

SMT newsletter

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SMT SEATTLE 2004

Welcome to Seattle

The twenty-seventh annual meeting of the Society for Music Theory will be held in Seattle, Washington, from Thursday, November 11, through Sunday, November 14, 2004, at the Sheraton Seattle Hotel and Towers, which are situated in the heart of downtown Seattle. SMT will meet jointly with the American Musicological Society. The central location puts all of downtown Seattle within easy walking distance. In particular, a wide variety of restaurants, cafés, nightclubs, and other establishments are located close by. Local restaurants offer a wide range of cuisines from all continents. Pacific Northwest Cuisine, a category in itself, blends the best elements of European and Asian traditions. Downtown Seattle is also notable for diversity in its nightlife.

Program

The program committee, composed of Jonathan Bernard, chair (University of Washington), Helen Brown (Purdue University), Jane Piper Clendinning (Florida State University), Yayoi Uno Everett (Emory University), Taylor Greer (Pennsylvania State University), Richard Kurth (University of British Columbia), and Joel Lester (Mannes College



Photo courtesy of the Seattle Sheraton Hotel and Tower

Seattle Sheraton Hotel and Tower

**SOCIETY FOR MUSIC THEORY
2004 Executive Board**

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Lynne Rogers, 2005
Oberlin Conservatory of Music
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Judith Lochhead, 2006
SUNY–Stony Brook

Contacting the Society

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of Music, *ex officio*), has assembled a program reflecting the breadth and diversity of music theoretical scholarship. In addition to fifty-four papers in nineteen regular sessions, six papers have been accepted for joint AMS/SMT sessions and another sixteen presentations for evening sessions. A no-host reception for all conference attendees is scheduled for Thursday evening. On Saturday afternoon, Robert Gauldin (Eastman School of Music) will deliver the keynote address, which is entitled "Tragic Love and Musical Memory." Following the keynote, there will be a special preview performance of Chinary Ung's "Oracle" by members of the Seattle new-music ensemble Quake, preceded by a short talk by the composer on "Melding Musical Cultures."

Concerts

Our AMS colleagues offer these performances:

- "Stories of Sturm und Drang: Melodrama from Benda to Beethoven," with Rebecca Plack (Cornell University), soprano, and Francesca Brittan (Cornell University), fortepiano (Thursday, noon);
- Gallery Concerts and Seattle Early Dance with "Theatre Music and Dance of the French Baroque Court," a pageant of dances by Lully, Rameau, and LeClair (Thursday, 8:00 pm);
- Andrew Manze and the English Concert with programmatic concertos by Vivaldi, Schmelzer, Biber, and Locatelli (Friday, 8:00 pm);
- The Tudor Choir and Capella Romana present "Everlasting Light," a concert combining Byzantine chant, English polyphony, and a major new work by Greek-Canadian composer Christos Hatzis on Saturday, at 8:00 pm in the marvelous acoustics of St. Mark's Cathedral (Note: buses depart 7:15 pm).

Seattle Arts Organizations & Concerts

Those arriving Wednesday may take in an evening piano recital as the Seattle Symphony presents Ivo Pogorelich at 7:30 pm in Benaroya Hall, 3rd and Union (four blocks from hotel). A mesmerizing artist with a highly personal and intense commitment to music, Pogorelich's recitals and concert appearances have established him as a true original. For ticket information, go to <www.seattlesymphony.org>.

The Seattle Symphony will be performing in Benaroya Hall at 7:30 pm on Thursday, 8:00 pm on Saturday, and at 2:30 pm on Sunday. The program will include Beethoven's Egmont Overture, Goldmark's Violin Concerto, and Brahms's Symphony No. 2. Gerard Schwarz will conduct; Maria Larionoff will be the soloist in the concerto. Ticket information can be found at <www.seattlesymphony.org>.

The Pacific Northwest Ballet offers a program featuring signature works of Balanchine: The Four Temperaments (Hindemith/Balanchine), Prodigal Son (Prokofiev/Balanchine) and Symphony in C (Bizet/Balanchine) at 7:30 pm on Thursday, Friday, and Saturday evenings, and at 1:00 p.m. on Sunday, in Marion McCaw Hall, Seattle Center (transportation via the Seattle monorail, access at Westlake Center, 4th & Pine, three blocks from hotel). For more information about the ballet, go to <www.pnb.org>.

The Northwest Chamber Orchestra will present "An American Journey" with music by Aaron Copland (Two Pieces), William Schuman (String Symphony), Samuel Barber (Adagio for Strings), and Mark O'Connor (The American Seasons for Violin and Orchestra) at 8:00 pm on Saturday, and 2:30 pm on Sunday in Illsley Ball Nordstrom Recital Hall at Benaroya Hall; Joseph Silverstein will conduct, and Mark O'Connor is the violin soloist. Ticket information can be found at <www.nwco.org>.

Other Attractions

The Sheraton Hotel and Towers is near Seattle's Capitol Hill, a thriving district of restaurants, shops, and dance clubs. The Seattle Center, Space Needle, and the Experience Music Project are a short ride from downtown on the Seattle monorail. EMP's feature "Beatlemania! America Meets the Beatles, 1964" continues through December 31, 2004. The Seattle Art Museum and the Frye Art Museum are both within reasonable walking distance. The Seattle Asian Art Museum in Volunteer Park (northeast of the hotel) is a short bus or cab ride away. Seattle's famous Pike Place Market, five blocks west of the hotel, offers shops, restaurants, pubs, galleries, public market stalls, and commanding views of the harbor and Elliott Bay. Don't miss the flying salmon at the fish markets! Explore other events and attractions at the Seattle Convention and Visitors Bureau Web site: <www.seeseattle.org>.

Registration

A registration form is enclosed in this mailing. Online registration will be available also on the Conference Web site: <www.ams-net.org/seattle>. Registration fees received before October 1 are \$70 for regular members, and \$35 for students and retirees. After October 1, the registration fee rises to \$90 for regular members, and \$50 for students and retirees. You must be a member of the Society for Music Theory or the American Musicological Society to attend the conference; those who are not already members, or who are not current members, will need to join. Information on the Seattle conference can also be found on the SMT Web site at <www.societymusictheory.org/conference>.

Hotel & Conference Information

The main conference hotel is the Sheraton Seattle Hotel and Towers, 1400 Sixth Avenue, Seattle, WA 98101. For reservations, telephone (888) 627-7056 or (206) 621-9000 and specify the American Musicological Society/Society for Music Theory Conference, November 11–14, 2004. The conference rate is \$159 per night (single) / \$179 (double) for reservations received prior to October 14, 2004, 5:00 PST. State and local hotel taxes are 15.9%. You must call to request the conference rate; the hotel Web site does not have a conference link. Other hotel information is forthcoming on the Society Web site <<http://www.societymusictheory.org/conference>> and on the AMS Conference page <<http://www.ams-net.org/seattle>>. Check the web regularly to obtain the latest booking and conference information.

SMT members are strongly encouraged to book rooms in the conference hotel. Doing so will help the Society to avoid penalties and negotiate the best possible rates for future meetings.

Conference Guide Program

The Conference Guide Program pairs less-experienced conference attendees with more experienced members of the Society to meet, discuss the program, attend sessions together, have lunch, etc. The program—administered by the Professional Development Committee—provides valuable opportunities for graduate students to meet attendees from other universities, but also for regular members to meet new colleagues from outside their normal circles of acquaintance. To participate in this program, please check the box on your registration form.

Directions and Transportation

The city is served by all major airlines through Seattle-Tacoma International Airport, 15 miles south of downtown, and by Amtrak through Seattle's King Street Station, one mile south of the conference hotel. Routes include Amtrak's Empire Builder (via Portland), Cascades, and Coast Starlight. By car, Seattle is 3 hours north of Portland, Oregon and 2.5 hours south of Vancouver, BC via Interstate 5. Seattle is also the western terminus of Interstate 90. For details, explore the travel and information links at <www.gonorthwest.com/Washington/seattle/Seattle.htm>.

