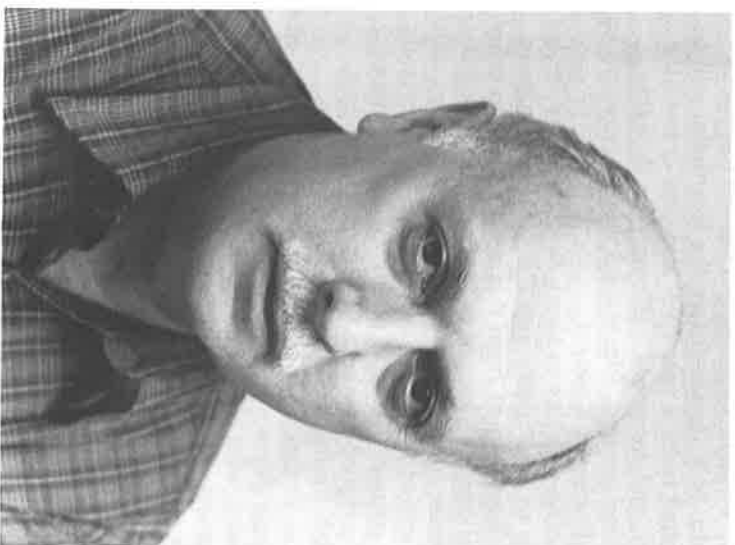


Photo by Sharland

SMT President Allen Forte

We would like to thank, once again, those who keep the Society going between annual meetings: the members of the Executive Board, the members of the Publications Committee and the Program Committee, with special attention to the chairmen of those committees and to the Editor of *MTS*, the Secretary, the Treasurer, and the Editor of the Newsletter.

Also deserving of our appreciation for the fine work they have done are the *ad hoc* Nominating Committee and the *ad hoc* Committee on Program Design. It has not been difficult to find excellent people to carry out the routine work of the Society.

One of the most gratifying aspects of the development of the Society up to the present time has been the large number of younger professionals who joined early on and who continue to be active members. This bodes well for the future of the Society, and we hope that the blend of younger and older scholars will characterize the Society's constituency for many years to come.

— Allen Forte
Yale University

PUBLICATIONS COMMITTEE REPORT

1980 PROGRAM COMMITTEE REPORT

I would like to take this opportunity to thank Richmond Browne for his work as editor of the Newsletter. We are all indebted to Richmond for getting the Newsletter going and for keeping us informed (with style and humor!) over the past few years. Beginning with the current issue we have a new editor, Virginia Kniesner of Daemen College in Buffalo, N. Y. In the future the Newsletter will be published twice a year (pre- and post-convention issues), and we would welcome your thoughts regarding content. Please send your suggestions to me or to Professor Kniesner.

I would also like to thank Wallace Berry for his service to the Publications Committee. Professor Berry has resigned from this position due to other obligations, and his place has been taken by Patricia Carpenter (Columbia). For your information, other members of the Committee are William Benjamin (University of British Columbia), Bryan Simms (University of Southern California), and Gary Wittlich (Indiana University).

John Rothgeb has agreed to serve as reviews editor of *Music Theory Spectrum* for a three-year term, beginning with the recent issue (1981). All queries or suggestions should be addressed to John at SUNY Binghamton.

The major project of the Publications Committee during the last year and a half has been to investigate various possibilities regarding publication of manuscripts too long to be included in *Music Theory Spectrum*. One idea that has emerged is the possibility of the Society sponsoring its own monograph series, either published by the Society itself or through some second party. The idea is to publish a series of extended theoretical studies (or collections of shorter studies) of an analytical, historical or speculative nature. Excluded from consideration would be textbooks and dissertations, though works drawn from dissertations would certainly be of interest. Before pursuing this idea any farther, it has been decided to determine if there is a real need for such a series. Thus I am requesting that those of you who do have material appropriate for such a series will write to me soon about your project(s). **Please do not send manuscripts.** What I would like is a letter describing your work(s) or collections of works, including information about length. I would also like to know if you have tried to have your work published elsewhere, since it is important for us to know if worthy manuscripts in our field are being rejected by existing channels of publication. I urge you to write as soon as possible, since the Publications Committee plans to discuss this matter at its annual meeting in late October. As I mentioned above, we will move ahead with this project only if there is a demonstrated need.

—David Beach, Chairman
SMT Publications Committee
Eastman School of Music

The 1980 Program Committee included: Charles Burkhardt (Queens College), Patricia Carpenter (Barnard College), Stefan Kostka (University of Texas), Marianne Kielian (Indiana University), local arrangements representative Janet Tupper (Metropolitan State College, Denver), and Allen Forte, *ex officio*, (Yale University).

