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2001 PUBLICATION AWARDS

The winners of the 2001 Publication Award winners are: Cristle Collins Judd, Robert Morris, and Channan Willner. The recipients were announced following the business meeting at the Society's annual meeting in Philadelphia on Saturday, November 10, 2001. The award-winning works were selected from an array of scholarly studies published over the last three years.

The Wallace Berry Award, which recognizes a distinguished book in music theory, was given to Cristle Collins Judd for *Reading Renaissance Music Theory: Hearing with the Eyes*. Judd's "deeply researched hermeneutic study examines the manifold cultural and theoretical resonances of musical examples that theorists deploy in their writings. It regards those musical examples from significantly new perspectives: as both aural traces and meaningful visual images, as manifestations of authoritative repertoires validated through prestigious print technologies, and as potent reflections of cultural values fostered in the milieu of individual theorists. In adopting a broad interdisciplinary perspective, the author situates music theory within a rich environment of humanistic endeavor and communication. The investigation convincingly demonstrates the reciprocity that obtains between theoretical thought and notated examples. Just as theory shapes the music that is its object, so that music—in all its richness of substance and association—guides and shapes the theoretical enterprise to a marked degree. Although the author focuses on theoretical texts from the Renaissance, her findings have profound repercussions for approaches to all music theoretical writing down to and including the present." Cristle Collins Judd is Associate Professor of Music and Director of Graduate Studies in Music at the University of Pennsylvania.

The Outstanding Publication Award, conferred for a distinguished article that constitutes a significant contribution to the field of music theory, was given to Robert Morris for his "Voice-Leading Spaces," published in *Music Theory Spectrum* 20 (1998). Morris's article is "an ambitious and wide-ranging study that brilliantly synthesizes traditional approaches to voice-leading and diverse recent pitch theories, producing many fresh insights. An opening taxonomy of voice-leading deftly represents familiar categories and reveals some unexpected interactions among them. The author then shows that the 'parsimonious' voice-leading associated with neo-Riemannian transformations is a constrained system of pitches—a 'compositional space'—that can readily be generalized with some powerful tools of pitch-class composition. An array of visually stunning diagrams displays the structural properties of various voice-leading spaces (including not only consonant triads but also diverse trichords and larger sets) and reveals their basis in combinatorial properties of their subsets. Along the way, the discussion embraces such seemingly disparate concepts as Perle cycles, Klumpenhower networks, Stravinskian rotational arrays, and transpositional matrices. Morris's engagement with fundamental issues of compositional space will be influential for composers and theorists alike." Robert Morris is Professor of Composition and Chair of the Composition Department at the Eastman School of Music.

The Emerging Scholar Award recognizes an author in the early stages of his or her career for a distinguished book or article that constitutes a significant contribution to the field of music theory. Channan Willner received this award for his essay "Sequential Expansion and Handelian Phrase Rhythm," published in *Schenker Studies* 2 (1999). Willner's study "contributes to a growing literature in which Schenkerian tools are applied to rhythmic problems. The author investigates elusive Baroque phrase rhythm in which periodic and aperiodic phrase structures coexist, in which harmonies 'share pluralistic emphasis,' and in which various durational strata coexist and undergo successive



Channan Willner
Emerging Scholar Award



Robert Morris
Outstanding Publication Award



Cristle Collins Judd
Wallace Berry Award

**SOCIETY FOR MUSIC THEORY
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The Society for Music Theory publishes the SMT Newsletter in mid-February and August, with respective submission deadlines of December 1 and June 1.

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transformations. Following 'the shapely progress of voices in strict counterpoint below the surface,' he traces extensions in basic pace of sequential units in a 'milieu of continual—and highly improvisatory—durational engagement.' Such shifts in basic pace contribute to a sense of formal balance, anticipating Classical periodicity, albeit in a somewhat idiosyncratic way. Engagingly written and wide-ranging, the article is graced with adroit citations of theorists as diverse as Johann Philipp Kirnberger, Wilhelm Fischer, and William Caplin. It is persuasive in its call for reassessment of 'one-dimensional and contradictory' views of late Baroque metrics as at once irregular and relentless, and effective in the strategies it proposes for such reassessment." Channan Willner is Acquisitions Librarian at the Music Division of the New York Public Library for the Performing Arts at Lincoln Center and anticipates receiving his Ph.D. from the Graduate Center of the City of New York shortly.

Members of the 2001 SMT Awards Committee were Sarah Fuller (chair), Joel Galand, John Roeder, Lewis Rowell, Peter Schubert, and Peter Smith. All SMT members are strongly encouraged to engage in the coming year's award nomination process. Books and articles in English (excluding unpublished dissertations) published between 1999 and 2001 are eligible for the 2002 awards. A nomination form that includes full eligibility guidelines is enclosed with this edition of the SMT Newsletter. Nominations should be directed to Sarah Fuller, Chair SMT Awards Committee, Department of Music, SUNY at Stony Brook, Stony Brook, New York, 11794-5475 and must be received on or before April 1, 2002. They can be made by postal mail, or directly at <<http://smt.ucsb.edu/smt-list/nominate.html>>, or via a link from the SMT homepage.

Honorary Lifetime Membership Award

During the business meeting of the Society for Music Theory on November 10, 2001 in Philadelphia, an Honorary Lifetime Membership was given to Professor Leonard B. Meyer. Justin London read the following citation on behalf of the Society: "Leonard Meyer grew up in Scarsdale, New York, and as an undergraduate he studied philosophy and music at Columbia University, including studies in composition with Stefan Wolpe. In 1942 he enlisted in the Army, where he served in company L of the 109th Regiment of the 28th Infantry Division. In 1945 he returned, and in 1946 he enrolled again at Columbia to begin work on a master's degree in composition, working with Otto Luening. That summer he studied with Aaron Copland at Tanglewood. As Janet Levy tells it: 'Not long after his return from Tanglewood, Leonard was sitting in the Chock Full O' Nuts at 116th St. and Broadway when Copland walked in and asked if he would like a job teaching at the University of Chicago.' As we know, Leonard accepted the offer, and began a long and distinguished tenure in the City of the Big Shoulders. In 1975 he changed venues, coming back east to teach at the University of Pennsylvania, where he was Benjamin Franklin Professor of Music until his retirement in 1988.

"Leonard has made seminal contributions in almost every area of musicology. In the preface to their 1986 book on *Music Cognition*, Jay Dowling and Dane Harwood remark:

There are three books that form a nucleus of what we consider most important in the psychology of music: Helmholtz's *On the Sensation of Tone* (1877/1954); Francès's *La Perception de la Musique* (1958), and Meyer's *Emotion and Meaning in Music* (1956) . . . Meyer points the way to an understanding of the interrelationships of cognition and affect underlying musical meaning.

"After this auspicious debut came *The Rhythmic Structure of Music*, written with Grosvenor Cooper, a work that every subsequent theorist of rhythm, from Cone to Hasty, has had to confront. Not by rhythm alone is Meyer known, but melody too: Leonard's investigations into melodic patterns and schemata again drew together work in psychology and music theory, and it sparked much further research in both disciplines. He has also written extensively on the nature of musical styles, on the problems of musical criticism, and on subjects ranging from 'Forgeries and the Anthropology of Art' to Romanticism as the 'Ideology of Elite Egalitarians.'

"Leonard has received many awards, including election as a fellow of the American Academy of Arts and Sciences and the American Association for the Advancement of Science. He served as Ernest Bloch Lecturer at the University of California–Berkeley and as Tanner Lecturer at Stanford. But Leonard's contribution to musicology in general and music theory in particular is best understood not in prizes, but in work that exemplifies how one should be a music theorist. As Naomi Cumming noted, Leonard 'has shown a rare ability to integrate systematic and historical studies, retaining a concern both with theoretical rigor and with the reality of historical change.' In his writing and his teaching, Leonard makes the point again and again that music is composed, listened to, talked about, and made meaningful within a cultural context. When composers compose, they are not discovering immutable musical truths, but constructing culturally-contingent aesthetic artifacts. Our theories and analyses are similar artifacts, and so Leonard's work reminds us that music and musicology are social enterprises.

"And that is why, as many members of SMT may remember, in a fateful meeting at Northwestern University in the fall of 1977, Leonard passionately argued against the formation of our society. It is not that he wished theory and analysis to remain the stepchildren of historical musicology—far from it—but rather his abiding conviction that one cannot be a good theorist or analyst without also being a historian, a critic, a student of culture—in short, that we should be musicologists in the best and truest sense of the word.

"When I remember my days as a student with Leonard, I, like all of his students, can recall his favorite question: 'what's your evidence?' This was akin to a mantra for Leonard: it was the constant challenge he gave us in seminar and in the margins of our papers. Evidence could

come in many ways—from exhaustive surveys of a musical literature, from perceptual psychology, or from cross-disciplinary investigation. But for Leonard, 'I just hear it that way' didn't count; while our experiences were valued, they were the start, not the end of the discussion. Our seminars and our papers were also just as likely to be peppered with jokes or illustrated with quotations from Shakespeare. In these, as much as in his wide-ranging musicological concerns, Leonard showed us his true humanism, and that, perhaps, was the most important lesson of all. Leonard loves jokes not only for their plays upon syntax and convention, but also because to laugh, and especially to laugh together, is a profoundly human activity. And Shakespeare, again working under and through syntactic and stylistic constraints, expressed the depths of human thought and feeling. So I will close with Sonnet 122, which I hope speaks in some small measure to Leonard's great achievements and the gifts he has given to us:

Thy gift, thy tables, are within my brain / Full characterized with lasting memory / Which shall above that idle rank remain / Beyond all date, even to eternity; / Or at the least, so long as brain and heart / Have faculty by nature to subsist; / Till each to razed oblivion yield his part / Of thee, thy record never can be missed. / That poor retention could not so much hold, / Nor need I tallies thy dear love to score; / Therefore to give them from me was bold, / To trust those tables that receive thee more; / To keep an adjunct to remember thee / Were to import forgetfulness in me."

— Justin London



Leonard B. Meyer
Honorary Lifetime Membership Award

NEWS FROM THE SOCIETY

From the President

I write with greetings and best wishes to the membership for 2002—the year in which the Society will celebrate its twenty-fifth anniversary meeting in Columbus. In this, our silver anniversary year, I am gratified and enthused to be working with such a dedicated group of music theorists in keeping our society vibrant and growing. Thus I begin my column with a list of thank-yous: first and foremost among these is to Thomas Christensen, who now assumes the office of Past-President. Thomas made a number of important contributions to the administration of the Society, including the creation of a membership committee that is charged with identifying ways to increase and diversify our membership, the initiation of a fund-raising campaign to commemorate our twenty-fifth year, and the hiring of our first Executive Director, Victoria Long. My sincere thanks, too, to Richard Cohn whose idea it was to create the Executive Director position, and who negotiated with the University of Chicago for its financial support and its provision of office space. Victoria, whose background is in telecommunications, comes to us with a great deal of experience both as an administrator and as a staff member of nonprofit organizations. She has served as chief administrator for a regulatory commission and as a staff member to a statewide governor's commission. Those who wish to contact the Society at our new offices should write to: Society for Music Theory, 5720 South Woodlawn Avenue, Chicago, Illinois 60637; telephone: (773) 834-7966. Victoria may also be reached by e-mail: <SMT@listserv.uchicago.edu>.