Ground Transportation

The Gray Line Airport Express, running every half hour and serving the downtown hotels, is \$8.50. You can buy your ticket online at <www.graylineofseattle.com/airport/cfm>. Expect to pay about \$30 for a taxi. Car hire is also available, as are car rentals. Getting to and from the airport takes about 20–30 minutes by car. Other options include Shuttle Express and the King County Metro bus.

Local Arrangements Committee

Chairing Local Arrangements Committees are James Denman (SMT) and Stephen Rumph (AMS). Should questions arise regarding local arrangements, either e-mail James Denman <jdeman@spu.edu> or call (206) 281-2920. We look forward to greeting you in Seattle!

—James Denman, Local Arrangements Chair

NEWS FROM THE SOCIETY

From the President

From time to time, as the Society for Music Theory has evolved, the Executive Board has reviewed the bylaws and the operations of the Society to ensure that they remain appropriate to the current structure of the Society and to current conceptions of the discipline of music theory. In this column, I want to share with you a group of interrelated issues currently before the Executive Board: the roles of some committees and of the Society's interest groups.

Let me begin with a bit of history. In the early 1980s, when I sat on the SMT Executive Board, one topic arose annually at Board meetings: why did it seem that almost all presentations at SMT Annual Meetings were on Schenker or set theory, and what could be done about that?

How times have changed! Nowadays, it seems that one must scour Annual Meeting schedules to locate sessions on those topics. The subjects, repertoires, and methodologies presented seem to proliferate from year to year.

Paralleling that increasing diversity has come the emergence of committees and interest groups dedicated to exploring new areas of research and promoting interest in understudied perspectives. Some of these groups are reflected in the Society's bylaws and formal operations; others are not. Interest groups, for instance, are not even mentioned in the bylaws, yet have come to play an increasingly active role in the Society, especially by fostering communication among scholars interested in a given topic, thereby promoting new scholarship and perspectives. One interest group (Jazz) has just requested and received from the Executive Board permission to offer its own scholarly award.

SOCIETY FOR MUSIC THEORY 2004 Committees

Publications Committee

Martha Hyde, chair
Brian Alegant
Mary I. Arlin
Michael Cherlin
Nicola Dibben
Michael Klein
Tim Koozin
William Lake

2004 Program Committee

Jonathan Bernard, chair
Helen Brown
Jane Clendinning
Yayoi Uno Everett
Taylor Greer
Richard Kurth
Joel Lester, *ex officio*

2005 Program Committee

Taylor Greer, chair
Dora Hanninen
Daphne Leong
Henry Martin
Shaughn O'Donnell
Deborah Stein
Joel Lester, *ex officio*

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Michael Buchler
Lori Burns
Lora Dobos
Robert Gauldin

Publication Awards Committee

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Daniel Harrison
Ramon Satyendra
Martin Scherzinger
Fred Lehrdal
TBA

Committee on the Status of Women

Janna K. Saslaw, chair
Maureen Carr
Jean Hellner
Ellie Hisama
Shaughn O'Donnell
Laurel Parsons
Deborah Rifkin
Matthew Shaftel
Joseph Straus
Leigh VanHandel

Publication Subventions Committee

Harald Krebs, chair
Michael Cherlin
Martha Hyde
Judith Lochhead
David Temperley

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**SOCIETY FOR MUSIC THEORY
2004 Committees, continued**

Membership Committee

TBA, chair
Peter Kaminsky
Nancy Rao
Janna Saslaw
John Cuciurean

Committee on Diversity

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Frederick Bashour
Matthew Bribitzer-Stull
Jocelyn Neal
David Pacun
Sevin H. Yaraman

**Professional Development
Committee**

John Cuciurean, chair
Steven Bruns
Gretchen Foley
Christopher Hasty
Anne Hawkins
Áine Heneghan
Joel Phillips
Todd Waldman
Robert Zierolf

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Michael Buchler
Nora Engebretson
David Hainsworth
Martha Hyde, *ex officio*
Tim Koozin
Robert Kosovsky
Joel Lester, *ex officio*
Panos Mavromatis
David Neumeyer
Richard Plotkin
Ciro Scotto
Leigh VanHandel
Brent Yorgason

Editors

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Music Theory Spectrum
Brian Hyer, Reviews Editor
Music Theory Spectrum
Tim Koozin, Editor
Music Theory Online
Jack Boss, Reviews Editor
Music Theory Online
Mary I. Arlin, Editor
SMT Newsletter

**Music Theory Spectrum
Editorial Board**

Brian Alegant
Richard Bass
Candace Brower
Michael Cherlin
Dora Haninnen
Richard Hermann
Michael Klein
Harald Krebs
David Kopp

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What is the most effective way to continue to promote the widest range of scholarship and diversity of membership within the Society in the future? Do our current procedures reflect the current profusion of committees and interest groups?

The Committee on the Status of Women (CSW) was the first such group within the SMT. Since even before it became a formal committee in 1987, the CSW has played a central role in the evolution of the Society. Indeed, the achievements of the CSW in helping the Society to define its missions were recognized by the change in the Society's bylaws a decade ago elevating the CSW to the status of a Standing Committee, charged with promoting gender equity in the Society. Over a decade later, it remains the sole standing committee not directly charged with running a specific task of the SMT. (For instance, other Standing Committees include the Program Committee, which referees proposals for Annual Meeting presentations, and the Publications Committee, which oversees the Society's publications.)

Over the years, the CSW has been a moving force within the Society, starting many of the professional development initiatives that now fall under the aegis of the Professional Development Committee and the outreach to new members that now falls under the aegis of the Membership Committee. The CSW brought attention to hitherto unstudied or understudied repertoires and to the language and rhetoric we use in our research, helping inspire similar investigations of other repertoires and methodologies by the Diversity Committee and a growing number of interest groups (including groups on Queer Theory, Jazz, Popular Music, Philosophy, Pedagogy, and Cognition). By raising issues of gender equity within the Society and within the field of music-theoretical scholarship, the CSW has helped motivate other initiatives. By raising questions about how and what we teach in music theory (teaching, after all, being what most Society members do in their day jobs), the CSW focused on pedagogy and the language we use to discuss music. In short, the Society for Music Theory would likely be a much less inclusive and wide-ranging group today had it not been for the consistent energy and imagination of initiatives by the Committee on the Status of Women during nearly two decades.

Times have changed. Some issues raised by CSW that were pressing years ago—such as that it is improper to hold job interviews in hotel bedrooms (an issue that was also discussed by the CSW of the American Musicological Society when I served on that committee in the 1970s)—are now settled. In addition, concerns formerly articulated within the CSW are now dealt with in other bodies of the Society, such as the professional development, diversity, and membership issues cited above.

The evolution in the role of the CSW and the emergence of interest groups raise questions about how the Society might best address scholarly diversity at the present time and in the years to come, and also how to differentiate the functions of service to the membership of the Society vs. presentation of scholarship. Admittedly, there is not a clear dividing line between service and scholarship, and some committees and interest groups are active in both areas. For instance, the CSW has had a time slot at the Society's Annual Meetings since 1987. Many of the earlier CSW sessions dealt with issues such as "Getting Tenure" (1988), "Nonsexist Interviewing" (1989), and "Issues Affecting Women and the Law" (1990). These topics, while surely requiring research, are not music scholarship. By contrast, many later CSW sessions were more directly scholarly in nature, such as "Performance and Analysis of Joan Tower's *Tres lent*" (1998) and "Music, Subjectivity, and 'The Symbolic Order of the Mother': Challenges from the Italian Feminist Theory of Diotima" (1999).