When the 1980 Program Committee first met at the 1979 meeting in New York City, our main concern was to consider suggestions from the SMT membership regarding the type of meeting they wished to have in Denver. We concluded that special efforts should be made to expand the scope of the national meeting

1. by encouraging the participation of younger members of the Society, and of members who had not previously spoken before the Society. Also we wanted to hear of works in progress to free ourselves from the notion that we had to present only the final and definitive versions of an individual speaker's research; also
2. by giving special consideration to areas of theory that perhaps had not received that much attention in earlier meetings; and finally
3. by seeking out new or different types of sessions or topics.

Last year, for example, we included sessions involving a variety of areas in the teaching of theory, including a workshop directed toward the teaching of Schenker analysis. We had a session on timbre and one on music and cognition; and at the final session of the meeting, a panel of theorists discussed different approaches to tonal analysis, focusing on analyses of Haydn's C#-minor piano sonata. The committee hoped that innovative programming would continue for future meetings. We also felt that topics on the teaching of theory should be encouraged.

Our committee chose papers for the program from approximately eighty proposals, which were generally of a very high quality. Each member of the committee read every proposal submitted and we discussed each of these when we met in March to make our final decisions. The papers submitted and those accepted were distributed geographically as follows:

Proposals
Submitted from: NE MW SW S W Can.
27 23 11 7 4 2

Proposals
Accepted: 9 7 2 1 1 2

Five or six papers came in too late to be considered. We also received numerous suggestions for topics for this and future meetings, and we informed the 1981 program committee of those.

The committee wishes to thank the local arrangements committee and the local audio-visual personnel for their exceptional organization and responsiveness and to thank those persons who chaired the sessions. I would like to give special thanks to Janet Tupper of the local arrangements committee, to Jonathan Bernard, who tracked down and edited all the abstracts, to Steve Haflich, who

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single-handedly organized the session on tonal analysis, to Craig Wright of AMMS and William Reynolds of CMS for their helpful suggestions and cooperation, and especially to Craig Short of CMS, who coordinated the program of the three societies.

— Richard Chrisman, Chairman
1980 Program Committee
Rutgers University

1981 PROGRAM COMMITTEE REPORT

The 1981 SMT Program Committee consists of Wallace Berry (University of British Columbia), Richard Chrisman (Rutgers University), Allen Forte, *ex officio* (Yale University), Steven Gilbert (California State University, Fresno), John Rahn (University of Washington), and Bryan Simms (University of Southern California). A total of eighty-six submissions were received from the membership. These included proposals, abstracts, complete papers, and suggestions for panels.

The committee met at the USC School of Music during February 14-15, 1981 to determine the conference program. Many of the twenty-five papers or proposals chosen fit together quite naturally (e.g., Stravinsky, Jazz, Berg, and *Lieder*). Others, we think, are reasonably conjoined (e.g., Sets & Hierarchies, Turn of the Century Theory & Practice, and Music Theory & Cognitive Psychology). Some are best conceived as Special (or individual) Sessions.

We tried to honor several "rain check" commitments made last year and to incorporate suggestions made by individual members and by the Program Design Committee. Consequently, such proposals as the Seminar by Jerome Kohl (University of Washington) and the Computer Symposium were given high priority in the process of designing this year's program.

The committee is delighted that Milton Babbitt (Princeton University) accepted our invitation to appear as guest speaker. Professor Babbitt also agreed to participate in an informal performance-demonstration of Schoenberg's *Fourth String Quartet*, which will be performed by the Sequoia String Quartet during our plenary session at the Arnold Schoenberg Institute.

Nothing has been scheduled for Sunday with the intention to avoid the possibility of holding "lame duck" sessions. We are hopeful that many of you will take advantage of the opportunity for an informal post-conference get-together.

— Elaine Barkin, Chairman
1981 Program Committee
University of California,
Los Angeles

1981 SMT MEETING IN LOS ANGELES

The Fourth Annual Convention of the Society for Music Theory will be held on the campus of the University of Southern California, Los Angeles during October 29 through November 1, 1981. All convention activities will take place at various locations on the USC campus, mainly at the USC School of Music, the Annenberg School of Communications, and the Arnold Schoenberg Institute.

Accommodations: The University Hilton-Los Angeles is the official convention hotel. This is located at 3540 South Figueroa Street, Los Angeles, CA 90007 (213-748-4141), adjacent to the USC campus. The room rates are \$51-81 (singles) or \$68-98 (doubles). Reservations may be arranged by mailing the enclosed reservation card or by telephoning a Hilton Reservation Service (please specify the University Hilton and the Society for Music Theory convention). **The block of rooms held for this meeting will be released as of September 29, 1981.** Parking is available at this hotel for guests at a rate of \$2.00 per day. The University Hilton is within walking distance of the USC School of Music area, which will be the site of convention activities.

Budget accommodations are available at the Vagabond Motor Hotel, 3101 South Figueroa Street, Los Angeles, CA 90007 (213-746-1531). This motel is two blocks from the USC campus. Rates are *currently* \$39.00 (singles) and \$45.00 (doubles). The toll-free reservation number for Vagabond Motor Hotels is 800-522-1555.