Thanks are due as well to all those leaving the Executive Board—to Robert Morris, Vice President; Maureen Carr, and Roger Graybill—and to those rotating off the numerous committees that undertake the work of the Society. Special recognition must go to those whose hard work and dedication made SMT Philadelphia such a success. The Program Committee (Christopher Hasty, chair) assembled an agenda of remarkable breadth. From Schenker studies to Neo-Riemannian topics, from Transpositional Combination to Romanticisms, from Jazz to Conceptual Metaphor, the conference demonstrated the broad interests of our membership and a high level of scholarship and creativity. Particularly gratifying to me was the

SOCIETY FOR MUSIC THEORY 2002 Committees

Publication Awards Committee

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Richard Cohn
Cristle Collins Judd
Phil Lambert
John Roeder
Peter Smith

Publications Committee

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Mary I. Arlin
Richard Bass
Nicola Dibben
Cynthia Folio
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JoAnn Hwee Been Koh
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Martin Scherzinger
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Committee on Professional Development

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Beth Crafton
John Cuciurean
Ted Latham
Patrick McCreless
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Robert Zierolf

Committee on the Status of Women

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Maureen Carr
Teresa Davidian
Patricia Hall
Shaughn O'Donnell
Nancy Rogers
Leigh VanHandel

Networking Committee

Aleck Brinkman, chair
Michael Buchler
Ichiro Fujinaga
David Headlam
Eric Isaacson
Tim Koozin
Robert Kosovsky

**SOCIETY FOR MUSIC THEORY
2002 Committees, continued**

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Panos Mavromatis
Jay Rahn
Lee Rothfarb
Ciro Scotto
Elizabeth Marvin, *ex officio*
Martha Hyde, *ex officio*

2002 Nominating Committee

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Marianne Kielian-Gilbert
Neil Minturn

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inclusion of performances each day, featuring music of Bartók and “the two Georges” (Crumb and Rochberg). I was also pleased to attend a number of special sessions that were truly “special” in their departure from the typical paper format. They featured multimedia and computer presentations, performance (the Crumb session on *Apparition*), demonstration teaching, panel discussions, and even square dancing! From selecting the congenial ambience of the Inn at Penn to arranging for computer setups, multiple meetings, receptions, and performances, the Local Arrangements Committee could not have done a better job. Our thanks to Cristle Collins Judd and Cynthia Folio and the members of their committee for a smooth conference and pleasant evenings in the Inn’s library, with its roaring fires.

As we look forward now to the work of the Society for the coming year, I encourage members to submit proposals for the 2002 meeting, to be held jointly with AMS at Ohio State University in Columbus. I also ask that members think about considering their campus or city as a possible future site for an SMT meeting. We are now beginning the search for a site for 2005 (probably on the East Coast or in a Southern state); those interested should e-mail the new national office. Finally, remember SMT as a resource for professional development: our Publication Subvention Grants Committee stands ready to read proposals for financial assistance with forthcoming publications; our Professional Development committee now administers the SMT Mentoring Program and is looking to broaden its use by our membership; our print and online journals encourage your submissions; and our website invites your browsing. These and other resources are available to you as members of the Society. Read on for information about all of these programs in the committee reports and sidebars that fill this Newsletter, and best wishes for the remainder of the academic year.

From the Vice President and Liaison to Regional Societies

As your new Vice President, I look forward to serving the Society of Music Theory in my roles as chair of the Publication Subvention Grants Committee, as liaison to the regional and affiliated societies, and as a member of the Executive Board. My first official duty is the happy one of informing all members that the Publication Subvention Grants Committee awarded two grants in the last round of applications. Dora A. Hanninen, Assistant Professor of Music Theory, University of Maryland at College Park, will receive support for her book *A General Theory for Context-Sensitive Music Analysis*, which is to be published by the University of Rochester Press. Philip Rupprecht, Assistant Professor, Brooklyn College and the Graduate Center, City University of New York, will receive support for his book *Britten’s Musical Language* to be published by Cambridge University Press. Congratulations to both authors! I would like members of the society to note that a small change has been made to the application procedures. As part of your application, we now ask that the letter submitted by the publisher specifically request the subvention that you require. You can find complete information about the awards elsewhere in this newsletter as well as on our website. If you have any questions, do not hesitate to write me directly. On behalf of the entire committee, I encourage as many of you as appropriate to apply for a subvention grant award; it is one of the special benefits of being an SMT member.

In my role as official liaison of the regional and affiliated societies, I want to extend an invitation for continued contact and communication among and between the SMT and the regional societies. Though one might suppose that the SMT tends to lead the way for the other societies, we know that the opposite is more often the case, and that the smaller societies are a major source for initiative and innovation. It is my hope that in the coming years we can all learn more about the professional activities of our regional societies. To that end, I will continue to host the annual regional societies breakfast meeting and to supervise the contents of the Regional and Affiliated Societies Page of the SMT website. Finally, we have witnessed in the last number of years a burgeoning interest world-wide in music theory research and pedagogy, and so one of my goals is to forge greater links between the SMT and the ever-increasing number of international music theory societies. To help accomplish that objective, as well as the others associated with the responsibilities of the Vice President, I invite you to communicate to me any suggestions or comments that you may wish to offer.

SMT Publication Subvention Grants

Publication subventions are available from the Society for Music Theory and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multimedia components essential to the text’s production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the treasurer of the Society documenting all covered expenses within twelve months of the date of the award. Grants awarded may be up to \$1,500.

Interested applicants should prepare:

1. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.

2. A copy of the article in question, or in the case of a book, one or two representative chapters.
3. A letter from the publisher or journal editor indicating acceptance of the publication and a request for a subvention from the author.
4. A detailed explanation of the expenses to which the grant would be applied. Where possible, documentation itemizing these expenses should be included.

Applicants may request funding up to \$1,500 although given the limited funds available and the desire to support as many deserving requests as possible, grants may be made at lower amounts. Applicants are particularly encouraged to seek out matching funding from their home institutions. Only one SMT subvention grant will be awarded to support a given publication.

Grants are awarded twice a year. The deadline for applications is a postmarked date of March 15 and October 15 of each year. Submissions will be evaluated so that the successful applications will be announced within three weeks after the deadlines. The evaluating subcommittee will be chaired by the SMT Vice President, William Caplin. The other members for 2002 include Martha Hyde, Cynthia Folio, and Richard Bass of the Publications Committee, and Carol Baron of the Society's Executive Board. Applications for the spring round should be sent in five copies to: Professor William Caplin, Faculty of Music, McGill University, 555 Sherbrooke Street West, Montreal, Quebec H3A 1E3. Any questions may be directed to the vice president at the address given above, or by e-mail to: <caplin@music.mcgill.ca>.

Actions of the Executive Board

The SMT Executive Board approved the following motions during its meetings in Philadelphia:

1. that the Vice President host an annual meeting for a representative of each standing committee and interest group to come together to share information, foster communication, and make future plans. The future and current local arrangements chairs and the future program chair shall also attend;
2. that \$2000 be allocated for publication subvention grants for fiscal year 2002;
3. that the contract letter with Victoria Long as Executive Director of SMT be approved;
4. that the minutes of the Executive Board meeting of the 2000 Toronto meeting be approved;
5. that the minutes of the business meeting of the 2000 Toronto conference be approved;
6. that the Treasurer's Report be approved;
7. that \$2000 be allocated for fiscal year 2002 to assist minority students and faculty with expenses related to attending the SMT meeting;
8. that \$1000 be allocated to renew SMT's membership in the American Council of Learned Societies, that \$500 be allocated to renew SMT's membership in the National Humanities Alliance, and that \$1000 be allocated as the Society's contribution to RILM;
9. that Thomas Christensen be appointed chair of SMT's Fundraising Campaign;
10. that an ad-hoc committee for website redesign consist of Lawrence Zbikowski, William Caplin, Elizabeth West Marvin, and Aleck Brinkman;
11. that \$500 be allocated to fund the implementation of a database for use with the SMT online directory;
12. that up to \$1000 be allocated to purchase additional hard disk space on the Boethius server.

Gretchen Horlacher, Secretary

From the Committee of the Status of Women

The CSW would like to acknowledge the important contributions of four departing members: Steven Bruns, Joseph Dubiel, Marianne Kielian-Gilbert, and Elizabeth Sayrs, all of whose contributions will be sorely missed. In particular, the committee wishes to celebrate the work done by outgoing chair Elizabeth Sayrs, who was the force behind our list of illegal interview questions, and who helped refine the committee's mission and promote diversity of approaches in our activities, including the open call for papers that has been so successful in our paper sessions. The new CSW chair will be Janna Saslaw.

This year our special session was entitled "Women Composers: A Forum for Work on Analysis and Teaching." The papers, by Per F. Broman, Daniel Zimmerman, Melinda Boyd, Sandy Schaefer, and Laurel Parsons, dealt with a fascinating array of works by Karin Rehnqvist, Joni Mitchell, Ingeborg von Bronsart, Marge Hyams, and Elizabeth Luytens. Our session in Columbus next year will be in conjunction with the Jazz Interest Group. The session topic is "Women in Jazz: Roles and Voices," and a call for papers was issued in November with a January 1, 2002 deadline.

Other activities of the CSW this year include the mentoring and conference guides programs, which, while created by our committee, will soon be directed by the Professional Development Committee. The CSW would like to stress the fact that the mentoring program should be used not only by those with a particular career goal, but also by those who wish to foster a climate of support and camaraderie between mentors and mentees. Other ongoing CSW activities include the website, with its syllabi for courses on women and music, bibliography, illegal interview questions, and guidelines for non-sexist language. We are proud to say that the latter have been adopted by the Society For Ethnomusicology.

Online Newsletter

The SMT Newsletter is available online. Archive editions begin with Volume 19 (1996). Follow the Newsletter link on the SMT homepage (see p.13 for the URL address).

Contacting the Society

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SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, and Changes in Fund Balance 10/31/00-10/30/01

Revenues:

Income from UCPress*	\$18,197.04
Proceeds from 2000 Conference	8,346.49
Interest income	<u>2,977.89</u>
	\$29,521.42

Expenditures:

Grants, Awards, and Donations	\$3,850.00
Newsletter	5,255.15
2000 Conference	375.38
2001 Conference	6,484.07
Secretary	1,216.66
NHA membership	500.00
Online directory	1,320.00
<i>Music Theory Online</i>	1,337.37
Filing fee	<u>50.00</u>
	\$20,388.63

Summary:

Total revenues	\$29,521.42
Total expenditures	<u>20,388.63</u>
Revenues minus expenditures	\$9,132.79

*UCPress transactions:

Total income	\$69,810.96
Production costs	-24,981.12
Promotion and membership services	-5,689.51
Press fee	<u>-20,943.29</u>
Balance to SMT	\$18,197.04

TOTAL ASSETS

\$72,580.48

The full fiscal report for the Society, 2000-2001, is available from Candace Brower and was distributed at the business meeting in Philadelphia.