Time slots at Annual Meetings are finite in number and, hence, valuable. For most time slots, it is the Program Committee's responsibility to review and approve or reject submissions for sessions on the Annual Meeting programs, including submissions from the Diversity Committee and scholarly interest groups. (The Program Committee does not review requests for meetings of committees or interest groups.) This year, for instance, the proposal of the Professional Development Committee (to have editors of journals and scholarly presses discuss publication procedures) was refereed (and approved) by the Program Committee. But proposals from the CSW have not been subject to the review function of the Program Committee. The Program Committee argues that it be the referee for all scholarly proposals. The members of some scholarly interest groups wonder why their proposals (many of which, like those of the CSW, explore understudied repertoires and/or present new perspectives on scholarship) are treated differently than those of the CSW. This year, the Executive Board decided that the CSW should have an "open meeting" at the Seattle Annual Meeting, not a "session."

How should these interests be balanced? What procedures will best promote diverse and interesting Annual Meetings? Should the CSW continue to be treated differently from other committees and interest groups? Should service-oriented sessions be treated differently from scholarly sessions? If so, who should make that distinction?

One idea arose in the Madison meeting last November with leaders of the various scholarly interest groups. Some other scholarly societies, including the Modern Language Association (whose conference procedures can be viewed at <http://www.mla.org/conv_procedures>), offer several different types of sessions. Some are refereed by their program committee, others are unrefereed meetings presented by interest groups. Their conference brochures clearly differentiate these types of sessions by their titles. Is this a direction the SMT should explore? Or is our attendance at Annual Meetings so small (in the low 400s for last year's solo

meeting in Madison) that a profusion of sessions would fragment the attendance for any individual session?

As part of its desire to initiate a larger discussion of these issues, the Executive Board this year requested that the CSW renew and redefine its activities as they fulfill its mission stated in the bylaws to "promote gender equity in the Society." In response to this request, the CSW has conducted a survey and has reported on the results of that survey and also on its mission. The questions under consideration include: the role of the CSW *vis-à-vis* gender equity and its relation to the roles of other committees or interest groups that deal with other cohorts within the SMT where equity issues might apply (such as the Diversity Committee and the Queer Theory interest group), and the role of the CSW in bringing scholarly issues to the Society's attention (new repertoires, new perspectives, new pedagogies) *vis-à-vis* the analogous roles of other committees or interest groups (such as the Diversity Committee and a host of interest groups). The CSW will hold an Open Meeting on Friday evening during the Seattle Annual Meeting to discuss "Whither the CSW?: Feminism, Gender, and Music Theory."

This discussion will be most productive if it includes not only the CSW and the Executive Board, but also the Diversity Committee and all the interest groups . . . as well as the members of the Society at large. As the Executive Board suggested last November, it is likely that this discussion will continue for a while. This is appropriate, since the issues go to the heart of the mission of the SMT. What is the best way to promote new types of scholarship and new languages of theoretical discourse? What is the best way to be more inclusive in terms of membership? Should the presentation of some types of scholarship be privileged at Annual Meetings by bypassing the Program Committee? Or should there be equity for all committees and interest groups? Is equity best achieved by having all proposals refereed by the Program Committee, or should some sorts of proposals bypass that refereed process?

Ultimately, these issues will define what sorts of activities occur at Annual Meetings of the Society. There has always been and will always be some combination of scholarly sessions, business-related meetings, and service sessions at our Annual Meetings. Which groups should have access to slots on the program? Through which procedures?

I welcome a lively and respectful conversation about all these issues as we prepare for our Annual Meeting in Seattle.

—Joel Lester

From the Vice President

In the March 2004 round of the Subvention Grant competition, the committee made two awards: one to Philip Ewell (University of Tennessee–Knoxville), to assist with the preparation of musical examples for his article "Scriabin's Dominant: The Evolution of a Harmonic Style," to be published in the *Journal of Schenkerian Studies*, the other to John Roeder (University of British Columbia), to cover permissions and licensing of audio material for his essay "Autonomy and Dialogue in Elliott Carter's Enchanted Preludes," to appear in *Analytical Studies in World Music*, ed. Michael Tenzer (Oxford University Press).

The next deadline for subvention applications is September 15, 2004. Please note that the committee has decided to make this a firm deadline rather than a postmark deadline. In March, the postmark deadline prevented the committee from getting to work right away and resulted in a considerable delay in the decision; we wish to avoid such delays in future. I urge applicants to take note of item 4 in the list of materials to be included in applications: "A letter to the author from the publisher or journal editor, confirming acceptance of the publication, and informing the author about expenses that the publisher or journal will not cover." It is important for the committee to be certain that the publisher or editor is not able to finance the expenses for which the author is seeking subvention; ambiguities in this area, too, can cause delays in the evaluation process. I encourage members of the Society to participate in the September competition. The committee looks forward to seeing your excellent proposals!

—Harald Krebs, vice president and chair, Publications Subvention Committee

Actions of the Executive Board

Motions approved by the Executive Board since the publication of the February 2004 SMT Newsletter:

1. to approve the proposal of the Networking Committee to purchase a new server to replace the Boethius server;
2. to permit the Jazz Interest Group to offer a non-monetary award for jazz scholarship subject to the guidelines developed by the SMT Executive Board;
3. that the CSW of the SMT hold an "open meeting" during a three-hour evening time period during the 2004 SMT Annual Meeting in Seattle. The open meeting should be listed in the conference program with a meeting title, the name of a chair of the meeting, and the names of any speakers, all to be determined by the CSW. The conference program will not include the titles of any presentations delivered at this open meeting. Abstracts of any presentations delivered at this open meeting will not be included in the book of abstracts published by the SMT for this Annual Meeting.

—Gretchen Horlacher, secretary

SOCIETY FOR MUSIC THEORY 2004 Committees, continued

Justin London
Severine Neff
Jay Rahn
Philip Rupprecht
Frank Samarotto

Music Theory Online Editorial Board

Tim Koozin
Nicola Dibben
Marion Guck
Robert Hatten
Julian Hook
Andrew Mead
Peter Schubert

Local Arrangements

2004 for Seattle: James Denman
(with Stephen Rumph, AMS
chair) <jdenman@spu.edu>
2005 for Boston: David Kopp and
Deborah Stein, co-chairs
2006 for Los Angeles: TBA

SMT—25 Campaign Committee

Thomas Christensen, chair
Allen Forte, honorary chair
Joseph Kraus
Joel Lester, *ex officio*
Justin London
Janet Schmalfeldt
Joseph Straus
Elizabeth West Marvin, *ex officio*

Legal Advisor

Wayne Alpern
<waynealp@aol.com>

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

SMT Publication Subvention

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 multi-media components essential to the text's production. Funds are not intended to support the basic

costs of publication (copyediting, in-house production, printing, binding, distribution, etc.) or costs associated with research and travel. 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.

Applicants should include **five copies** of the following five items:

1. A cover letter requesting a publication subvention, and including contact information.
2. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.
3. A copy of the article in question, or in the case of a book, one or two representative chapters.
4. A letter to the author from the publisher or journal editor, confirming acceptance of the publication, and informing the author about expenses that the publisher or journal will not cover.
5. 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; however, 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 March 15 and September 15 of each year. Submissions will be evaluated so that successful applications will be announced shortly after the deadline. The evaluating subcommittee will be chaired by the Society's Vice President, Harald Krebs. The other members include Martha Hyde of the Publications Committee, Judith Lochhead of the Society's Executive Board, Michael Cherlin, and David Temperley. Applications for the fall round should be sent to: Victoria Long, Executive Director, Society for Music Theory, University of Chicago, Department of Music, 1010 East 59th Street, Chicago, IL 60637. Any questions may be directed to the vice president at <hkrebs@finearts.uvic.ca>.