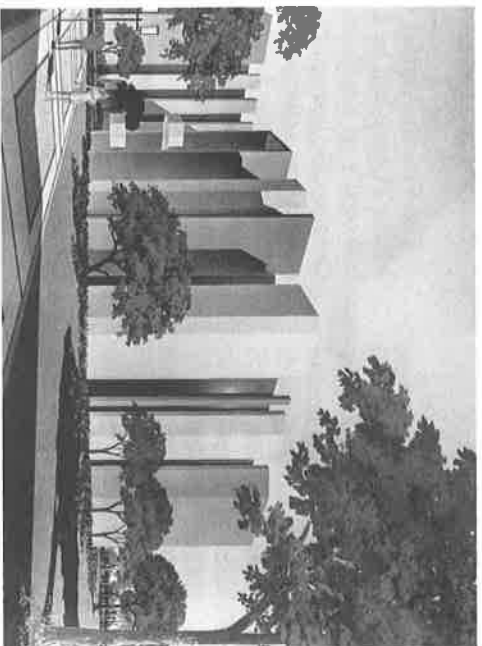
Connections from Airports to the Hotel: Conventioneers arriving at the Los Angeles International Airport (LAX) and staying at the University Hilton should catch an "Airport Service" bus marked "Downtown." These circulate every fifteen minutes and may be hailed anywhere at the airport just outside the various arrival areas. The fare is currently \$3.10. This bus will take you to the **Downtown Hilton** where you should transfer to the Hilton shuttle bus (ask the doorman at the Downtown Hilton for information), which will take you to the **University Hilton** (a short trip down Figueroa Street). This connection will take at least one hour and fifteen minutes.

The current average taxi fare from the University Hilton to LAX is \$18-20. If you arrive at the Burbank airport, the taxi fare to the University Hilton will be about \$20.00. You may also take the municipal RTD bus no. 24 to the downtown area (get off at 7th and Spring St.) and take a taxi from there.

Special rates on rental cars are being offered by National Car Rental (800-328-4567). Cars may be picked up or dropped off without additional charge at LA International Airport or at the Los Angeles Hilton (a short bus ride from the University Hilton). Rates are \$22/day (economy); \$23/day (compact); \$25/day (intermediate); \$28/day (full size); unlimited mileage included. When you reserve, mention the name of the Conference.

Miscellaneous: On the evening of Thursday, October 29, there will be a performance by the Los

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School of Music
University of Southern California

Located in the center of a culturally rich and varied metropolitan region, the School of Performing Arts is a focal point of higher education in music, cinema/television and drama. Graduate and undergraduate students from all over the United States and throughout the world choose the school because of its distinguished faculty, the quality of the professional and academic courses of study, and the ready access to the diverse cultural and intellectual activities offered within the University and the greater Los Angeles area.

Formal instruction in the arts at USC began over one hundred years ago when the University was founded, in 1880. With the remarkable growth of Los Angeles as an international center for the arts, the school has acquired an enviable reputation for attracting artist-faculty and scholars of great distinction, and students who aspire to the highest academic and artistic standards.

The principal objective of the school is to provide students with rigorous training in their specialized interests built upon a broad foundation of study in related subjects and in general education.

Emphasizing both the theory and the practice of the arts, the school offers abundant intellectual resources and numerous opportunities for performance and practical experience. The school's professional degree programs aim for the highest level of artistic competence, combined with an understanding of the status and function of the performing arts in today's society. This dual educational mission, along with the wealth of artistic and intellectual resources of an urban setting, give the school its special character and vitality.

STOCKHAUSEN SEMINAR

Jerome Kohl (University of Washington) will be offering a seminar on the music of Stockhausen as part of this year's SMT meeting. His paper, entitled "Early Serial Technique of Stockhausen: *Kreuzspiel*", is scheduled for presentation on Friday, October 30 at 9:30-11 a.m. Members interested in attending and participating in this seminar are advised to read Mr. Kohl's paper in advance. A copy of the paper is available upon request. Please write to:

Professor Jerome Kohl
2131 5th Avenue West
Seattle, WA 98119

COMPUTER SYMPOSIUM

A symposium on "Future Computer Applications in Music Theory" is scheduled for Friday, October 30, from 8-10 p.m., with follow-up meetings as necessary. The session, organized and chaired by John Rahn (University of Washington), will discuss the guiding paradigms of computer-oriented research in music theory in an informal and audience-less meeting. Participants include John Amuedo (MIT), Bo Alphonse (McGill), Milton Babbitt (Princeton), Ann Blombach (Ohio State), Benjamin Boretz (Bard), Alexander Brinkman (Eastman), Richmond Browne (Michigan), Allen Forte (Yale), Dorothy Gross (Minnesota), Steven Haftich (Wisconsin-Milwaukee), J. Timothy Kolosick (North Texas), Stefan Kosika (Texas-Austin), David Lewin (Yale), Robert Morris (Eastman), John Rahn (Washington), Mary Louise Serafine (Yale), Steve Smoliar (Santa Barbara), James Snell (Rochester), George Stiny (UCLA), Steven Strunk (Washington, D.C.), J. Kent Williams (North Carolina-Greensboro), Gary Wittlich (Indiana), and Laurence Woodruff (North Texas). Written materials ensuing from the symposium will be made generally available by subscription after the Conference through the SMT.