SMT Membership Reminder: It's Time to Renew

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to *Music Theory Spectrum*, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94720-1223.

You may also renew your membership electronically through the "membership" section of the SMT homepage; <<http://smt.ucsb.edu/smt-list/homepage/membership.html>> or directly at <<http://smt.ucsb.edu/smt-list/homepage/joining-smt.html>>.

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

Reminder

The University of California Press handles SMT's membership list. You should have received a reminder from the UC Press in December to renew your subscription to Music Theory Spectrum. When you renew your subscription, you are renewing your membership in SMT automatically.

Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to your move. To complete an online address change go to <<http://www.ucpress.edu/journals/mts/>>. Send address changes via the Internet to <jjchad@ucpress.ucop.edu>. General customer service inquiries should be sent to <journals@ucop.edu> and claims for missing should be sent to <<http://www.ucpress.edu/journals/mts/>>.

Shortly after the SMT conference, the CSW created a new list-serve, CSW-affiliates list, in order to foster a sense of community among those concerned about issues related to the mission of the CSW and, in particular, to support women at institutions where they feel isolated. Those interested in joining this list should contact Leigh VanHandel at <leigh@ccrma.stanford.edu> or at <owner-cswaffiliates@lists.stanford.edu>.

Report of the Publications Committee

The publications of the Society continue to thrive. Daniel Harrison has completed the first year of his three-year term as Editor of *Music Theory Spectrum*; a modest rise in number of submissions and a considerable drop in number of acceptances has returned the journal to its customary range of selectivity (20–25%). Owing to a recent influx of high-quality submissions on Klumpenhouwer Networks, *Spectrum's* first special-topic issue in seventeen years will be devoted to this topic (Vol. 24, No. 2, Fall 2002). Progress continues on previously announced design changes for *Spectrum*, with rollout expected in the first issue of the journal's jubilee year, Volume 25 (2003). The online version of *Spectrum* is now a reality: libraries have begun to receive it as part of their subscription, and soon it will be provided to individual SMT members as well. We are happy to report as well on a smooth transition at the Reviews desk, as Brian Hyer has taken over from Severine Neff.

Under the able editorship of Eric Isaacson, six issues of *Music Theory Online* were published in 2001. The number of submissions, up dramatically in 2000, sustained this higher level during the past year, suggesting that the idea of online publication is catching on among the SMT membership. This changing attitude is also evident from the increasing use made of Web-based technologies in recent *MTO* articles, features which have contributed to the development of a profile for this journal that is, as one would hope, distinctly different from that of print journals. The year 2001 was to mark the conclusion of Eric's editorship; he has kindly agreed to stay an additional year as co-editor with Tim Koozin, in order to effect a smooth transition. The Publications Committee thanks him for his exemplary service in this position, and welcomes Tim to the editorship. We also take this opportunity to welcome the new Reviews Editor, Jack Boss.

Now in her second term as Editor, Mary Arlin continues to do a great job of getting the Newsletter out on time and under budget, packed as always with up-to-date and accurate information. She also continues to be grateful to the membership for their conscientiousness in informing her of any and all events they might be planning that would be of interest to the Society at large, so that timely notice of them may appear in these pages.

—Jonathan Bernard, Chair

Membership Committee

The Membership Committee is charged by SMT to monitor growth in membership and to explore ways of increasing membership. During 2001 the society grew by 5%, continuing an upward trend from the previous three years. Particularly encouraging is an increase in renewal rates for all categories of membership, where individuals are maintaining their membership in SMT for two years or more. At the Business Meeting in Philadelphia, committee chair Joseph Kraus shared the results of the first demographic survey of SMT, implemented by a questionnaire given to all new and returning members. With a 66% response rate, these results should prove quite useful as an indicator of the make-up of the society at present and where we need to go from here. The Membership Committee also advised the Executive Board on possible fundraising initiatives for the celebration of SMT's twenty-fifth anniversary, to be observed next year in Columbus.

The Committee has finished a revision of the membership brochure for the 2002 direct mail campaign, and it is investigating ways to increase library subscriptions overseas. Planned strategies include exchange advertising with European music journals, and a promotion offering sample issues to those libraries that currently subscribe to *Journal of Music Theory* but not to *Spectrum*. Other plans to bolster membership involve an increase in financial support for students attending the national conference for the first time, the addition of the AMS to the prospecting list for new members, and an increased web presence for SMT and *Spectrum/MTO*. The members of the committee are Joseph Kraus (chair), Jane Clendinning (Professional Development), Janna Saslaw (Committee on the Status of Women), Nancy Rao (Diversity), Gretchen Horlacher (SMT Secretary), and Peter Kaminsky (Executive Board Member).

From the Committee on Diversity

The SMT Committee on Diversity continues its work on a number of projects to fulfill its mission to promote diversity—of ethnicity, culture, values, and perspectives—within the Society and across related disciplines. Each year in the fall, we offer travel grants to minority students and junior faculty to defray the cost of attending the national SMT conference. For the Philadelphia 2001 meeting, the grants were awarded to: So-Yung Ahn (SUNY–Buffalo, Ph.D. candidate, theory); Akisugu Kawamoto (University of North Carolina–Chapel Hill, Ph.D. candidate, theory); Min-Jung Koh (Indiana University, M.A. candidate, theory); Barbara Bleij (Conservatory of Amsterdam, theory instructor); Irina Priore (University of Iowa, Ph.D. candidate, theory); and Cecilia Lo (University of Wisconsin–Madison, M.A. candidate, theory).

In Philadelphia, we hosted a Special Session entitled "Expanding the Canon V: Musical Symbolism Across Cultures"; the panelists explored different methodological angles from which to couch the concept and implications of symbolism in music-theoretical and/or cultural and intercultural contexts. This session featured presentations by Steven Bruns (University of Colorado–Boulder), Siglind Bruhn (University of Michigan), Nancy Rao (Rutgers University), and Deborah Wong (University of California–Riverside); Robert Hatten (Indiana University) served as our respondent. All abstracts and bibliography for our special sessions (1996–2000) are available at our committee website: <<http://smt.ucsb.edu/smt-list/smthome.html>>.

For Columbus 2002, we plan to meet with the AMS Cultural Diversity Committee to collaborate on future activities; to continue to team up with CSW and PDC to work on issues of mentoring, inequities, and other concerns relevant to the members of our Society. Beginning 2002, the committee will be chaired by Nancy Rao (Rutgers University) and will welcome two new members: John Rahn (University of Washington) and Matthew Stull (Oberlin Conservatory). Remaining members include: Yayoi Uno Everett (Emory University), JoAnn Koh (Mount Vernon Nazarene College), Stephen Lindeman (Brigham Young University), Jocelyn Neal (University of North Carolina–Chapel Hill), Steven Nuss (Colby College), and Martin Scherzinger (Eastman School of Music). The committee extends our deepest gratitude to the outgoing member, David Lewin (Harvard University), for his contributions to the committee in the past three years.

From the Committee on Networking Operations

Retiring Members. SMT is grateful to two members of the Networking Committee (NC) who are cycling off the committee: Philip Baczewski, who has been a member of the NC since its inception in 1994, and John Schaffer, who joined the committee about a year later. Both have made major contributions in time and energy to SMT. Many thanks to Phil and John for their tireless work.

New members. We are pleased to appoint Panayotis Mavromatis as a new member of the NC. Panos helped us to develop programs for online elections, and we hired him to implement the online directory for the Society. His contributions have been considerable; his programming expertise and extensive knowledge of relevant disciplines will be a continuing benefit to both the NC and the Society. Likewise, we welcome with great pleasure our new co-editor of *MTO*, Tim Koozin. Tim will serve as co-editor for one year with Eric Isaacson, then begin his term of office as editor the following year. Our thanks to for Tim assuming this important position.

Online Directory. The online directory had a good start last spring, but we experienced a setback due to a hardware failure on the computer system on which it was implemented. Panos Mavromatis and Lee Rothfarb (our system administrator) have installed the database on our own server (Boethius). Although we experienced some loss of data, we have been able to restore most of the information. We are working with the new SMT Executive Director, Victoria Long, and the University of California Press to improve communication, and to find ways to keep our databases in sync. Please watch for an e-mail and smt-list announcement requesting you to check and update your entries. Remember that to login to the directory, you will need your SMT subscription number (as password). We are developing a system which will enable you to retrieve this information via e-mail from the directory login page.

Online Elections. For the second year, we implemented online elections for SMT, building on the software system that we developed last year. Online votes outnumbered mail-in ballots (the traditional method) this year. We are working on ways to improve the online voting system, particularly in facilitating tabulation and verification of the ballots.

Online Program, Abstracts, and Newsletter. During the past year, we made a transition from html to Adobe PDF format for the online SMT conference program, abstracts, and the SMT Newsletter. I did the linked version of the online 2001 program and abstracts from a PageMaker file of the program book provided by Cristle Judd, local arrangements chair. I added the author index and links from the table of contents to the program, from the program to the abstracts, and from the author index to the abstracts. Ultimately this was less work, more

efficient, more attractive, and just as effective as the old html format. The author index was also used in the printed program, so we all benefitted. The PDF format made it possible to get the program and abstracts online by late July—much earlier than in previous years.

Working with Josh Mailman, Online Newsletter Assistant, we have implemented recent editions of the SMT Newsletter in PDF format. The principle advantages are twofold: (1) the online newsletter is identical in format to the printed version, and (2) the time required to prepare the PDF version is a fraction of that required to reformat the newsletter in html. During the coming months, we will add links and "articles" so that the PDF version will be as easy to navigate as the html version.

SMT Website. The NC will be working with the ad hoc committee for website design to redesign and implement a new version of the SMT website. Our aim is to keep the functionality and content of the website, while improving the visual design and navigation. We hope you will be pleased with the final result.

The Committee on Networking Operations encourages all SMT members to access the internet via e-mail and the World Wide Web. These tools will help you to take full advantage of the services offered by the Society. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations <aleck@temple.edu>, or contact individual members of the committee through the SMT Networking Committee Members link of the SMT homepage.

-Aleck Brinkman

From the Committee on Professional Development

This year the Professional Development Committee has worked on several new initiatives directed toward welcoming graduate students and other new members to the Society and to the profession of music theory. One of the initiatives was to start a new SMT-sponsored listserv specifically for graduate students in music theory and first-year faculty members. This list is intended to provide a "safe" forum for the new professionals to discuss issues relevant to graduate study, the job application process, and other professional development concerns, without the questions and comments going out to the whole music theory community as they would on smt-list. Ted Latham worked this fall with Lee Rothfarb to get the list set up through Boethius, and the new list was announced to the music theory community through a posting to smt-list. Ted Latham reported that, as of the fall conference, the pdc-list had over 130 members, all graduate students or first-year professors, and that list talk was going well. Ted will be continuing to serve as editor for this list during 2001–2002, and our student committee members, Todd Waldman and Elizabeth Crafton Bowers, will be assisting with this project. If questions come in requiring expertise outside the list membership, the list editor will forward the posted question (without the identification of who sent it to the list) either to PDC members, other officers, or chairs of SMT committees who may be in the best position to answer the question, and then the answer will be routed back to the list. To subscribe, send a message to <listproc@boethius.music.ucsb.edu> with the following line in the body of the message: subscribe cpd-list (FirstName) (LastName).