Committee on Diversity

The SMT Diversity Committee has continued to work to fulfill its charge to promote multiple cultures, values, and points of views. Multiculturalism and diversity are two issues at the forefront of higher

education today as institutions encourage their faculty to diversify the classroom and to expand the humanities curriculum beyond the Western canon. Since 1997, this committee has offered special sessions that creatively address the need, and it has demonstrated with concrete musical examples the lessons that can be drawn from diverse repertoire. Also, two travel grants are offered to defray the cost of attending the annual SMT meeting: Minority Travel Grants and Travel Grants for Scholars residing outside of North America (please note the application deadline is September 12). Information about the travel grants as well as bibliographies from previous special sessions can be found on the committee Web site at <<http://www.societymusictheory.org/index.php?pid=89>>. For the 2004 meeting in Seattle, the committee is sponsoring a special session featuring a talk by composer Chinariy Ung with a performance of his works by Quake, a Seattle new-music ensemble.

The committee has devoted its work to expanding and extending the field of music theory into a more diverse range of musical traditions, performance practices, and cultural contexts. We welcome your ideas, inquiries, and participation. Please feel free to address your concern to the committee chair, Nancy Yunhwa Rao, Music Department, Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ 08903; <nyrao@ureach.com> or <ryh@rci.rutgers.edu>.

—Nancy Yunhwa Rao, chair

Networking Committee

The new SMT file server is up and running at the University of Texas–Austin. Transferring the operations has taken longer than expected, for a number of reasons. We hope that by the time you read this, the Society's networking operations will have been moved to the new Boethius. Once normal functions have been established, we will implement the previously announced change in the SMT e-mail lists in which *smt-list* will be replaced with *smt-announce* and *smt-talk*. We will also begin working to implement an online membership database and to provide some new services that such a database will enable. We will report on these at the Seattle meeting and in the next Newsletter.

—Eric Isaacson, chair

Committee on the Status of Women

The Committee on the Status of Women (CSW) is taking this year to re-examine its mission, role within the SMT, and activities. Earlier

The unexpected loss of Jonathan Kramer to leukemia on June 3 came as a blow to those of us in the Society who knew him well. Jonathan towered in the field of music theory both physically and intellectually, being among its "gentle giants." He was loved and admired by friends, students, and colleagues alike for his honesty, humanity, integrity, loyalty, generosity, humor, intelligence, and indefatigable spirit. He will be greatly missed.

Jonathan served for fifteen years as Professor of Composition and Theory at Columbia University following positions at Oberlin, Yale, and the University of Cincinnati. His pursuit of parallel paths in composition and theory was extraordinarily productive, his interest in one often providing impetus for creative work in the other. He was deeply interested in rhythm and the temporality of music, exploring and extending our notions of the very meaning of time in *The Time of Music* (1988), addressing these issues as well in his own music, which is full of rhythmic complexity, energy, and drive.

His compositions are also notable for their stylistic diversity, from his early modernist works for piano to his playful, jazz-inspired *Atlanta Licks*, based on a single six-note set, to his lighthearted and witty *Surreality Check* and *Rewind*, full of stylistic disjunctions and juxtapositions, to his profoundly moving memorial to the Holocaust, *Remembrance of a People*. His recently completed book, *Postmodern Music, Music Listening*, puts this contemporary trend toward eclecticism in a historical and philosophical context, and in the process deepens our appreciation of this challenging yet richly vibrant and appealing music.

Jonathan was also a remarkable mentor and teacher. He never imposed his own way of thinking on his students, preferring to give them room to spread their wings, to try out "wild" ideas, in the hopes that some might bear original fruit. Both challenging and demanding, he encouraged divergent thinking, curiosity, openness, and debate.

As fellow composer-theorist and colleague Fred Lerdahl notes, Jonathan was "aware of the diversity and fragmentation of modern life. Rather than limiting his response by espousing any particular version of musical truth, he chose to embrace this diversity and to make it a part of his aesthetic. It is not an exaggeration to say that for Jonathan pluralism became an ethical stance." By exposing the contradictions of modern life in his own music and his theories about music, Jonathan helped us to better understand the ethos of our own times. His works—both theoretical and compositional—will serve as a lasting legacy of his contributions.

The Jonathan Kramer Memorial Fund has been established to assist young composers, and to support continued performances of Jonathan's music. Contributions may be sent to: The CU Jonathan Kramer Memorial Fund, 2960 Broadway, MC 1835, NY, NY 10027.

—Candace Brower

this spring, the CSW created an on-line survey designed to collect information on how women are faring in our field, and what work the CSW could do to best represent and serve them. We were happy to have over 100 responses. The committee wishes to express its thanks to all of the people who took the time to complete the survey. We also wish to thank CSW members Leigh VanHandel, Matthew Shaftel, Laurel Parsons, Jean Hellner, and Deborah Rifkin, along with Richard Plotkin, SMT Web site designer, for their hard work in this endeavor.

In keeping with our re-examination of the current position of women within the field of music theory, the CSW will hold an open meeting on Friday evening in Seattle. The title is "Whither the CSW?: Feminism, Gender, and Music Theory"; the session speakers will be: Linda Dusman (University of Maryland–Baltimore County), Suzanne G. Cusick (New York University), Marion A. Guck (University of Michigan), Ellie M. Hisama (Brooklyn College and CUNY Graduate Center), Laurel Parsons (University of Oregon), and Matthew R. Shaftel (Florida State University); Marianne Kielian-Gilbert (Indiana University) is the session chair. Everyone is invited to join in the discussion. Thanks go to Ellie Hisama for organizing the meeting. The CSW will also hold its annual open luncheon at the SMT meeting. We are happy to announce that two of our members, Ellie Hisama and Matthew Shaftel, will read papers relating to feminism and music theory at the SMT meeting on a regular session.

For those interested in receiving announcements from the CSW and discussing issues of importance to women in music theory, please send an e-mail to <majordomo@lists.stanford.edu> with the message "subscribe csw-affiliates" in the body of the e-mail.

—Janna Saslaw, chair

Committee on Professional Development

The Committee on Professional Development (CPD) will be sponsoring four special events at the Society for Music Theory Annual Meeting in Seattle: 1) a special session on writing for publication in music theory, 2) a forum for individual reviews of CVs and cover letters, 3) a breakfast reception for graduate students, and 4) the conference guides program. The special session, scheduled for Thursday evening from 7:00–10:00 pm, is entitled "Writing for Publication in Music Theory." The session, aimed primarily at junior and intermediate level scholars, will begin with a brief presentation by several panelists representing prominent music theory journals and an acquisitions editor from a well-known textbook publisher. Each panelist will discuss how to get research materials published with their respective journal or publisher. Following the presentations, there will be ample time for questions to the panel and an open discussion of issues relating to writing for publication in music theory.

Based on the popularity of the special session at the 2002 meeting, the CPD will be arranging a midday time slot where four or five senior members of the society will be available to critique CVs and cover letters one-on-one with members applying for jobs. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter for this session. Check the conference program for the time and location of this session.

All graduate students in music theory are invited to breakfast on Friday morning, November 12, from 7:00–8:30 am. This increasingly popular event provides an opportunity for graduate students to meet with each other in an informal, collegial atmosphere, and to establish professional contacts with peers from other institutions. To faculty advising graduate students, please encourage your students to take advantage of this unique social gathering. Questions regarding any of the aforementioned CPD-sponsored events may be addressed to John Cuciurean <John.Cuciurean@asu.edu>.

The CPD will be offering the conference guides program, which pairs newcomers to the SMT meeting with more experienced conference-goers. If you are attending the annual meeting for the first time or simply wish to meet someone new with whom to attend a session or to meet informally during a coffee break, then this program is designed for you. To participate as either a volunteer guide or as someone wishing to be paired with a guide, please check the appropriate box on the SMT conference registration form or contact Gretchen Foley <gfoley@unlnotes.unl.edu>, chair of the conference guides subcommittee, directly. In addition, the CPD is preparing to implement a means for SMT members to indicate interest in this program on the SMT-CPD Web page later this summer. I urge all intermediate and senior members who regularly attend the national conference to consider volunteering for this program early; we have had difficulty pairing participants in the past due to lack of volunteers.