**FOURTH ANNUAL MEETING
OF THE
SOCIETY FOR MUSIC THEORY**
OCTOBER 29 — NOVEMBER 1, 1981
THE UNIVERSITY OF SOUTHERN CALIFORNIA
LOS ANGELES, CALIFORNIA

THURSDAY, OCTOBER 29

12:00 — Registration (\$20/students \$10)

12:30-2:00 — SMT Publications Committee Meeting

2:30 — Brief Welcome by William Thomson, Director of the USC School of Music and Grant Beglarian, Dean of the USC School of Performing Arts

3:00-6:00 — SETS AND HIERARCHIES

James Baker, Barnard College: "Coherence in a Set of Pieces by Webern: Op. 6"

Jonathan Bernard, Yale University: "Spatial Sets in Recent Works of Elliott Carter"

John Clough, SUNY at Buffalo and Stefan Ehrenkreutz, University of Michigan: "Diatonic Hierarchies in Tonal Music"

Chair: Robert Morris, Eastman School of Music

4:00-6:00 — BERG

Donald Harris, University of Hartford: "Berg's *Kammerkonzert*: Structure and Procedure Used in the Third Movement"

Janet Schmalfeldt, McGill University:

"The Harmonic Language of *Wozzeck*: Pitch Structures Associated with Wozzeck and Marie"

Chair: Douglass Green, University of Texas at Austin

8:00-10:00 — Benjamin Boretz, Bard College: "Authenticity: A Life in the Day"

FRIDAY, OCTOBER 30

8:00-9:30 — SMT Old Executive Board Meeting

9:30-11:30 — MUSIC THEORY AND COGNITIVE PSYCHOLOGY

Edwin Hantz, Eastman School of Music: "Empirical Investigation of Musical Behavior: An Overview"

Mary Louise Serafine, Yale University: "The Cognitive Development of Structural Levels in Music"

Chair: Jeanne Bamberger, Massachusetts Institute of Technology

9:30-11:30 — SPECIAL STUDIES

John L. Snyder, Indiana University: "Theinred of Dover: An Opponent of Guido d'Arezzo" (Introduced by Margaret Sandresky, Salem College)

Ann Kosakowski, Swarthmore College: "Mode and Interval in the Music of Karol Szymanowski"

(Introduced by Avo Somer, University of Connecticut)

9:30-11:00 — Seminar on the Music of Stockhausen (pre-registration)

Jerome Kohl, University of Washington: "Early Serial Technique of Stockhausen: *Kreuzspiel*"

11:45 — SMT Invited Speaker

Milton Babbitt, Princeton University: "The Music Theoretician's Dilemmas"

(Introduced by Wallace Berry, University of British Columbia)

12:30-2:30 — SMT New Executive Board Meeting

2:30-5:30 — JAZZ STUDIES

James Dapogny, University of Michigan: "Toward a Definition of 'Composition' in Jazz: Observations on the Music of Jelly Roll Morton"

Richmond Browne, University of Michigan: "'*Fernhoren*' in Gerry Mulligan"

Thomas Owens, El Camino College: "Phrasing and Articulating Habits of Jazz Saxophonists"

Chair: Robert Moore, University of Southern California

2:20-5:30 — LIEDER

Arthur Komar, University of Texas at Austin: "The Song Cycle as Entity: Schubert's *Winterreise*"

David Lewin, Yale University: "Background and Image in a Schubert Song: *Auf dem Stusse*"

David Neumeier, Indiana University:

"Interrelation of Text Expression and Tonal Structure: Another Look at *Dichterliebe*, Nos. 1 and 2"

Chair: Patricia Carpenter, Barnard College

5:30 — Cocktail Party

8:00-10:00 — Symposium on Future Computer Applications in Music Theory (limited seating)

Chair: John Rahn, University of Washington

SATURDAY, OCTOBER 31

9:00-12:00 — STRAVINSKY

Lynne Thomson, Princeton University: "Sketches
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for the *Dunbarton Oaks* Concerto: Six Stages in the Development of a Compositional Idea”
Joseph Straus, University of Wisconsin at Madison:
“A Principal of Voice Leading”
Pieter C. van den Toorn, Novato, California:
“Questions of Rhythm and Meter”
Chair: Donald Johns, University of California at Riverside

9:00-12:00 — TURN OF THE CENTURY THEORY
AND PRACTICE

Irene Levenson, University of Hawaii at Honolulu:
“Nineteenth-Century Theories of Modulation:
An Investigation”