The Professional Development Committee sponsored a special session "Presenting a Paper" on Thursday night of the national conference. This session featured a panel made up of former SMT Program Committee Chairs, who addressed topics relevant to the paper proposal/presentation process, and demonstrated the process of paper selection through a "mock program committee" segment. The papers and handouts from each speaker are available on the PDC website (accessible through the SMT website). The committee thanks each of the former SMT Program Committee Chairs who participated in this session—Brian Alegant, Richard Cohn, Richard Kaplan, Severine Neff, Jay Rahn, Janet Schmalfeldt, and William Caplin (who also served as the "mock program committee" chair)—and the anonymous proposal authors who allowed their work to be subjected to public scrutiny in the "mock program committee" segment of the session.

The Friday morning breakfast "reception" for the graduate students attending the conference in Philadelphia was a smashing success—over 70 graduate students were in attendance at one time or another during the event, which bodes well for the future of our Society and

profession. The purpose of the breakfast is for graduate students to be able to meet each other in an informal, collegial atmosphere, and for them to establish working contacts with graduate students from other institutions. The Professional Development Committee organizes this event, which is sponsored by the Society. We are planning a similar event for next year's conference.

The Professional Development Committee has now assumed primary responsibility for the Society for Music Theory Mentoring and "Conference Guides" Programs. While neither of these programs is a new initiative, the primary responsibility for these programs has moved from the Committee for the Status of Women, which started both programs, to the purview of the Professional Development Committee, reflecting a sense that the mentoring and conference guides programs properly fall within the charge of the PDC to serve all members of the Society by promoting activities that foster professional development. Patrick McCreless will be coordinating the mentoring program, with assistance from other members of the PDC, and support, as needed, from the CSW and the Committee on Diversity.

Other activities this year include continuation of previous initiatives, such as the maintenance of the PDC's website by Ciro Scotto and the Grants and Fellowships listing by Claire Boge. The Professional Development Committee thanks Claire Boge, who finished her term on the committee this fall, for her work on this committee and for her service to the Society for Music Theory in making available listings of scholarships and grants relevant to music theorists. When she began collecting grant and fellowship information for SMT (as Newsletter editor), most of the calls for applications were only available in paper format, requiring correspondence with a myriad of grant and fellowship agencies; now the most recent information is available online. Claire has graciously offered to assist the PDC webmaster, Ciro Scotto, in setting up a page of links to those sites she has been monitoring, which will allow the PDC to provide an updated listing on our web site of opportunities for funding. In looking toward the work to be done this year, we welcome our new PDC committee members: Steve Bruns (University of Colorado-Boulder), John Cuciurean (Florida International University), and Bob Zierolf (Cincinnati College-Conservatory of Music).

—Jane Piper Clendinning

Popular Music Interest Group

The Popular Music Interest Group (SMT-pop) presented its third panel at the SMT national meeting in Philadelphia: "From Rags to Radiohead: Analyzing 20th-century Popular Music." Papers were given by Peter Silberman, David Carson Berry, John Brackett, Rebecca Leydon, and Marianne Tatom; Dan Harrison moderated the

discussion. We were proud to highlight the work of several graduate students in this panel. The session was attended by more than 60 people, more than half of whom stayed to hear all five presentations in spite of the late hour.

At our business meeting, much of our discussion centered on our plans for a website dedicated to the analysis of popular music as music. The site is projected to include a glossary of terms, a bibliography of music-analytic books and articles on popular music, reviews of such publications, and links to related sites. In December, we conducted an election online, and Tim Hughes was elected to serve as the new chair. His extensive web-authoring skills, honed during his tenure on the staff of the Experience Music Project Museum in Seattle, will be particularly suited to the task of overseeing the website's development. Anyone who is interested in either contributing material or serving as an area editor is invited to contact Tim <thughes@u.washington.edu>.

Anyone interested in the analysis and theory of popular music is invited to subscribe to SMT-pop's electronic discussion list (popanalysis). Last fall, discussion topics included the musical influences that shaped Kurt Cobain's "Smells like teen spirit"; the practice of reinvigorating a strophic song by shifting the key upward one or more times, usually by a half-step (a.k.a. the "pump-up" or "truck driver's modulation"); and the use of displacement

2001 SMT Program Committee Report

The Program Committee met in March of 2001 to select presentations for the Philadelphia meeting. The committee consisted of Poundie Burstein, Thomas Christensen (*ex officio*), Laura Dobos (2002 Program Chair), Sarah Fuller, Christopher Hasty (2001 Program Chair), Martha Hyde, and Brian Hyer. A total of 169 proposals were submitted; of these, 157 were for individual papers, 11 were for sessions, and one for a poster presentation. By scheduling three concurrent daytime sessions, the committee was able to select 52 individual papers for presentation. Of the 11 session proposals, 9 were selected (3 from SMT standing committees and 4 from SMT interest groups), though one of these was presented as a "demonstration," as were two of the accepted paper proposals. The single poster session was accepted and paired with the three demonstrations. Information concerning the types of proposals that were accepted is shown below.

Accepted proposals (because of substantial overlaps between periods/genres and approaches/topics some presentations are counted twice):

	Accepted	Proposed
A. Periods/Genres:		
Euro-American concert music:		
contemporary (post-1980)	14	26
20th-century (pre-1980)	8	22
19th-century	6	25
18th-century	2	8
pre-18th-century	1	6
jazz	4	6
pop/rock	1	11
non-Euro-American	0	0
B. Approaches/Topics:		
critical/cultural	5	8
feminist/gender	2	2
historical	5	11
mathematical	8	16
miscellaneous	1	6
pedagogical	3	10
philosophical/aesthetic	3	7
psychological	2	5
rhythmic	6	13
Schenkerian	4	6
semiotic	3	6
set-class/12-tone	3	7

Below is a tabulation by gender of individuals who submitted proposals. These figures are estimates only, based on given names. Multiple proposals from a single person are counted only once; all presenters are counted for session proposals.

	female	male	totals
rejected	20 (22%)	70	90
accepted	34 (32%)	73	107
totals (proposed)	54 (27%)	143	197

syncopation as an expressive device in popular music. To peruse recent discussions or to subscribe to the list, point your browser to the URL <<http://listserv.unc.edu/cgi-bin/lyris.pl?enter=pop-analysis>>. In the middle of the page, there is a section marked, "If you are not a member of 'pop-analysis', please choose." This is followed by buttons for two options: "1. join pop-analysis," and "2. visit pop-analysis without joining."

SMT Jazz Theory and Analysis

At the SMT 2001 national convention in Philadelphia, the Special Interest Group in Jazz (SMT-Jz) presented its fifth consecutive special session, this time in partnership with the SMT Special Interest Group in Music Theory Pedagogy. The session, "Jazz Theory Pedagogy," was held on Thursday, November 8, 8:00 PM, in the Music Building Annex of the University of Pennsylvania. Papers were read by Barbara Bleij ("Functional Context and Voice Leading in Teaching Jazz Theory"), Richard Hermann ("Modified Species Counterpoint as a Framework for Tonal Jazz Improvisation"), J. Kent Williams ("The Octatonic Scale: A Comparison of Jazz and Classical Approaches"), William Bauer ("Localized Time Structures and the Expanded Moment: A Pedagogy for Rhythmic and Timbral Analysis of Jazz"), and Henry Martin and Robert Wason (joint presentation: "Constructing a Post-Modern-Jazz Pedagogy"). SMT-Jz would like to thank Joel Phillips, who moderated the discussion and prepared the group proposal to the SMT, and Steve Block and Keith Waters, who were the other members of the adjudicating subcommittee. In addition, SMT-Jz thanks Cynthia Folio, who organized the Fourth Annual SMT-Jz Jam Session from 8–11 PM, Friday, November 9, at Penn. The jam session has become a wonderful tradition.

SMT-Jz met for their annual business meeting on Friday, November 9, to plan future activities. The group decided last year in Toronto that at the 2002 joint SMT/AMS convention in Columbus, Ohio, SMT-Jz would invite the SMT Committee on the Status of Women (CSW) to collaborate on a joint special session. CSW agreed; the details were finalized in Philadelphia. A Call for Proposals was issued this past November over the SMT, SMT-Jz, CSW, and AMS listserve for the special session: "Women in Jazz: Roles and Voices," with a deadline of January 1, 2002. The subcommittee members adjudicating proposals are Janna Saslaw (CSW, SMT-Jz), Steve Block (SMT-Jz), Teresa Davidian (CSW), David Marcus (SMT-Jz), and Leigh VanHandel (CSW). SMT-Jz would like to thank Janna Saslaw, current chair of CSW, and Elizabeth Sayers, former CSW chair, for helping facilitate this joint project.

For the 2003 SMT (solo) convention in Madison, Wisconsin, the SMT-Jz topic will be "Dissonance and Consonance." With the topic determined well in advance, there is plenty of opportunity for members to prepare proposals and papers to address this critical issue in jazz theory. For the 2004 joint SMT/AMS convention in Seattle, SMT-Jz decided to invite the SMT Special Interest Group in Popular Music to collaborate on an analysis symposium involving jazz-rock, jazz-funk fusion.

Henry Martin will continue the organizational work of SMT-Jz. Potential members should contact him either at <martinh@andromeda.rutgers.edu> or at the Department of Visual and Performing Arts, Rutgers University–Newark, Bradley Hall, Newark, NJ 07102; telephone (973) 353-5119, ext. 49 or (212) 595-4681. Anyone wishing to be added to the SMT-Jz listserve should send an e-mail to Steve Larson <steve@darkwing.uoregon.edu>.

SMT/AMS Columbus, October 30–November 3, 2002

October 30 to November 3 are the dates for the AMS-SMT Columbus 2002 Meeting. Columbus is the home of Ohio State University, Capital University, and Otterbein College. The conference hotel will be the Hyatt Regency, a component of the recently completed Greater Columbus Convention Center. Accommodations will also be available at the nearby Crowne Plaza Hotel. These facilities are adjacent to the lively Arena District.

On October 31 the faculty and students of the OSU School of Music will present an all-Stravinsky concert followed by a reception for the

members of the societies. There will also be opportunities to attend concerts by the Columbus Symphony Orchestra during the weekend. On November 2, the society will hold a banquet to celebrate the 25th Anniversary of the founding of SMT.