Work continues on the SMT Mentoring Program which pairs individuals at all career stages—from those applying to graduate school to senior faculty—with other SMT members who are willing to share their expertise and lend support. To remain successful, the mentoring program requires volunteers at all levels. An individual may request a mentor to assist with their own career concerns, while serving as a mentor for someone else at a different career stage. A link to the mentoring form can be found on the SMT-CPD Web page, or it may be obtained directly from Steven Bruns <bruns@spot.colorado.edu>, chair of the mentoring program subcommittee. (Please note that the current Web-based form indicates that this program is under the direction of the Committee on the Status of Women and that completed forms should be submitted to Jane Clendinning. This information is now obsolete; please send the forms to Steven rather than Jane. Revisions to the form should be completed soon.)

Election Reminder

This year the following SMT officers are up for election: President-elect, Secretary, and two members of the Executive Board. The ballots, together with the 2005 Call for Papers, were mailed to current SMT members during the first week of August. Please remember to vote. Results will be announced at the SMT business meeting in Seattle.

SMT Business Meeting

The annual business meeting is scheduled for Saturday, November 13, 2:00–3:00 pm. Come early and get prime seating for the Awards Ceremony and the Keynote Address, which immediately follow the business meeting.

The Committee on Professional Development also administers an SMT-sponsored listserv specifically for graduate students and first year faculty. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, the job application process, or other professional development concerns without the questions or comments being shared with the entire membership as they might on the smt-list. The CPD-list is moderated by Robert Zierolf <robert.zierolf@uc.edu> with assistance from CPD student members Todd Waldman and Áine Heneghan. To subscribe, send a message to <cpd-list@societymusictheory.org> with the following line in the body of the message: "subscribe cpd-list <FirstName> <LastName>." On behalf of the remaining members of this committee, I wish to thank Jane Clendinning, former chair, and Elizabeth Bowers for their service and dedication on the Committee for Professional Development.

—John D. Cuciurean, chair

SMT 2005: Call for Papers

The twenty-eighth Annual Meeting of the Society for Music Theory will be held in Boston from Thursday, November 10 to Sunday, November 13, 2005. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are invited. An individual may submit only one proposal for presentation at the Annual Meeting.

Please note the following rules for submissions. (1) The limit on length of proposals is three double-spaced pages, including footnotes or endnotes; in addition, we require one-inch margins and a 12-point font. (2) Supplementary materials such as examples, diagrams, and bibliography, although not counted within the three-page

ACLS Fellowships

The American Council of Learned Societies (ACLS) offers several fellowships that may be of interest to SMT members. These include the ACLS/Andrew W. Mellon Fellowships for Junior Faculty, the Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars, the Charles A. Ryskamp Research Fellowships, and ACLS/New York Public Library Fellowships. The deadline is September 30, 2004. Visit the ACLS Web site <www.acls.org> for details.

limit, must not exceed an additional four pages. (3) Seven copies of the proposal are required and will be accepted by mail only; electronic versions will not be accepted. (4) Those proposing special sessions must submit all information anonymously, with all individual proposals within the special session conforming to guidelines for regular paper proposals; also required is a cover letter explaining the rationale for submission as a special session. This procedure permits the Committee greater flexibility in planning the program, leaving open the possibility that not all the proposals for papers submitted as a special session will be accepted. (5) All presenters—including those at special sessions—are expected to join the Society and register for the conference. Exceptions to this policy will be made only with advance approval of the Executive Board. (6) As in the past, papers presented at other national or international conferences will not be considered. **Please note the postmark deadline: January 15, 2005.**

The complete Call for Papers was mailed to the membership along with the election ballot and is available online on the SMT home page <<http://www.societymusictheory.org/>>. For more specific information about proposing special sessions and/or poster sessions, refer to the complete Call for Papers or contact Taylor Greer <tag1@psu.edu>.

NEWS FROM THE MUSIC THEORY INTEREST GROUPS

Music Informatics Group

The Music Informatics Group will meet on Thursday evening at the Seattle meeting. See the program schedule for time and location. We will continue discussion on various topics introduced at the group's inaugural meeting last year, including the possibility of setting up shared databases of musical data and software. We will also discuss possible themes for a special session proposal for the 2005 meeting.

—Eric Isaacson, chair

Music Cognition Group

The Music Cognition Group (MCG) brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A Web site <<http://smtmcg.acs.unt.edu/>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT meetings. Thanks to Phil Baczewski (University of North Texas) for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil at <baczewski@unt.edu>. Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; <steve@darkwing.uoregon.edu>. All interested SMT members are invited to attend an MCG meeting on Thursday, November 11, at 5:00 pm.

—Steve Larson, chair

SMT-Jazz

The major topic of discussion at the SMT-Jz business meeting in Madison this past November was a proposal by Patricia Julien (University of Vermont) to establish an SMT-Jz award in jazz theory.

Professor Julien first raised this issue at the SMT-Jz business meeting in Columbus, 2002. At that time, an SMT-Jz awards committee was established to explore the feasibility of the award. The committee (Cynthia Folio, Robert Hodson, Patricia Julien [chair], and Steve Lindeman) ultimately recommended that an award be established. Their proposal was debated vigorously in Madison, since some members felt that an award would abet the fragmentation of music theory as an academic discipline. In particular, if a jazz scholarship award were established, then what would prevent founding awards for research excellence in Schenkerian theory, 12-tone studies, popular music, cognition, etc.? Nonetheless, the SMT-Jz members who were present in Madison voted to establish the SMT-Jz award for jazz scholarship. Its features are as follows:

- The award will be a citation and will be bestowed occasionally;
- Books, articles, theses, dissertations, and delivered conference papers in English and from the preceding five years will be eligible;
- Self-nomination will not be allowed; in order to be eligible, nominations from three people are necessary;
- Patricia Julien will serve as chair of the first awards committee.

The issue of presenting the award was raised with the SMT Executive Board this past winter. After their discussion, I received the following resolution from Harald Krebs, SMT vice president: "The Executive Board of the SMT resolves that the Jazz Interest Group (SMT-Jz, henceforth) be allowed to offer an award for jazz scholarship. SMT-Jz may create criteria as it wishes to solicit nominees for this award and may decide on all aspects of the process by which the awardee is chosen. In all matters, SMT-Jz will make clear that this award is being offered by SMT-Jz. This award will not carry any monetary prize. It will be announced at the meeting of SMT-Jz during national SMT meetings, in whatever years SMT-Jz wishes to make such awards, and will be announced in the SMT Newsletter and on the SMT Web site under the heading of 'news' or 'announcements' from SMT-Jz."

Currently, the SMT-Jz awards committee is determining the details of administering the award. These include the difficult issues of how and to whom nominations will be made, how the awards committee will be determined, what will happen if someone on the awards committee is nominated to receive an award, and so forth. We plan to debate these details over our listserv and at the SMT-Jz business meeting in Seattle in November 2004.

Although the SMT-Jz award for jazz scholarship was the main topic of our Madison business meeting, we also mapped out topics for possible future special sessions at SMT meetings. For the Boston meeting in 2005, we plan to hold an internal competition for proposals on research into chord-scale theory. George Russell, whose Lydian Chromatic Concept virtually initiated jazz chord-scale theory in the 1950s, has taught at the New England Conservatory for many years. We hope that he may be interested in responding to the session, if our proposal is accepted by the SMT Program Committee. For the Los Angeles meeting in 2006 (with the AMS), our topic will be an analysis symposium on the Miles Davis album "Kind of Blue." The topic for 2007 will be reharmonization.

Henry Martin continues as chair of SMT-Jz. He can be reached at <martinh@andromeda.rutgers.edu> or at the Department of Visual and Performing Arts, Rutgers University—Newark, Bradley Hall, Newark, NJ 07102; (973) 353-5119, Ext. 49. Anyone wishing to join the SMT-Jz listserv should send an e-mail to Steve Larson with this request: <steve@darkwing.uoregon.edu>.