Patrick Miller, University of Hartford:
“Dissonance and Register in Heinrich Schenker’s
Zweistimmige Inventionen, Opus 5”

Jane L. Edmister, SUNY at Buffalo: “The ‘five
roads’ and Ferruccio Busoni’s *Nocturne*
Symphonique, Op. 43”

Chair: Robert Gaudlin, Eastman School of Music

10:30-12:00 — Peter Gena, Northwestern University:
“An Interdisciplinary Analysis of Experimental

Music”

(Introduced by Steven E. Gilbert, California
State University at Fresno)

1981 SMT Program Committee: Elaine Barkin, chairman (University of California at Los Angeles), Wallace Berry (University of British Columbia), Richard Chrisman (Rutgers University), Allen Forte, ex officio, (Yale University), Steven Gilbert (California State University, Fresno), John Rahn (University of Washington), and Bryan Simms (University of Southern California).

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Angeles Philharmonic Orchestra at the “Music Center”, which is in downtown LA and a short bus ride from the University Hilton. This will be the sole performance by this orchestra during the weekend of the convention. The program includes Beethoven Symphony No. 2; Barber, Cello Concerto; Dvorak, Symphony No. 8; Giuliani, conductor; Ronald Leonard, cello soloist. Ticket prices (postpaid) are \$10, 12.50, 15 (balcony) and \$15, 25, 32, 40 (orchestra). If you wish to attend this concert, please write directly for tickets to the Los Angeles Philharmonic Box Office, P. O. Box 1286, Los Angeles, CA 90028. Since Giuliani is conducting this concert, it will almost certainly be sold out well in advance.

12:00-2:00 — SMT 1981 Program Committee Meeting

2:30-5:30 — Plenary Session at the Arnold Schoenberg Institute

Introductory talks by Leonard Stein, director
and Clara Steuermann, archivist

Schoenberg’s Fourth String Quartet: Performance
Demonstration with the Sequoia String Quartet,
Milton Babbitt, and others

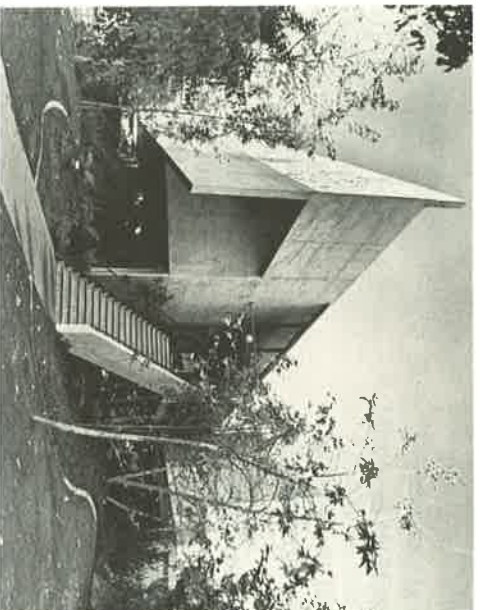
5:30-6:00 — Annual Business Meeting of the Society

SUNDAY, NOVEMBER 1

8:00-9:30 — SMT 1982 Program Committee Meeting

10:00-12:00 — No session scheduled

Time available for an informal post-conference
get-together



The Arnold Schoenberg Institute
University of Southern California

The Arnold Schoenberg Institute is supported by a consortium of institutions including the University of Southern California; California State University, Los Angeles; California Institute of the Arts; and the University of California, Los Angeles. Located on the USC campus, it is an international center for the study, research and performance of the vast legacy left by the composer. The principal asset of the Institute is Schoenberg's extraordinarily complete archives and library which have been donated to USC by his heirs, Ronald Schoenberg, Lawrence Schoenberg and Nuria Schoenberg Nono. It is part of the School of Music and under the direction of Dr. Leonard Stein. No other such facility exists for a major twentieth century composer.

The Institute serves three basic functions: (1) as a depository of Schoenberg's library, archives, and memorabilia; (2) as a research center, and (3) as a public facility for exhibits, lectures, seminars, recitals, and conferences. Its activities, supported by its members include performances, lectures, and exhibits; the publication of a journal devoted to various aspects of Schoenberg's life and times; and support for scholarly research at the Institute.

The Arnold Schoenberg Institute, now beginning its fifth season, is an important center for the performance and discussion of twentieth century music. Regular activities at the Institute include presentations by leading composers, performers, and scholars of the significant music and musical issues of our time.

ARNOLD SCHOENBERG INSTITUTE SESSION

The 1981 SMT meeting will include a plenary session at the Arnold Schoenberg Institute (USC campus) on Saturday, October 31 from 2:30-5:30 p.m. SMT members will have the opportunity to learn about the theoretical materials and sketch resources available at the Institute during the opening remarks by Leonard Stein, director and Clara Sterermann, archivist.