UPCOMING CONFERENCES AND SYMPOSIA

Symposium of World Musics

(Conference, March 6–8, 2002)

The Symposium of World Musics provides exciting opportunities for scholars, performers, and students of the world's indigenous musics to share research, performances, and discussion over the course of three days. The symposium will include individual and panel presentations, lecture-demonstrations, and daytime and evening performances of indigenous musics and related genres (dance, theater, video) on the campus of Texas Tech University, in Lubbock, Texas. Evening concerts featuring notable artists will be open to the community at large. For additional information, contact: Dr. Stuart Hinds, Symposium of World Musics Committee, School of Music, Texas Tech University, Box 42033, Lubbock, TX 79409; telephone: (806) 742-2270; e-mail: <shinds@ttacs.ttu.edu>; website: <<http://webpages.acs.ttu.edu/shinds>>

First International Villa-Lobos Conference

(Conference, April 10–13, 2002)

This first international conference on the work and life of Brazilian composer Heitor Villa-Lobos is intended to provide researchers, musicians, and all others interested in the composer a space for discussing their contributions to the study of his legacy. Participants will come into contact with the most recent scholarship on Villa-Lobos and will have the opportunity to discuss their own work with the world's leading researchers on the subject. The intention of the conference is to establish a ground for future efficient communication among the Villa-Lobos community and to develop shared projects with partners from around the globe. We warmly welcome perspectives on new topics related to Villa-Lobos's life and music, and we also encourage discussions about well-known issues in Villa-Lobos research. We expect the ensemble of contributions to aid in better comprehension of both far-ranging aspects of Villa-Lobos as well as specific and central issues in the study of the composer. This landmark conference will be highly effective in helping us to better enjoy and appreciate the music of one of the most important composers of the twentieth century.

The conference will be held in Paris, where Villa-Lobos lived during the 1920s. While symbolic as regards the composer's life and work, this city is also the ideal location for the international community of researchers interested in Villa-Lobos to gather. The conference

SMT Nominations

SMT offices open for the 2002 election include President-elect, Treasurer, and two members of the Executive Board. SMT members who would like to submit nominations for President-elect or Executive Board Members should contact Marie Rolf, chair, SMT Nominating Committee, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; <rolf2@theory.esm.rochester.edu>. According to the SMT bylaws, nominations for Treasurer are made to the SMT Executive Board; suggested nominees for this office should be directed to Elizabeth West Marvin, SMT President, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; <bmmarvin@esm.rochester.edu>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

Future SMT Meetings

2002	Oct. 31–Nov. 4	Columbus, Ohio (joint meeting with AMS)
2003	November 5–9	Madison, WI. (solo meeting)
2004	November 10–14	Seattle, WA (joint meeting with AMS)

will take place in the heart of Paris at the Institut Culturel Finlandais, 60, rue des Ecoles, 75005 Paris. For more information, visit <<http://www.music.helsinki.fi/villa-lobos-2002/>>, or contact either Luiz Fernando Lima <lilima@elo.helsinki.fi> or Eero Tarasti <eero.tarasti@helsinki.fi>.

Wellesley Symposium on Beethoven's Op. 70 Piano Trios

(Symposium, April 17, 2002)

A symposium entitled "Summoning the Ghosts: Beethoven's Op. 70 Piano Trios in Cultural Context" will be held at Wellesley College, Jewett Auditorium, in Wellesley, Massachusetts, on Sunday, April 14, 2002, 3:30–5:30 p.m. The symposium has been organized by the Triple Helix Piano Trio, Wellesley College Ensemble-in-Residence—with members Lois Shapiro, piano, Bayla Keyes, violin, and Rhonda Rider, cello—as part of a two-year Beethoven Festival, "Beethoven and His Vibrant Legacy." The third and final concert in the group's performance of the entire cycle of Beethoven piano trios will be presented on the evening of the symposium, at 7:30 p.m. Moderated by Janet Schmalfeldt (Tufts University), the symposium will feature papers by John Daverio (Boston University), Lawrence Kramer (Fordham University), and Sanna Pederson (University of Oklahoma). Both the symposium and the concert are free and open to the public. For further information, call (781) 283-2028.

Pelléas et Mélisande: A Centenary

(Conference, May 6–7, 2002)

The creation of Debussy's opera, on April 30, 1902, is considered a remarkable event in the history of lyrical theatre. One hundred years later, it is time to investigate its posterity, to throw a new light on its theoretical conceptions, to define the rank and place it occupies in the lyrical repertory and in the minds of today's musicians. To celebrate the centenary of its creation at the Opéra-Comique in Paris, the conference will be held on May 6–7, 2002. Papers will deal either with specific features of this opera (sources, reception, musical composition, or libretto) or with its influence(s) on twentieth-century composers. For more information, contact Mrs. Sylvie Douche, Université de Paris IV, Paris-Sorbonne, UFR de Musique et Musicologie, 1 rue Victor Cousin, 75230 Paris cédex 05, France.

Olivier Messiaen

(Conference, June 20–23, 2002)

The University of Sheffield is hosting a conference on Olivier Messiaen to commemorate the tenth anniversary of the composer's death. Participants will include: Julian Anderson, Allen Forte, Madeleine Forte, Peter Hill, and Betsy Jolas. In addition to papers and round table discussions, there will also be two concerts of music by Messiaen, including *Visions de l'Amen*, *La fauvette des jardins*, and some rarely heard works. The program will be announced by January 31, 2002 and advertised on the conference website: <<http://www.shef.ac.uk/~mus/staff/cd/Messiaen/Messiaen1.html>>.

Twelfth International Conference on Nineteenth-Century Music

(Conference, July 4–7, 2002)

The Twelfth Biennial International Conference on Nineteenth-Century Music will be held at the University of Leeds (Bretton Hall Campus) from Thursday, July 4 to Sunday, July 7, 2002. Complete information about accommodations, registration, and program can be found on their website: <<http://www.personal.leeds.ac.uk/~musmf/19conf/>>.

Interpreting Berlioz: Music 1803–2003

(Conference, November 15–17, 2002)

Royal Holloway, University of London and the Royal College of Music, London, under the aegis of the Comité International Hector Berlioz, will present a conference on Interpreting Berlioz. The conference will have two themes: "Berlioz and His Age: His Music and Musical Society of His Time," and "Berlioz in Performance: His Music and Its Performance Today." A number of papers, musical performances, workshops, and other presentations will be given in association with the conference; and a small exhibition will be held. The program will be announced by February 28, 2002 and advertised on the websites of Royal Holloway <<http://www.rhul.ac.uk/>>, the Royal College of Music <<http://www.rcm.ac.uk/>>, the Berlioz 2003 Committee <<http://www.hberlioz.com/BerliozCelebrations.html>>, and the Berlioz Society <<http://www.hberlioz.com/>>.

Webern 2002

(Symposium, September 15–17, 2002)

A brief look at relevant literature and musical practices connected with Webern indicates the vast difference of perceptions and ideas about the culture(s), the person, and his music. The Symposium Webern 2002, which takes place in Mittersill, Salzburg simultaneously with the 7th Composers' Forum "Einklang 2002," is being devoted to a survey of those ideas and perceptions, and to the presentation and formation of innovative approaches that will identify the constituting phenomena of the conception matrix "Webern." Presentations and discussions of studies based on historical, analytical, and aesthetic aspects will be confronted with meta-discursive contributions that focus more on the development and changes of conceptions, especially those conditions that determined and influenced the understanding of Webern, his culture, and his music. Contributions from representatives of other cultural studies, as well as from musicians and composers, will also allow us to transcend the purely musicological status of the symposium. For more information, contact: Dominik Schweiger, Piaristengasse 32/9, A-1080 Wien, Austria; telephone: +43/1/4096075 or +43/699/11198231; e-mail: <dominik.schweiger@univie.ac.at>.

CALLS FOR PAPERS AND ARTICLES

Musicological Society of Australia

(Proposal deadline, March 1, 2002)

The Musicological Society of Australia will hold its twenty-fifth annual conference on October 2–6, 2002 in Newcastle, New South Wales, Australia. Themes for this conference include: "Performance as Research," "Music and Society," "Structure and Context," and "Music and Technology." Lecture-demonstrations as well as papers will be accepted. Plenary speakers include Suzanne Cusick, Roy Howat, and Rolf Gehlhaar. Submit abstracts of papers (20 minutes) and proposals for lecture-demonstrations (40 minutes) by e-mail to Rosalind Halton <murh@cc.newcastle.edu.au>. Website: <<http://www.msa.org.au>>.

The MidAmerican Center for Contemporary Music

(Proposal deadline, March 11, 2002)

The MidAmerican Center for Contemporary Music at Bowling Green State University is issuing a call for papers for its twenty-third Annual New Music & Art Festival on October 17–19, 2002, featuring guest composer Paul Lansky. Papers on any aspect of music since 1945 are welcomed. Applicants must submit a signed cover letter and four anonymous copies of either a 200-word abstract or a complete paper. Presentations will be limited to 20–25 minutes. The Center provides a small honorarium to assist presenters with travel expenses. Send abstracts or papers to the attention of William E. Lake, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio 43403-0290; telephone: (419) 372-0522; e-mail:

<wlake@bgnet.bgsu.edu>. Entries must be postmarked by March 11, 2002.

Mozart Society of America

(Proposal deadline, July 15, 2002)

The Mozart Society of America will hold its second biennial conference at Cornell University in Ithaca, NY, on March 28–30, 2003. “Mozart and the Keyboard” will be the conference theme, with presentations, performances, and exhibitions that focus on 18th-century keyboard instruments and issues of repertoire, idiom, style, and performance practice. Proposals for papers on these and other aspects of Mozart and the keyboard are invited. Please send a one-page abstract (plus proposer’s name and contact information) by July 15, 2002 to Kathryn L. Libin, Dept. of Music, Vassar College, Poughkeepsie NY 12604-0018; or to either <kalibin@vassar.edu> or <ksl@nic.com>.

International Brecht Society

(Proposal deadline: July 1, 2002)

The International Brecht Society announces its 11th interdisciplinary symposium. The symposium, which will be held in Berlin (Humboldt Universität) on June 26–29, 2003, will focus on “The Rise and Fall of the City of Mahagonny.” Scholars, artists, theater practitioners, and other interested individuals will join a forum to consider the insights and knowledge that “Mahagonny” offers us today: textually, artistically, historically, theoretically, and figuratively. Deadline for 250-word abstracts is July 1, 2002. For information contact: Marc Silberman, German Department, 818 Van Hise Hall, University of Wisconsin, Madison, WI 53706 (mdsilber@facstaff.wisc.edu); see the call for papers at: <<http://polyglot.lss.wisc.edu/german/brecht->

SUMMER DEVELOPMENT OPPORTUNITIES

CMS Summer Workshops

The College Music Society sponsors several opportunities for professional development. Its offerings in 2002 include two workshops of special interest to theorists, along with three others of broader scope. Some information on the workshops is provided below. For additional information, contact: The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://collegemusicsociety.org/>>; or visit the CMS professional development homepage at <<http://www.music.org/activities/ProfDev/profdevhome.html>>.