—Henry Martin, chair

Popular Music Interest Group

The Society for Music Theory's Popular Music Interest Group is dedicated to critical inquiry into and analysis of popular musics. The group actively encourages scholars to address these repertoires and disseminate their research widely, both within the field of music theory and interdisciplinarily. The group's participants are presenting at a diverse array of conferences this year, including the Society of American Music, EMP Pop Conference, IASPM, International Country Music Conference, College Music Society, Humanities and

Technology Association Conference, "Remake-Rework," Society for Ethnomusicology, and Symposium of the IMS. The Popular Music Interest Group also holds an annual meeting at the SMT meeting and sponsors a lively discussion list. The list always welcomes questions and comments on popular music analysis and discussion of music-theoretic, media-focused, artist-based, or commercial/contextual issues.

At the Seattle SMT meeting, the group will host an open pop analysis roundtable following their business meeting. The roundtable will focus on recent music and will feature new analytic approaches. Please look for two full sessions on popular music on the SMT/AMS conference program as well. For more information about the Popular Music Interest Group, please contact Jocelyn Neal <jneal@email.unc.edu>. To subscribe to the pop analysis listserv, visit <<http://listserv.unc.edu>> and use the "Search for Lists" feature to locate the "pop-analysis" list.

—Jocelyn Neal, chair

NEWS ITEMS

Distinguished Professor

Severine Neff has been appointed the Eugene Falk Distinguished Professor in the Arts and Humanities at the University of North Carolina—Chapel Hill. The University's endowed professorships are named after former faculty members such as Falk, who was a renowned twentieth-century scholar of French literature.

Grant Recipient

Richard Cohn is the recipient of a two-year Academic Technology Grant from the University of Chicago to create an interactive Web page on Geometries of Music. The Web page will initially consist of a set of introductory lectures in neo-Riemannian transformational theory and its modes of representation. A second phase will develop an application that will allow for extended learning, research, and discovery by placing an interactive transformational environment in the hands of the user. The project's technical developer is Richard Plotkin, a graduate student in music theory at Chicago.

Dublin International Conference on Music Analysis

The Dublin International Conference on Music Analysis will be held in University College Dublin, Ireland, from June 23 through June 25, 2005. The conference will be hosted by the Department of Music, University College Dublin, in association with the School of Music at Trinity College Dublin, the Society for Musicology in Ireland, and the Society for Music Analysis. A call for papers will be published later this year. For further information please contact either: Julian Horton <julian.horton@ucd.ie> or Áine Heneghan <heneghaa@tcd.ie>.

International Schenker Conference

The German Society for Music Theory (GMTH) hosted a series of three international conferences on Schenkerian Analysis on June 4–12, 2004 in Berlin, Sauen, and Mannheim. Carl Schachter (Mannes College of Music and CUNY Graduate Center) gave the keynote address entitled "The Curious Incident of the Dog in the Night-Time. The Importance of Non-Events." Papers were given in Berlin by Frank Samarotto (Indiana University), Hermann Danuser (Berlin), Hartmuth Kinzler (Osnabrück, Germany), Martin Eybl (Vienna), Michael Polth (Mannheim), Christian Martin Schmidt (Berlin), and Christian Kemme (Amsterdam). Carl Schachter and Frank Samarotto gave introductory workshops on Schenkerian Analysis in Sauen (June 5–7); Patrick Boenke (Berlin) and Bruno Haas (Paris) read papers. In Mannheim (June 11–12), Carl Schachter's and Frank Samarotto's workshops were devoted to Analysis and Musical Performance. The Mannheim Symposium, "European and American

Minority Travel Grants and International Travel Grants for 2004 AMS/SMT Meeting in Seattle, Washington

(Application deadline: September 12, 2004)

The Committee on Diversity offers two grant programs for theorists attending the SMT Meeting in Seattle, Washington. Theorists belonging to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Up to five (5) Minority Travel Grants will be awarded by the committee.

Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Up to three (3) International Travel Grants will be awarded by the committee. Theorists at all stages of their careers, including graduate students, are encouraged to apply for one or both of these grants.

The Committee on Diversity requests that all applicants submit their materials by e-mail for the 2004 meeting; attachments should be in a standard file format (Microsoft Word docs). Complete application materials must be received by September 12, 2004. Specific guidelines for these grants can be found on the Committee on Diversity Web site <http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html>, or by contacting: Nancy Yunhwa Rao, Chair, SMT Committee on Diversity <nyrao@ureach.com>.

Traditions of Schenker Reception," included papers by Ludwig Holtmeier (Freiburg), Johannes Leertouwer (Amsterdam), Nicolas Meeüs (Paris), Bernd Redmann (Cologne), Stefan Rohringer (Munich), Giorgio Sanguinetti (Rome), Paul Scheepers (The Hague), Oliver Schwab-Felisch (Berlin), Lubomir Spurny (Brno, Czech Republic), Lauri Suurpää (Helsinki), Frank Samarotto, and Carl Schachter.

Editor

GAMUT, formerly the journal of the Georgia Association of Music Theorists, seeks an editor willing to provide leadership and capable of lending institutional support as the journal enters a new era under the auspices of the Music Theory Society of the MidAtlantic. Established in 1984, *GAMUT* is an annual journal open to articles in all areas of music theory. The new editor must be willing to work with the Board of the Music Theory Society of the MidAtlantic to establish editorial policies. Those interested in this opportunity should contact Michael Klein, Publications Committee of MTSMA, <kleinml@aol.com>.

Regional Winners

Four of the regional and affiliate theory societies have awarded prizes for outstanding student presentations at their annual meetings: Music Theory Midwest, Texas Society for Music Theory, Music Theory SouthEast, and Music Theory Society of the MidAtlantic. The Best Student Paper at the Texas Society for Music Theory was presented to Brent Auerbach for "The *Grundgestalt* Refined: What a New Model of the Structure Can and Cannot Tell us about Brahms' Capriccio op. 76, no. 5." Mr. Auerbach's paper, drawn from his dissertation, extends the duration of an acceptable *Grundgestalt* in order "to capture a piece's rhythmic, harmonic, contrapuntal, and contour content." A doctoral candidate at the Eastman School of Music who is residing in Houston, TX, Mr. Auerbach will be completing his dissertation during the 2004–5 academic year under the guidance of Steven Laitz.

The Arthur J. Komar Award for Best Student Paper at Music Theory Midwest was presented to José António Martins, a doctoral candidate in music theory at the University of Chicago. In "Stravinsky's Harmonic Practice and the *Guidonean* Space," Mr. Martins proposes a framework he calls *Guidonean* space to reflect "the superimposition and juxtaposition of scalar segments as well as accounting for their syntactical progression" in the "Hymne" from the *Serenade en La*.

SMT ONLINE ADDRESSES

- SMT home page: <<http://www.societymusictheory.org/>>
- MTO home page: <<http://www.societymusictheory.org/mto>>
- Networking Committee Chair: <isaacso@indiana.edu>

To subscribe to electronic discussion lists (smt-list, mto-list, mto-talk), please visit the appropriate web page listed above.

José António Martins, who has a Master's in Violin Performance and Theory from Northwestern, is completing his dissertation entitled "The Dasian System and Hybrid Spaces in Twentieth-Century Diatonic Chromaticism" under the supervision of Richard Cohn. In the fall, Mr. Martins will be an assistant professor of music theory at the Instituto Superior de Castelo Branco in Portugal.

The Music Theory Society of the MidAtlantic and Music Theory SouthEast awarded their prizes to two recent music theory graduates of Florida State University, Robert Keller and Danny Beard, both of whom were advisees of Jane Clendinning. Robert Keller's paper, "Mapping the Soundscape: Variation Form in Electronic Dance Music," which is drawn from his master's thesis, won the Music Theory SouthEast prize. Keller used *New Home* by Plaid and *Journey to Reedham* by Squarepusher to demonstrate that the form in electronic dance music arises from the "constantly reiterating material (forming a ground bass) with developing material (creating variations)." Mr. Keller will be a doctoral student at LSU in Fall 2004.