The Sequoia String Quartet will participate in a performance demonstration of Schoenberg's Fourth String Quartet "Ied" by Milton Babbitt (Princeton University). Sketches will be projected, and the entire work will be performed. Members of the Society who have studied the quartet are urged to come prepared with questions or observations for "informal" participation. Interested persons should contact:

Professor Elaine Barkin, Chairman
1981 SMT Program Committee
Department of Music
University of California at Los Angeles
Los Angeles, CA 90024

PAST MEETINGS OF STATE AND REGIONAL THEORY SOCIETIES

The Third Michigan Conference on Music Theory was sponsored on March 27-29, 1981 by the University of Michigan School of Music, the Department of Music Theory, and the Michigan Music Theory Society. Program Committee members were Harold Blum, Richmond Browne, Joyce Conley, Christine Olson, and John Vander Weg, chairman. Program content was as follows:

Richmond Browne (University of Michigan):
"Tonal Implications of the Diatonic Set"
Robert Cogan (New England Conservatory):
"A Sound Spectrum Picture Show"
John E. Crotty (Boston University): "The Symbolist Influence in Debussy's *Faun*"
Jane Edmister (SUNY at Buffalo): "The Interaction between Analysis and Performance"
Marion Guck (University of Michigan): "Musical Images as Musical Thoughts: The Contribution of Metaphor to Analysis"

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- Edwin Hantz (Eastman School of Music):
"Recognizing Recognition: A Problem in Musical Empiricism"
Charles Joseph (Southern Methodist University):
"Structural Coherence in Stravinsky's Piano Rag Music"
Marianne Kielian-Gilbert (Indiana University):
"Stravinsky's Treatment of Symmetrical Collections and His Metaphor of Polarity"
Helen Brown Murray and David Butler (Ohio State University): "Diatonic Trichords as Minimal Tonal Cue Cells"
Christine Olson and Laura Clayton (University of Michigan): "Collaborations"
Edward T. Cone (Princeton University), Robert Gauldin (Eastman School of Music), and Gary Wittlich (Indiana University): "Analysis Symposium: Schubert's *Moments Musicaux*, No. 6, in A-Flat"

The Central Midwest Theory Society held its annual conference at the University of Northern Iowa on April 4-5, 1981. Program organizers were Orville Shetney (University of Wisconsin at Madison), Milan Kaderavek (Drake University), Merton Shatzkin (University of Missouri), Peter Michaelides (University of Northern Iowa), and John Pozdro (University of Kansas). The conference was divided into three sessions:

Session I: Composition

1. Enrique Alberto Arias (American Conservatory of Music): "The Compositional Technique of Alexander Techerpnin"
2. Peter Michaelides (University of Northern Iowa): "Tonal/Modal Elements in 'Forces VII — Scenes from an Enchanted Forest' ", a new organ work discussed by the composer
3. John Pozdro, moderator (University of Kansas), Joel Naumann (University of Wisconsin at Madison), Peter Michaelides (University of Northern Iowa), Bob Garwell (Drake University), and Tim Blickhan (Northern Illinois University): "Problems of Teaching Composition in an Academic Setting: A Panel Discussion"

Session II: Pedagogy and History

1. Mark Holmberg (University of Kansas): "Harmonic Reading"
2. Keith Johnson (University of Northern Iowa): "Teaching the Art of Listening: The Studio and the Classroom"
3. Ethan Haimo (University of Notre Dame): "Inversional Invariants in Diatonic Music"
4. Benito Rivera (North Texas State University): "The Interaction of Linear and Triadic Theory in Late 15th and Early 16th-Century Musical Treatises"

Session III: Diverse Topics

1. Merton Shatzkin (University of Missouri): "Tonality Quantified"
2. Jeffrey Prater (Iowa State University): "Some Evidence of the Great War's Effect on Schoenberg's Development of the Twelve-Tone System"
3. James Woodward (Southwest Baptist College, Bolivar MO): "An Analysis of Schoenberg's Opus 23, No. 1"
4. David Herman (Drake University): "Linear Analysis and Service Playing for the Church"

FUTURE MEETINGS OF STATE AND REGIONAL THEORY SOCIETIES

The Music Theory Society of New York State and the New York Chapter of the American Society of University Composers will hold a joint conference on October 2-3, 1981 at the Manhattan School of Music in New York City. The Program Committee members are Jill Pollack, chairman and Saul Braverman (Manhattan School of Music), Steven Stuckey (Cornell University), and Mary Arlin (Ithaca College). Program theme is "Theory and Performance". Papers to be read are as follows:

- Bruce Campbell (Eastman School of Music):
"Analysis and Performance"
Nancy Hager (Brooklyn College, CUNY): "A Case for the Original Version of Schumann's *Andante and Variations*, Op. 46"
Michael Kelly (Manhattan School of Music):
"*Etude Fantasy* (1976) by John Corigliano: An Analytic Study and its Relevance in Suggesting Solutions to Performance Problems"
Robert Palmer (Cornell University): "Bartók's Rhythmic Art: Contra-Metric Pattern Structure and its Notation with Implications for Performance"
Maureen Carr and Edmund Battersby (Pennsylvania State University): "Motivic Process in Beethoven's Opus 120"
Judy Lochhead and George Fisher (SUNY at Stony Brook): "The Performer as Theorist: Preparing a Performance of Daria Semegen's *Three Pieces for Clarinet and Piano* (1972)"
Joel Lester (The City College of CUNY):
"Beethoven's 'Spring' Sonata, Opus 24"
The Group for Contemporary Music (Manhattan School of Music): "Elliott Carter's *Syringa*: Performance Problems"