Fifth Annual Summer Music Technology Institute

(June 2–7, 2002) Illinois State University

This year the workshop will focus on curriculum management with WebCT and Blackboard; advanced web design and databases; basic DreamWeaver and sound/graphics; advanced video production and dvd; basic notation and sequencing. Instruction will consist of lecture and demonstration, followed by hands-on experiences in four Macintosh and Windows labs. Registration is available for “Internet Observers” to Real/Video broadcast of the lectures and web-based teaching materials. The faculty will include Henry Panion (University of Alabama–Birmingham), Sam Reese (University of Illinois), Peter Webster (Northwestern University), and David Williams (Illinois State University).

Sparking Aural Imagination III: Aural Theory for Music Makers

(June 16-21, 2002) University of Oklahoma

Sparking Aural Imagination III will focus on aural applications in all areas of lower division music theory courses with special emphasis on theory content for those students who may receive degrees in music but will move to jobs other than music teaching or performing after graduation. What do these students need to gain from a music theory class? Does the content differ for those students who will not “use” their music degrees professionally? What textbooks might be

recommended for various curricula emphases? How does the curriculum translate into aural/oral experiences? Presenters will explore these questions and others that will assist participants in becoming better teachers of music theory for both music “majors” and music “makers” outside the traditional music work fields. Faculty will include Jane Clendinning (Florida State University), James Faulconer (University of Oklahoma), Sally Bennett Faulconer (University of Oklahoma), Alice Lanning (University of Oklahoma), and Timothy Smith (Northern Arizona State University).

Vienna and Its Musical Traditions

(June 17–21, 2002) Schottenstift, Vienna

This week-long workshop will explore Vienna’s history and its musical traditions. Participants will live in the central city and experience the same cultural elements that attracted composers from the Middle Ages to Mozart, Mahler, and beyond. The workshop will include presentations on the history and musical traditions of Vienna by the workshop director, by two guest historians from the University of Vienna, by a guest psychology faculty member who will speak on Freud, and by workshop participants. The Workshop Director is Richard Benedum, who led a similar CMS workshop in 2000.

Musical Encounters: The American Southwest

(July 6-13, 2002) Ranchos de Taos, New Mexico

Musical Encounters: The American Southwest is a week-long event with morning lectures and work sessions on Native American, Hispanic, and Anglo cultures of New Mexico and afternoon and evening workshops, field trips, speakers, performers, and other enrichments. Music will be emphasized, but other elements of the three cultures which coexist and influence each other will be addressed.

Intensive Summer Residencies in World Music

(July 6-17, 2002) New England Conservatory, Boston

Session I: Musics of the African Diaspora: South Africa, Haiti, and the U.S. (July 6–11). An exploration of selected African and African-based musics in the Old and New Worlds.

Session II: Modal Composition and Improvisation in Arabic, Turkish, and Hindustani Music (July 12–17). A comparative immersion in the songs, instrumental music and improvisational forms created through the classical Arabic and Turkish modal and rhythmic systems, with their parallels in North Indian classical music.

The Music of Arnold Schoenberg’s Middle Period

(June 3–July 5, 2002)

Yale Summer Programs announces a special course, entitled “The Music of Arnold Schoenberg’s Middle Period: From Romanticism to Dodecaphony,” to be held in the Arnold Schoenberg House in Moedling, Austria from June 3–July 5, 2002. The instructor is Allen Forte, Yale Department of Music. This five-week college-credit course was offered for the first time in 2001, in collaboration with the Arnold Schoenberg Center, the major repository of the Schoenberg sketches and manuscripts, as well as other materials of signal importance to his creative life. Inexpensive student housing, arranged by the Center, is available in Moedling—16 minutes by fast train from Vienna—or in Vienna. During June, there will be several important Schoenberg events, including a performance of the Piano Concerto by pianist Mari Kodama, with Kent Nagano conducting the Vienna Symphony Orchestra. The modern facilities of the Arnold Schoenberg Center are available to the students, and the Center obtains concert tickets and provides other assistance. It is expected that this course, like its predecessor, will be a significant and worthwhile educational-cultural experience in what is historically one of the most important musical settings in Europe.

Application forms may be obtained by calling Yale Summer Programs at 203-432-2430 or by fax at 203-432-2434. Forms may also be downloaded from the YSP website: <www.yale.edu/summer>. For further information about the course content, contact Allen Forte: <allen.forte@yale.edu>.

Mannes Institute for Advanced Studies in Music Theory: Summer Institute on Schenkerian Theory and Analysis

(June 27–30, 2002)

The Mannes Institute for Advanced Studies in Music Theory is a scholarly organization dedicated to creative thinking through communal exploration. The Institute conducts annual summer programs of high-level participatory workshops for a select group of scholars. Members convene for intensive investigation of advanced theoretical and analytical issues in a working environment guided by a rotating faculty of experts. Each program draws upon different members of the academic musical community to stimulate discourse and inquiry among their peers in a particular area of study, and disseminate knowledge among other scholars distinguished in different areas of musical research.

Last year's 2001 Institute on "Historical Music Theory," chaired by Thomas Christensen of the University of Chicago, featured Ian Bent (Columbia University), Sarah Fuller (State University of New York–Stony Brook), Cristle Collins Judd (University of Pennsylvania), Joel Lester (Mannes College of Music), and Thomas Mathiesen (Indiana University). Next year's 2003 Institute on "Transformational Theory and Analysis" will be chaired by Richard Cohn of the University of Chicago, and will feature Henry Klumpenhauer (University of Alberta), Robert Morris (Eastman School of Music), John Roeder (University of British Columbia), Joseph Straus (City University of New York), and other leading scholars in this field, including its founder, David Lewin of Harvard University.

A diverse and distinguished international faculty of experts chaired by William Rothstein of the City University of New York will guide this summer's 2002 Institute on Schenkerian Theory and Analysis. Carl Schachter (Mannes College) will present three comprehensive analyses to the entire Institute. Members will participate selectively in one of three analytic workshops: "Schenkerian Paradigms and Their Extension" with Charles Burkhart (City University of New York), "Schenkerian Syntax: Variations on Three Themes" with William Rothstein, and "Analyses After Schenker: Reconsidering the Legacy" with Frank Samarotto (Indiana University), plus one of three conceptual study groups: "Schenkerian Theory as a Theory of Tonality" with Matthew Brown (Eastman School of Music), "Understanding the Schenker Project" with Nicholas Cook (University of Southampton), and "Lines of Interpretation" with Robert

Snarrenberg (Washington University). Hedi Siegel (Hunter College) and David Gagné (City University of New York) will moderate open panel discussions on "The State of the Discipline: Past, Present, and Future" and "Schenkerian Pedagogy at the Crossroads."

Due to the intense and interactive nature of the Institute, only a limited number of qualified scholars can participate. Prior knowledge of Schenkerian theory and analysis is desirable, but expertise is neither required nor discouraged. Members may have a broad range of backgrounds, supplemented by academic achievement and professional distinction in other areas of musical scholarship where appropriate. Doctoral status is generally preferred, favoring established and recognized scholars in accordance with the Institute's mission. All members, regardless of background, are expected to actively contribute to as well as benefit from the Institute's collective inquiry and investigation.

The Institute for Advanced Studies in Music Theory will convene from June 27–30, 2002 at Mannes College of Music in New York City. Housing, meals, reception, and banquet are provided. Further information about the Institute, its mission, this year's program, applicable policies, application criteria, and the electronic application form are located on the Institute's website at <www.mannes.edu/mannesinstitute>. The deadline for applications is March 1, 2002. Additional details may be posted on the SMT list. Direct substantive inquiries to Wayne Alpern, Director, at <mannesinstitute@aol.com>, and administrative inquiries to Jan Miyake, Administrative Coordinator, at <Jan.Miyake@world.oberlin.edu>.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

Canadian University Music Society

The Canadian University Music Society (CUMS) and the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) will hold their annual conference jointly from May 25–28 at the University of Toronto as part of the Congress of the Social Sciences and Humanities. The Board of the Humanities and Social Sciences Federation of Canada has chosen the following as major themes for the Congress: "Boundaries: Geographies"; "Boundaries: Genres"; "Boundaries: Gender." Graduate students whose papers are chosen for presentation in any session of the CUMS Conference may be eligible to compete for the George Proctor Prize for the best scholarly paper delivered by a Canadian research student. The conference program will be announced by February 25, 2002 and posted on the CUMS website <<http://www.cums-smuc.ca/>>. The officers of CUMS for 2001–03 are: Glen Carruthers (Brandon University), president; Susan Fast (McMaster University), vice-president; Friedemann Sallis (Université de Moncton), secretary; Edward Jurkowski (University of Lethbridge), treasurer.

A bilingual society, CUMS membership cuts across disciplinary boundaries, encompassing musicologists, theorists, composers, and performers. Membership, which costs only \$CND50 for regular members and \$CND25 for students, independent scholars, and retired persons, is open to all university-based scholars and musicians, regardless of nationality. For further information on membership in CUMS/SMUC, including details on past and future conferences and a membership application form, visit the CUMS website: <<http://www.cums-smuc.ca/>>.

Florida State University Theory Forum

The FSU Music Theory Society will hold its annual Forum on Saturday, March 2, 2002 at Florida State University in Tallahassee. The keynote speaker will be Walter Everett (University of Michigan). The program and directions to the forum are available at our website <<http://otto.cmr.fsu.edu/~theory/MTS/>>. For more information, contact Scott Baker, FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-2098 <sbaker831@hotmail.com>. The current officers for the Florida State University Music Theory Society are Robert Kelley, president; Danny Beard, vice-president;

SMT ONLINE ADDRESSES

- SMT homepage: <<http://smt.ucsb.edu/smt-list/smithome.html>>
- MTO homepage: <<http://smt.ucsb.edu/mto/mtohome.html>>
- SMT Help Desk: <<http://smt.ucsb.edu/help/smt-help.html>> or <help@smt.ucsb.edu>
- List managers:
 - <smt-editor@smt.ucsb.edu> (smt-list)
 - <talk-editor@smt.ucsb.edu> (mto-talk)
 - <mto-editor@smt.ucsb.edu> (mto editor)
- System Administrator: <sys-admin@smt.ucsb.edu>
- Other addresses: <addresses@smt.ucsb.edu>
- Online Directory: <<http://www.societymusictheory.org/onlinedir/Members/>>
- RILM (replacement for the SMT bibliographic database): <<http://rilm.cic.net>>

To subscribe to any SMT list services, send a message to <listproc@smt.ucsb.edu>.

– For the smt general discussion list, put "subscribe smt-list YourFirstName YourLastName" in the body of the message.

– For *Music Theory Online*, put "subscribe mto-list YourFirstName YourLastName" in the body of the message.

Juan Chattah, secretary; Beth Smith, treasurer; Scott Baker, forum program chair, and Jane Clendinning, faculty advisor.