Danny Beard was the recipient of the Dorothy Payne Award for the Best Graduate Student Paper at the second annual meeting of the Music Theory Society of the MidAtlantic. Beard's paper, drawn from his dissertation, was entitled: "From Landfill Management and Wastewater Treatment to Mozart: Using Multiple Linear Regression to Model Musical Contour." Using the mathematical technique of multiple linear regression, he generated an equation and a graph to represent the contour of the primary themes from the opening movements of Mozart's nineteen piano sonatas. He compared his method for modeling contour to the similarity measures proposed by Elizabeth Marvin and Paul Laprade, and to the contour reduction algorithm of Robert Morris.

The Mannes Institute for Advanced Studies in Music Theory

Each summer The Mannes Institute for Advanced Studies in Music Theory conducts a series of advanced workshops in New York City on a different subject led by faculty members drawn from the scholarly community. The Institute has achieved international acclaim over the past four years as a nonprofit professional think tank dedicated to collaborative learning at the highest level of inquiry.

This year's Institute on the topic of Musical Form convened from June 24–27, 2004. Forty-five outstanding theorists and musicologists from around the world gathered for comprehensive sessions under the guidance of a distinguished faculty of peers. Six participatory workshops of fifteen scholars each met intensively for nine hours with prior preparation, with three additional plenary sessions, to discuss and debate "Form in Late 20th-Century Music" with Jonathan Bernard (University of Washington), "Two 19th-Century Views of Form in Theory and Practice" with Scott Burnham (Princeton University), "Exposition Structure in Beethoven's Piano Sonatas: A Form-Functional Approach" with William Caplin (McGill University), "Continuity vs. Articulation in 19th-Century Form" with Robert Morgan (Yale University), "Schenkerian and Processual Approaches to Form" with Janet Schmalfeldt (Tufts University), and "Sonata Theory" with Daniel Harrison (Yale University), who filled in for James Hepokoski (Yale University) and Warren Darcy (Oberlin College), who were unable to attend. The special guest was Charles Rosen, and the event was celebrated with a collegial banquet and reception.

Next year's Institute on the topic of Rhythm and Temporality will be held from June 25–28, 2005 and led by a distinguished faculty of Kofi Agawu (Princeton University), David Cohen (Columbia University), Christopher Hasty (Harvard University), Harald Krebs (University of Victoria), Justin London (Carleton College), and Pieter van den

Toorn (University of California), with special guest Steve Reich. The 2006 Institute on the topic of Chromaticism will be led by a distinguished faculty of Daniel Harrison (Yale University), David Kopp (Boston University), Richard Kramer (City University of New York), Patrick McCreless (Yale University), Charles Smith (SUNY–Buffalo), and Deborah Stein (New England Conservatory of Music), with a special guest to be announced.

Complete information regarding the Institute and its unique mission, policies, and procedures is available on the Institute's Web site at <www.mannes.edu/mi>. Program details for the 2005 Institute on Rhythm and Temporality will be posted on the Web site this fall and announced at the national SMT meeting in Seattle. Online applications will be accepted from January 1 to March 1, 2005. All inquiries should be directed to Wayne Alpern, Director, The Mannes Institute for Advanced Studies in Music Theory at <mannesinstitute@aol.com>; (212) 877-8350.

Postdoctoral Fellowships 2005–6

(Application deadline: October 1, 2004)

The Columbia Society of Fellows in the Humanities, with grants from the Andrew W. Mellon Foundation and the William R. Kenan Trust, will appoint a number of post-doctoral fellows in the humanities for the academic year 2005–6. Fellows newly appointed for 2005–6 must have received the Ph.D. between January 1, 1999 and July 1, 2005. The stipend will be \$50,000, one half for independent research and one half for teaching in the undergraduate program in general education. An additional \$3,000 is available to support research. Application forms can be obtained by writing to the Director, Society of Fellows in the Humanities, Heyman Center–Mail Code 5700, Columbia University, 2960 Broadway, New York, NY 10027; or on the Web site at <www.columbia.edu/cu/societyoffellows>. The deadline for receipt of completed application forms is October 1, 2004.

National Humanities Center Fellowships

(Application deadline: October 15, 2004)

The National Humanities Center offers forty residential fellowships for advanced study. Applicants must hold a doctorate or have equivalent scholarly credentials, and a record of publication is expected. Both senior and younger scholars are eligible for fellowships, but the latter should be engaged in research well beyond the revision of a doctoral dissertation. Fellowships are for the academic year (September through May). Scholars from any nation and humanistically inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible. Most of the Center's fellowships are unrestricted. Fellowships up to \$50,000 are individually determined, the amount depending upon the needs of the Fellow and the Center's ability to meet them. Each Fellow also has access to a research fund of \$2,500. The Center provides travel expenses for Fellows and their dependents to and from North Carolina.

Applicants submit the Center's form supported by a curriculum vitae, a 1,000-word project proposal, and three letters of recommendation. Application material may be requested from: Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256, or the form may be downloaded from the Center's Web site: <<http://www.nhc.rtp.nc.us/fellowships/appltoc.htm>>.

UPCOMING CONFERENCES AND SYMPOSIA

Nadia Boulanger and American Music

(Conference: October 7–9, 2004)

The American Music Research Center and College of Music, University of Colorado at Boulder will host an international symposium

and concert series: "Nadia Boulanger and American Music," on October 7–9, 2004. Some thirty presenters from the U.S., Canada, France, and the U.K. will discuss Boulanger's huge impact in many roles, but chiefly as teacher to dozens of American students, from Aaron Copland to Quincy Jones. The conference will feature performances of her and her sister Lili's music, and it will devote a morning session to a "reminiscence roundtable" that is open to any former students who care to take part. For more information, contact Trudi Wright, AMRC, University of Colorado, 301 UCB, Boulder, CO 80309; (303) 735-3645; <amrc@colorado.edu>. The program and registration information can be found at <<http://www-libraries.colorado.edu/amrc/conferences.htm>>.

Peter Maxwell Davies at 70

(Conference: October 15–17, 2004)

On the weekend of October 15–17, 2004, Canterbury Christ Church University College will be celebrating Sir Peter Maxwell Davies's seventieth birthday. Max has an ongoing relationship with the Department of Music and the Maggini Quartet for the realization of his Naxos Quartet series. The weekend will include an open rehearsal of his latest (fifth) string quartet, as well as a performance of his Fourth Quartet, a lecture, and a keynote talk given by the composer himself. Other performances of Max's music are also planned. Additionally, a series of conference papers on Saturday and Sunday, October 16–17, will be incorporated within and provide a context for the performances of Max's music. Paper proposals were due on July 19, 2004. For additional information, please contact the conference organiser, Dr. Eva Mantzourani, at <e.mantzourani@canterbury.ac.uk>.

International Association for the Study of Popular Music

(Conference: October 15–17, 2004)

This year's meeting of the IASPM-US will be held on the beautiful and historic campus of the University of Virginia. The theme for this year's meeting is wide open; the program committee encouraged submission of abstracts representing the diverse range of interests represented by the Association's U.S. membership. We are also pleased to announce that the University of Virginia is planning a small festival of African popular music to coincide with the IASPM meeting, and conference attendees will be invited to participate in these events, as well as those on the IASPM program. It promises to be a rich and vibrant weekend. Abstracts were due June 1, 2004. For more information about the meeting, visit <<http://www.iaspm-us.net/conferences/index.html>>.