An ASUC concert is scheduled for both evenings at 8:15 p.m. For further information, please write to:

Professor Mary Arlin, Secretary
Music Theory Society of New York State
School of Music
Ithaca College
Ithaca, NY 14850

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The 1982 meeting of the Central Midwest Theory Society will be held on April 3-4 at the University of Illinois. Abstracts or completed papers, and suggestions for round tables and the like, should be sent by January 15, 1982 to:

Professor Emily Brink
School of Music
University of Illinois
Urbana, IL 61801

Completed papers are preferred to abstracts. Anyone who would like more information, or would like their name to be on the CMTS mailing list, should write to Professor Brink.

Walter T. Atcherson (University of Iowa) provides the following information about the nature of CMTS: The people who attended the first meeting of the Central Midwest Theory Society (Iowa City, 1977) determined that there should be no formal organization, e.g., no constitution, by-laws, officers, and so on. The only activity of the Society is the annual meeting, which is planned by a member of the host institution's faculty together with two or three members of the program committee from the preceding year. While the geographical 'centrum' is somewhere around Minnesota, Wisconsin, Illinois, and Iowa, all theorists — wherever they may live and teach — are welcome to attend and participate in the meetings.

NEH SUMMER SEMINAR IN MUSIC THEORY

Charles Burkhardt (Queens College of CUNY) directed a seminar in "The Practice of Schenkerian Analysis" from June 22 to August 14, 1981 as part of the National Endowment for the Humanities Summer Seminar for College Teachers. Seminar participants selected were Morton Achter (Otterbein College), John Cubbage (College of Great Falls), Jerry Curry (University of South Carolina), Paul Goldstaub (Mankato State University), Peter Gries (Central Washington University), Ting Ho (Montclair State College), Carl Johnson (West Georgia College), Elizabeth Kellogg (Quinsigamond Community College), Noel Magee (Dordt College), Raymond Stahura (Ripon College), Herman Taylor (Dillard University), and Karla Torkildsen (University of Connecticut). Seminar activities consisted of the analysis of a broad range of musical compositions (Scarlati, Bach, Handel, Mozart, Beethoven, Chopin, and others); the use of Schenker's analytic notation; and selected readings from Schenker, Salzer, and others.

NEH Summer Seminars for College Teachers are held every summer with an application deadline of April 1st. The other 1981 summer seminars in music were:

Gerard Béhague (University of Texas):
"Music in Latin-American Society: Past and Present"
Margaret H. Bent (Brandeis University):
"Medieval and Renaissance Music: From Notation to Performance"
Lewis H. Lockwood (Harvard University):
"The Beethoven Symphonies: Current Analytic and Historical Perspectives"

DEADLINES FOR HUMANITIES FELLOWSHIPS AND GRANTS

October 1, 1981 — Applications for grants to obtain research tools and reference works important for scholarship in the humanities and for general documents, and for preparation of editions of documents and works in the humanities. Contact: Assistant Director, Research Materials Program, Mail Stop 350, National Endowment for the Humanities, Washington 20506.

October 1, 1981 — Applications for post-doctoral fellowships for research in Rome. Contact: American Academy in Rome, 40 East 65th Street, New York 10021; (212) 535-4250.

October 15, 1981 — Applications for summer stipends for study in the humanities. Contact: National Endowment for the Humanities, Washington 20506.

October 15, 1981 — Applications for fellowships for study in the humanities. Contact: Committee on Awards, Newberry Library, 60 West Walton Street, Chicago 60610.

NEW PUBLICATIONS

The first volume of *Psychomusicology: A Journal of Music Cognition* was published by Stephen F. Austin State University this last spring. According to the editorial "Position Statement" appearing at the beginning of the first volume: "the journal was established by researchers in psychology and in music who felt that there was a significant interest in both of these disciplines in understanding the human processing of music." Psychomusicology is concerned with "the organization of auditory events as meaningful psychological structures of music — music's semantic properties, its rules of syntax, its interpretive characteristics. Single copies are \$10 each. Inquiry regarding back issues should be made to the Business Office, P.O. Box 13022, SFA Station, Nacogdoches, TX 75962. The annual individual subscription rate is \$18 in the U.S. and \$20 in Canada, Mexico, and Foreign. Manuscripts should be sent to the Editor: Dr. David B. Williams, Department of Music, Illinois State University,

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Normal, IL 61761.