Georgia Association of Music Theorists

The Georgia Association of Music Theorists is in transition. A steering committee of GAMUT members, including Stephanie Crumbley, David Marcus, Ted Mathews, Boyd Pomeroy, Yayoi Uno Everett, and Kristin Wendland, is devoting the current year to rethinking GAMUT's mission as an organization. In addition to supporting music theory research in our annual meeting and journal, we are considering a greater future emphasis on theory pedagogy with a two-pronged approach: first by strengthening college music theory teaching and learning among GAMUT members and their students, and second by reaching out to Georgia middle school and high school music teachers in hopes of helping them better prepare college-bound music students for success in first-year theory courses.

Proposed GAMUT activities for the current year include a music theory pedagogy workshop planned for Spring 2002 at Emory University in Atlanta (exact date TBA), a survey of music theory teaching in Georgia's pre-college music programs, and the drafting of a new mission statement for the organization. Contact person for the present GAMUT steering committee is David Marcus (Clark Atlanta University) <dmarcus@cau.edu>.

Volume 10 (2001) of the *GAMUT* Journal appeared late last spring. Contributors include Murray Dineen, Karen Fournier, Gregory Karl, and Linda Popovic. Back-issues of this volume and earlier volumes are available for \$10. *GAMUT* 11 will be a special issue devoted to music and movement. The editorial board welcomes article submissions on theoretical and analytical topics related to this theme, including music and dance, music and gesture, and kinetic energy in making music. Submission deadline is May 31, 2002. Contributors should submit four copies anonymously with an identifying cover letter and a short abstract of the article. Manuscripts should be double-spaced with 1-inch margins. Documentation must be complete. Musical examples, tables, and diagrams must be camera-ready. If accepted for publication, all materials must be provided in electronic formats as well as in hard copies. Copyright privileges, if required for publication, must be secured in advance. Please address all inquiries for subscriptions, manuscripts, proposals for reviews, or any other responses and communications to Kristin Wendland, *GAMUT* Editor, Department of Music, Emory University, 1804 North Decatur Road, Atlanta, GA 30322; <kwendla@emory.edu>.

Graduate Association of Music and Musicians at UT

GAMMA-UT, the Graduate Association of Music and Musicians at UT, announces its second annual conference, to be held on Saturday, February 23, 2002, at the University of Texas–Austin. Scholars from the areas of music theory, musicology, and ethnomusicology will meet to share their research. The conference program will close with a concert of new chamber music by graduate student composers. Information about the meeting can be found at the GAMMA-UT website: <<http://gammaut.music.utexas.edu/>>

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association's Twelfth Biennial Music Theory Symposium will be held February 8–9, 2002, on the Bloomington campus of Indiana University. The keynote speaker for this year's conference is Dr. Jonathan Kramer, professor of music theory and composition at Columbia University. He will be presenting a paper entitled "Further Thoughts on Meter and Hypermeter." The keynote address is free to the public, and registration for the symposium is not needed for attendance at only the keynote address.

The IUGTA officers for 2001-02 are: Stan Kleppinger <skleppin@indiana.edu>, president; Rusty Jones <meejones@indiana.edu>, vice president and treasurer; Paul Robbins <parobbin@indiana.edu>, secretary. The IUGTA website can be accessed at <<http://theory.music.indiana.edu/gta>>.

Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium (MGMC) will hold its Sixth Annual Meeting at the University of Wisconsin on February 22–23, 2002. The meeting will include a concert of new music and paper sessions in all fields of music, including music theory, musicology, and ethnomusicology. The keynote speaker will be Suzannah Clark (Merton College, Oxford), coeditor of *Music Theory and the Natural World*. Anna Nekola (University of Wisconsin) is the local arrangements chair, Scott Gendel (University of Wisconsin) is the concert coordinator; Gurminder Kuar Bhogal and Julie McQuinn are the University of Chicago and Northwestern University liaisons, respectively.

MGMC welcomes participants from all geographic areas and anticipates another year of excellent graduate compositions and paper presentations. MGMC annual meetings are organized by graduate students from the University of Wisconsin–Madison, the University of Chicago, and Northwestern University. Further information is available from the program chair: Jill T. Brasky, MGMC Program Chair, University of Wisconsin School of Music, 4534 Mosse Humanities Building, Madison, WI 53706; <jtbrasky@students.wisc.edu>

Music Theory Midwest

Music Theory Midwest will hold its thirteenth annual meeting May 17–18, 2002 at the University of Minnesota. Alexandra Pierce (University of Redlands) will be the keynote speaker, and we look forward to an array of papers on music theory's traditional and newer topics, composers John Cage and Olivier Messiaen on the tenth anniversary of their deaths, and interdisciplinary papers covering a multitude of potential combinations. Eleanor Trawick (Ball State University) is serving as Program Chair, with committee members Marion Guck (University of Michigan), Shersten Johnson (University of Wisconsin), Frank Samarotto (Indiana University), and Robert Hatten (Indiana University). Local Arrangements are being organized by Michael Cherlin (University of Minnesota). Look for further information as it becomes available on the MTMW webpage: <<http://www.wmich.edu/mus-theo/mtmw/>>.

MTMW's officers include Robert Hatten (Indiana University), president; Nancy Rogers (Lawrence University), treasurer; Claire Boge (Miami University), secretary; Area Representatives Kevin Holm-Hudson (University of Kentucky), Gretchen Horlacher (Indiana University), Michael Buchler (Indiana University), and Mary Jo Lorek (University of Missouri–Kansas City); with Student Representatives Shersten Johnson (University of Wisconsin–Madison) and Michael Jones (University of Iowa). David Loberg Code continues to maintain the MTMW website.

Music Theory Midwest encompasses the states of Kentucky, Michigan, Ohio, Illinois, Indiana, Wisconsin, Iowa, Minnesota, Nebraska, North and South Dakota, Arkansas, Kansas, Missouri, Oklahoma, and Tennessee. MTMW welcomes members from all geographic areas. Annual dues are \$15 (regular), \$20 (joint), and \$10 (student/emeritus), and may be sent to the Treasurer, Nancy Rogers, Conservatory of Music, Lawrence University, Appleton WI 54912 <nancy.m.rogers@lawrence.edu>.

Music Theory Society of New York State

The thirtieth annual meeting of MTSNYS will be held April 26–28, 2002 at Columbia University in New York City. The program is listed on the MTSNYS website <<http://www.ithaca.edu/music/mtsnys>>. Members of the 2002 Program Committee are Joseph Dubiel, chair (Columbia University), George Fisher (New York University), Ellie Hisama (Brooklyn College, CUNY), Jonathan Kramer (Columbia University), Elizabeth Kotzakidou Pace (Columbia University), and Martin Scherzinger (Eastman School of Music). Hotel information is available from the Local Arrangements Chair, Eric McKee (City College, CUNY, <ejm5@psu.edu>), or at the MTSNYS website.

In 2003 MTSNYS will hold its first joint conference with The New England Conference of Music Theorists. Further information will be included in the next SMT newsletter, and will be posted on the MTSNYS website. Volume 26 of *Theory and Practice* (2001) was

published in January 2002. Submissions for *Theory and Practice* (3 anonymous copies with a cover letter) should be sent to the editor, Mark Anson-Cartwright, Emily Lowe Hall, 112 Hofstra University, Hempstead, NY 11549. Anyone interested in receiving a back issue of *Theory and Practice* should contact the subscription manager, Joel Galand, 207 Todd Union, University of Rochester, Rochester, NY 14627.

Membership in the Music Theory Society of New York State is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. The membership year for MTSNYS is the academic year from July 1; dues are \$22 (individual), \$12 (student/retired), and \$28 (joint); members outside the U.S. please add \$5. The 2001–02 officers include David Gagné (Queens College and Graduate Center, CUNY), president; Mark Anson-Cartwright (Hofstra University), vice-president; Poundie Burstein (Hunter College, CUNY), secretary; Timothy Johnson (Ithaca College), treasurer; and board members Wayne Alpern (Mannes College of Music), Marva Duerksen (Willamette University), Robert Gauldin (Eastman School of Music), and Jan Miyake (CUNY Graduate Center).

Music Theory SouthEast

Music Theory SouthEast will meet at Florida State University on January 31–February 2 in conjunction with the International Ernst Dohnányi Festival. Renee McCachren (Catawba College) is Program Chair for this meeting. Local arrangements will be handled by Jane Clendinning and James Mathes. MTSE will continue its practice of awarding a prize for the best paper submitted and read by a student. Additional information about MTSE and the 2002 conference can be obtained from its website: <<http://music.uncg.edu/mtse/>>.

New England Conference of Music Theorists

The seventeenth annual meeting of the New England Conference of Music Theorists will be held at the New England Conservatory, March 15–16, 2002. Members of the 2002 Program Committee are Carl Wiens (University of Massachusetts–Amherst), chair, Ed Gollin (Harvard), Margaret Thomas (Connecticut College), Anne Trenkamp (University of Massachusetts–Lowell), and Gary S. Karpinski (University of Massachusetts–Amherst), *ex officio*. We are looking forward to our first meeting at the New England Conservatory, which will include our usual program of paper presentations, the annual NECMT dinner, and plenty of opportunities to meet and talk in a collegial atmosphere. Specific details regarding the meeting will be posted on the NECMT website: <<http://www.yale.edu/yalemus/necmt/index.html>> (also available through the link on the SMT website).

For 2003, we are planning the first joint meeting between NECMT and the Music Theory Society of New York State. Look for further information about this special event in future issues of this newsletter and on the regional societies' websites.

NECMT officers for 2001–02 include: Gary S. Karpinski (University of Massachusetts–Amherst <garykarp@music.umass.edu>), president; Roger Graybill (New England Conservatory <graybill@mail.gis.net>), treasurer; Deborah Burton (Fordham University <DeborahBurton@compuserve.com>), secretary. Membership in NECMT is open to everyone, regardless of geographic location. The annual dues of \$20 (\$10 for students) include mailing list membership and admission to the annual meeting. Application and renewal forms are available from Deborah Burton, NECMT Secretary, Dept. of Art History and Music, FMH 447, Fordham University, Bronx, NY 10458-9993.

Pacific Northwest Music Graduate Students' Conference

The thirteenth annual Pacific Northwest Music Graduate Students' Conference, which is hosted alternately by the University of British Columbia, the University of Washington, and the University of Victoria, will be held on October 4–5, 2002 at the University of British Columbia. Graduate students from across Canada and the United States are invited to submit proposals for papers on any music-related topic (including but not limited to: musicology, theory and

analysis, ethnomusicology and sociology, composition, philosophy and aesthetics, musical cognition and perception). Works-in-progress are welcome, as are proposals for lecture-recitals. Presentations will be limited to 20–25 minutes for papers, 40–45 minutes for lecture-recitals, followed by a short period for questions and discussion. The keynote speaker will be Richard Kurth (University of British Columbia). Submission deadline for proposals is June 30, 2002, with notification of acceptance by August 1, 2002. Requests for information and proposals (c. 250 words) may be submitted by e-mail or postal mail to: Geoffrey Wilson, Coordinator, Pacific Northwest Music Graduate Students' Conference 2002, c/o School of Music, University of British Columbia, 6361 Memorial Road, Vancouver, B.C., Canada V6T 1Z2; <pnwmgsc2002@hotmail.com>.

Oklahoma Theory Round Table

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, held its annual meeting on October 12 at The University of Tulsa. Our thanks go out to Prof. Joseph Rivers of The University of Tulsa for organizing the meeting. The group enjoyed presentations by local members and from guest speaker Prof. Steve Larson of The University of Oregon, who spoke on musical forces. For more information on the Round Table, visit our web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson/omtr.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <kstephenson@ou.edu>.

Rocky Mountain Society for Music Theory

The Rocky Mountain Society for Music Theory is holding its eighth annual meeting at the University of Colorado–Boulder on April 19–20, 2002. The meeting will be held with the Rocky Mountain Regional Chapters of the American Musicological Society and the Society for Ethnomusicology. The program committee members are: Jack Boss (University of Oregon), Deron McGee (University of Kansas), Frank Riddick (Oklahoma City University), Keith Waters (University of Colorado–Boulder), and Timothy Smith (Northern Arizona University). Local arrangements are being handled by Daphne Leong (University of Colorado–Boulder). The Rocky Mountain Society for Music Theory draws its membership from Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. For more information about the regional chapter, visit the RMSMT website: <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>>, or contact the president: Steven Bruns, College of Music, University of Colorado–Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>. The mailing list for RMSMT is maintained by Lisa Derry at Albertson College of Idaho. Individuals wishing to affiliate themselves with RMSMT should write to Lisa. There is no membership fee at this time.

South Central Society for Music Theory

The nineteenth annual meeting of the South Central Society for Music Theory (SCSMT) will be held February 22–23 at Louisiana State University. LSU is located in Baton Rouge, only an hour's drive from New Orleans. February is one of the best times of the year to visit South Louisiana: the temperatures are mild, the azaleas are in bloom, and the Mardi Gras crowds have departed. The program committee for this meeting will be Kevin Swinden, chair (University of Mississippi), Burt Levy (University of Mississippi), Mark McFarland (Southeastern Louisiana University), Janna Saslaw (Loyola University), and student representative Keith Salley (Tulane University). For more information about this meeting, contact a member of the local arrangements committee: Robert Peck, chair <rpeck@unix1.sncc.lsu.edu>, Richard Kaplan <rkaplan@lsu.edu>, Jeff Perry <jperry@lsu.edu>, and David Smyth <dsmth@lsu.edu>, or visit the SCSMT website at <<http://www.music.lsu.edu/~scsmt/>>.

SCSMT serves the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee. However, membership is open to all interested music theorists. Annual dues are \$15 (\$10 for students). Membership includes a copy of the Proceedings. The SCSMT officers for 2001-2002 are Laurdella Foulkes-Levy (University of Mississippi), president; Kevin Swinden

(University of Mississippi), vice-president; Mark McFarland (Southeastern Louisiana University), secretary; and James MacKay (Loyola University), treasurer.

SCSMT has recently created a discussion forum and mailing list for music theorists in the South-Central and adjacent regions. It is called SCSMT-L and runs under the listserv protocol familiar to SMT-list members. We invite all those interested to join. SCSMT-L will convey information about our annual meeting and permit members of the list to participate in program planning. It is also available as an informal sounding board for music theory teachers and scholars in the region. Our goal is to involve everyone in our region interested in music theory pedagogy or research in the SCSMT. To subscribe, send an e-mail message with the line "subscribe scsmt-l your name" in the body of the text. Send it to <listserv@listserv.lsu.edu>. Make sure that the e-mail account you send it from is the e-mail account where you wish to receive scsmt-l messages; replace "your name" with your first and last names, in that order. You will receive information about how to use the list within a day or two.

Texas Society for Music Theory

The Texas Society for Music Theory will hold its annual meeting on February 15–16, 2002 at the University of Texas–Austin. Ed Pearsall will serve as meeting host. Peter Kaminsky (University of Connecticut at Storrs), whose current research focuses upon Mozart opera analysis as well as the songs of Ravel, will give the keynote address. The Program Committee includes: Andrew Anderson (Southern Methodist University), Tim Cutler (Austin College), Guy Capuzzo (University of Houston), and Kip Wile (Sam Houston State University). The program for this meeting will be announced by the middle of January and posted on the TSMT web page <<http://tsmt.unt.edu>>.

The TSMT Executive Board for 2001–02 is Blaise Ferrandino (Texas Christian University), president; James Bennighof (Baylor University), immediate past president; Jana Miller (Baylor University), treasurer; Philip Baczewski (University of North Texas), secretary; and members-at-large Tim Koozin (University of Houston), Barbara Wallace (Dallas Baptist University), Ed Pearsall (University of Texas), and Karen McBee (Panola College)

University of Western Ontario Graduate Student Symposium

The program committee for the Graduate Student Symposium in Music at the University of Western Ontario (London, Ontario, Canada) is pleased to invite submissions from graduate students of proposals for our third annual symposium, to be held June 1–2 2002. We are delighted to announce that our Keynote Speaker will be Janet Schmalfeldt (Tufts University), who was the President of the Society for Music Theory, 1997–1999.

The theme for the 2002 symposium is "Interrelationships of Scholarship and Performance," but we invite proposals on any topic. We seek submissions in all areas of music scholarship, including: ethnomusicology, music education, musicology, music psychology, and music theory. Proposals of an interdisciplinary nature are also encouraged. Those wishing to read a paper, which must be limited to 20 minutes, should submit six copies of an abstract (maximum 500 words, excluding illustrations).

In addition, we invite proposals for lecture-recitals and submissions from student composers to explicate their piece(s). Both kinds of sessions must be limited to 40 minutes. Send six copies of an abstract (maximum 500 words) and 3 copies of a cassette tape or CD with excerpts from the pieces under discussion. If you wish to have your recordings returned, send a stamped, self-addressed envelope.

Send proposals and abstracts to: Robert Wouda, Graduate Student Symposium in Music 2002, University of Western Ontario, Faculty of Music, Talbot College 210, London, Ontario, CANADA N6A 3K3. Submissions and inquiries can also be sent through e-mail to <rwouda@uwo.ca>. Proposals sent in the body of an e-mail are preferred over attachments. Please have the subject line read: Graduate Student Symposium. The author's name should appear only on the cover letter, along with the title of the paper, mailing address, telephone number, and e-mail address. The deadline for the receipt of proposals is Monday, March 25, 2002. All submissions received before and up to the deadline will be acknowledged.

West Coast Conference of Music Theory and Analysis

The West Coast Conference of Music Theory and Analysis (WCCMTA) invites all who are interested in music theory to join. Members do not have to live on the west coast, but all of our meetings take place there. The 2002 meeting of WCCMTA will take place April 26–28 at the University of Victoria in Victoria, British Columbia. A call for papers will be mailed soon, and our web page will soon be updated with that information. WCCMTA plans to meet at the University of California–Santa Barbara in 2003. Current officers of WCCMTA are Steve Larson (University of Oregon), president; Patricia Hall (UC–Santa Barbara), secretary; and Jack Boss (University of Oregon), treasurer. Membership fees are now \$10 (individual), \$5 (student/retired). Jack Boss maintains the WCCMTA web site at <<http://music1.uoregon.edu/grants/westcoastconf.html>>. Any questions concerning WCCMTA, should be address to Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225 <steve@darkwing.uoregon.edu>.

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

Canadian University Music Society

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Florida State University Music Theory Society

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Georgia Association of Music Theorists

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Indiana University Graduate Theory Association

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McGill MusicGraduate Society

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Midwest Graduate Music Consortium

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Music Theory Society of New York State

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Music Theory SouthEast

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**REGIONAL THEORY SOCIETY
CONTACTS, CONTINUED**

**New England Conference
of Music Theorists**

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<garykarp@music.umass.edu>

Oklahoma Theory Round Table

Ken Stephenson
Music Theory
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Norman, OK 73019
<kstephenson@ou.edu>

**Pacific Northwest Graduate
Students' Conference**

Geoffrey Wilson
c/o School of Music
University of British Columbia
6361 Memorial Road
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<pnwmgsc2002@hotmail.com>

**Rocky Mountain Society
for Music Theory**

Steven Bruns
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**South Central Society
for Music Theory**

Laurdella Foulkes-Levy
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**Texas Society
for Music Theory**

Blaise Ferrandino
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Fort Worth, TX 76129
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**West Coast Conference
of Music Theory and
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**Western Ontario Graduate
Student Symposium**

Andrew James Kizas
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London, ON N6A 3K7 Canada
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REGIONAL SOCIETY WEBSITE ADDRESSES

The SMT homepage <<http://smt.ucsb.edu/smt-list/smithome.html>> has a link for regional society pages. You can access the regional society page directly at <<http://theory.esm.rochester.edu/regionals.html>>. This page contains the links for U.S. Regional Theory Societies, North American General Society Contacts, North American and U.S. Societies, and Societies Governed by Graduate Students.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of January 11.

SMT Deadlines

Subvention Grants March 15
Nominations for 2002 SMT awards April 1
Nominations for SMT officers April 15

Proposals and Articles

Musicological Society of Australia March 1
MidAmerica Center for Contemporary Music March 11
University of Western Ontario Graduate Student Symposium March 25
International Brecht Society July 1
Mozart Society of America July 15
GAMUT May 31
Pacific Northwest Music Graduate Student's Conference August 1
Music Theory Society of New York State October 1

Conferences and Symposia

Symposium of World Music March 6–8
First International Villa-Lobos Conference April 10–13
Wellesley Symposium on Beethoven's Op. 70 Piano Trios April 17
Pelléas et Mélisande: A Centenary May 6–7
Olivier Messiaen June 20–23
Twelfth International Conference on Nineteenth-Century Music July 4–7
Webern 2002 September 15–17
Society for Music Theory October 31–November 4
Interpreting Berlioz: Music 1803–2003 November 15–17

Summer Workshops

Music Technology Institute June 2–7
The Music of Arnold Schoenberg's Middle Period June 3–July 5
Sparking Aural Imagination III June 16–21
Vienna and Its Musical Traditions June 17–21
Mannes Institute for Advanced Studies in Music Theory June 27–30
Musical Encounters: The American Southwest July 6–13
World Music July 6–17

Regional Society Meetings

Music Theory SouthEast January 31–February 2
Indiana University Graduate Theory Association Symposium February 8–9
Texas Society for Music Theory February 15–16
South Central Society for Music Theory February 22–23
Midwest Graduate Theory Consortium February 22–23
Gamma-UT February 23
Florida State University Music Theory Forum March 2
New England Conference of Music Theorists March 15–16
Rocky Mountain Society for Music Theory April 19–20
Music Theory Society of New York State April 26–28
West Coast Conference of Music Theory and Analysis April 26–28
Music Theory Midwest May 17–18
Canadian University Music Society May 25–28
University of Western Ontario Graduate Student Symposium June 1–2
Pacific Northwest Graduate Students' Conference October 4–5
Georgia Association of Music Theorists TBA