The Center for Music Research (CMR) at Florida State University announces the publication of CMR Report X-4, *Introduction to Computers and Computer Based Instruction in Music* by Jack Taylor, CMR's Director. Copies of the 67-page report are available from CMR at the publication cost of \$4 each. A desk copy will be sent to college faculty upon request (Center for Music Research, School of Music, 214 MSS, Florida State University, Tallahassee, FL 32306). CMR Report X-4 describes how a computer operates (in terms understandable to everyone); and it also defines computer based instruction and how both micro and large computers are adapted to "play" music and display music notation. All of the III computer-related terms used in the text are indexed by page numbers, allowing for quick encyclopedia-type reference. CMR Report X-4 is an ideal reference work for computer based instruction courses, music education seminars, research courses, and so forth.

Beginning early in 1982, *The Journal of Jazz Studies* will be converted from a semiannual publication to an annual publication entitled *The Annual Review of Jazz Studies*. This new publication will continue to be published by Transaction, Inc. under the sponsorship of Rutgers University's Institute of Jazz Studies, directed by Dan Morgenstern. The first issue will appear this winter, and following issues will appear early in each new calendar year thereafter.

Of special interest to our membership is the establishment of a new journal: *Music Analysis*. The first issue will appear next year under the editorship of Jonathan Dunsby of King's College, University of London. More information concerning this new journal will be published in the Spring issue of the Newsletter.

NOTICE OF ANNUAL MEETING

In accordance with the Society's By-Laws, notice of the Annual Meeting must be given in writing to the members at least 30 days before the date set for the meeting. Such notice is hereby duly given; the 1981 membership meeting will be held Saturday, October 31, 1981, at 5:30 p.m. at the School of Music of the University of Southern California. The agenda will include reports from the officers of the Society and from its active committees.

N.B.: IMPORTANT DEADLINES!

- 1) The University Hilton will hold a block of rooms for the SMT only until **September 29, 1981**.
- 2) Ballots for the election of SMT president-elect and executive board members (enclosed) must be mailed to the Secretary by **October 1, 1981**.
- 3) The Call for Papers (for the 1982 conference in Ann Arbor, November 4-7, 1982) has a deadline of **January 20, 1982**.



Justine Shir-Cliff Rauscher
September 22, 1923 — September 18, 1980

IN MEMORIAM

We regret to announce the tragic death of Professor Justine Shir-Cliff Rauscher in New York City on September 18, 1980. Miss Shir-Cliff began her career as a professional singer, appearing in the first Broadway run of "Oklahoma", singing in the Robert Shaw Chorale, and appearing as soloist in other concert groups and churches. The photograph that is shown dates from her theatrical days during the 1940's. Upon graduating from the Juilliard School of Music, she was appointed to the faculty of that institution and chose to pursue a teaching career.

Professor Shir-Cliff had taught music theory at Misericordia College, Marymount College, and, beginning in 1953, at the Manhattan School of Music. In 1972 Professor Shir-Cliff helped to organize the Music Theory Society of New York State, and served as a member of its Board of Directors. She was appointed chairman of the music theory department at the Manhattan School in 1969, and served in that office until 1974. In 1978 she was elected to membership in the Faculty Council of the Manhattan School of Music, and during the last year of her life served as chairman of that organization. Her publications include two volumes of eartraining workbooks and *Chromatic Harmony* (Free Press, Macmillan Co., 1965), a text and workbook coauthored by her husband and Stephen Jay. Professor Shir-Cliff is survived by her husband, Donald Rauscher, who continues to teach music theory at the Manhattan School of Music, and by their two daughters, Mary Rauscher Graham and Frances Rauscher Bilous.

NOTE FROM THE EDITOR

I wish to thank those individuals who have contributed information or suggestions to this issue of the Newsletter. I am most grateful to the former Editor, Richmond Browne (University of Michigan), for his excellent ideas and for his willingness to continue the arrangements for publication. A debt of gratitude is also owed to John Hanson (SUNY at Binghamton) and Michael Areason (University of Delaware) for their information concerning the new publication in computer-based music instructions; to Allen Forte (Yale University) for notification of the new *Music Analysis* journal; and to Bryan Simms (University of Southern California) for providing the USC School of Music and Arnold Schoenberg Institute prints and descriptions, along with a communication regarding the transportation, hotel accommodations, etc. for this year's meeting.

SMT members are encouraged to submit items about themselves that would be of interest to the membership. For example, Martha MacLean Hyde (Yale University) just won two of the Deems Taylor Awards for excellent articles given by ASCAP. Her two articles on Schoenberg had been published in the *Journal of Music Theory* and in the *Musical Quarterly*.

When submitting, kindly include a glossy print in black-and-white, preferably 5 x 7 size, along with your small column. No prints submitted will be returned. News items intended for publication in the Spring 1982 of the Newsletter should be sent to me at Daemen College, 4380 Main Street, Amherst, NY 14226 by February 1, 1982.

— Virginia E. Kniesner

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