American Perspectives on Penderecki

(Conference: October 22–23, 2004)

Krzysztof Penderecki, one of the most respected and often-performed composers of our time, recently celebrated his seventieth birthday. There has not been a symposium in the United States that has been devoted to a study of his works, although there have been many such symposia in Europe, especially during the last two decades. To fill in this gap in American studies of current music, a conference, American Perspectives on Penderecki, will be offered in Houston, Texas on October 22–23, 2004. The site for the conference will be Mabee Theater on the Houston Baptist University campus. Coordinators of the conference are: Ray Robinson (Palm Beach Atlantic University), Ann Gebuhr (Houston Baptist University), Robert Hatten (Indiana University), and Cindy Bylander (San Antonio, Texas). The deadline for proposal submission was July 1, 2004. There is no registration fee for the conference, and participants are eligible for special room rates at the Embassy Suites Hotel near the campus. Transportation to and from the Embassy Suites Hotel will be arranged through the School of Music, as will transportation to and from either Houston airport. For additional information, please contact Professor Ann K. Gebuhr, School of Music, Houston Baptist University, Houston, TX 77074-3298; (281) 649-3339; <agebuhr@hbu.edu>.

From the Editor

This issue of the SMT Newsletter marks the end of my term as editor. These six years have passed quickly, and I cannot leave office without acknowledging an enormous debt of gratitude for the suggestions, support, and guidance I have received from the SMT Presidents under whom I have worked—Janet Schmalfeldt, Thomas Christensen, Elizabeth West Marvin, and Joel Lester—the Publications Committee, and the former SMT Newsletter editor, Claire Boge. To the legions of those who have served as second and third sets of eyes in the editing and proofreading process, my heartfelt thanks. I encourage all of the members to give my successor their support by submitting their reports and news items in a timely fashion.

A Century of Composing in America: 1820–1920

(Conference: November 17–19, 2004)

Music in Gotham will hold a conference, "A Century of Composing in America: 1820–1920," on November 17–19, 2004. It begins on Wednesday evening, November 17, with a concert by the American Composers Orchestra in Carnegie Hall. The program will be of special interest to conference attendees. Paper presentations will be on November 18–19 in Baisley Powell Elebash Hall at the Graduate Center of the City University of New York. The last event will be a concert of chamber music composed in the United States and given in Elebash Hall on Friday evening. For more information, contact either John Graziano or Adrienne Fried Block, the directors of Music in Gotham, or send an e-mail to <musicingotham@gc.cuny.edu>. Music in Gotham is a constituent member of the Barry S. Brook Center for Research and Documentation, Graduate Center, the City University of New York. It is funded by the National Endowment for the Humanities, which has named it a "We the People" project. Supplementary funding has come from the Baisley Powell Elebash Endowment.

The Unknown Schubert: New Perspectives, New Insights

(Conference: December 4–5, 2004)

Luther College and the Department of Music at the University of Regina, Canada, are hosting an international scholarly symposium on the Unknown Schubert on December 4–5, 2004. The symposium will be held in conjunction with the Canadian premiere of Schubert's little-known operatic work *Claudine von Villa Bella* on December 4, at the University of Regina. Dr. Lorraine Byrne (National University of Ireland, Maynooth) will be the keynote speaker for the symposium. Proposals were due May 31, 2004. Additional information can be obtained from Dr. Barbara Reul, Luther College, University of Regina, 3737 Wascana Parkway, Regina, Saskatchewan S4S 0A2 Canada; <barbara.reul@uregina.ca>; telephone: (306) 585-5019; fax: (306) 585-5267.

Society for American Music

(Conference: February 16–19, 2005)

The Society for American Music will hold its thirty-first annual conference in Eugene, Oregon, on February 16–20, 2005. The deadline for proposals celebrating honorary member Pauline Oliveros; the centennial births of Harold Arlen, Marc Blitzstein, Jule Stein, and Meade Lux; as well as proposals on any aspect of American music or music in the Americas was July 15. For more information, consult the Society's Web site at <www.american-music.org>.

Music's Intellectual History: Founders, Followers & Fads

(Conference: March 17–19, 2005)

In early 2004, the Répertoire International de Littérature Musicale (RILM) published the volume *Speaking of Music: Music Conferences from 1835 to 1966*, which will provide a fascinating window on the

intellectual history of music scholarship. This volume, the fourth in the *RILM Retrospectives* series (ISSN 1547-9390) guides readers through papers on music presented at some 500 international conferences, bringing to light a variety of trends and ideas in musicological and ethnomusicological inquiry from the heyday of Romanticism through the dawn of modernism to the multicultural and multidisciplinary movements of the mid-20th century. This volume, chronicling 130 years of music scholarship's intellectual history, will provide a starting point for the conference, which aims to assess changing attitudes and viewpoints in writings on music from antiquity to the present day.

The first conference of the *Répertoire International de Littérature Musicale* will be held on March 17–19, 2005 at the City University of New York Graduate Center. Abstracts for the conference were due June 1, 2004. For further information about the conference, visit RILM's Web site at <<http://www.rilm.org>>.

CALLS FOR PAPERS

3rd Annual Hawaii International Conference on Arts and Humanities

(Proposal deadline: August 31, 2004)

The third Annual Hawaii International Conference on Arts and Humanities will be held from January 13 (Thursday) to January 16 (Sunday), 2005 at the Sheraton Waikiki Hotel in Honolulu, Hawaii. The conference will provide many opportunities for academicians and professionals from the arts- and humanities-related fields to interact with members inside and outside their own particular disciplines. Submissions in music and the performing arts for panel sessions, workshop presentations, poster sessions, performances, and paper sessions are encouraged. Cross-disciplinary submissions with other fields are welcome. For more information about submissions, consult the Web site at <http://www.hichumanities.org/cfp_artshumanities.htm>.

Forum on Music and Christian Scholarship

(Proposal deadline: October 1, 2004)

The Forum on Music and Christian Scholarship will be having its annual meeting on Friday–Saturday, February 18–19, 2005, at Princeton University. Papers on all manner of topics pertaining to music and Christian scholarship—historical, theoretical, analytical, philosophical/theological, ethnomusicological, cultural critique, and the like—are welcome. Papers are limited to twenty-five minutes in length. Proposals for panels or roundtables are also welcome. One-page proposals (300 words maximum) should be sent to the chair of the Program Committee: Mary E. Frandsen, Department of Music, University of Notre Dame, Notre Dame, IN, 46556 (or via e-mail: <frandsen.3@nd.edu>; fax: 574-631-4539). Submitters are reminded to include their contact information. The deadline is October 1, 2004. For further information, go to <www.fmcs.us>.

Society for Seventeenth-Century Music

(Proposal deadline: October 1, 2004)

The thirteenth annual conference of the Society for Seventeenth-Century Music will be held at Northwestern University in Evanston on April 14–17, 2005. Proposals on all aspects of seventeenth-century music and its cultural contexts are welcome, including those drawing on other fields as they relate to music. Five copies of the proposal (four anonymous and one identified with name, address, telephone, fax, and e-mail address) should be sent to: Anne MacNeil, chair, SSCM Program Committee, Department of Music, CB #3320, University of North Carolina–Chapel Hill, Chapel Hill, NC 27599-

3320. For more information, please go to <www.arts.uci.edu/sscm>. The deadline for submissions is October 1, 2004.

American Handel Society Conference

(Proposal deadline: October 1, 2004)

The American Handel Society will hold its 2005 conference in Santa Fe, New Mexico on March 17–20, 2005. The Society extends a call for papers on any topic relevant to the study of Handel and his music. As the conference is to include a performance of Handel's Chapel Royal music, the program committee would particularly welcome proposals related to those works, but all proposals will be evaluated on intrinsic merit. Applicants should submit a proposal of not more than 500 words no later than October 1, 2004 to: AHS Program Committee, Professor Roger Freitas, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604. Proposals may also be sent by electronic mail to: <rfreitas@esm.rochester.edu>.

Elgar Conference 2005

(Proposal deadline: December 31, 2004)

In 1905 Edward Elgar was appointed Peyton Professor of Music at the University of Birmingham. That event represents the founding of the Music Department, and, to celebrate its centenary in 2005, the Department will host a conference devoted to the composer. Papers are invited on any aspect of his work, and may encompass criticism, analysis, reception studies, and other approaches. The keynote speaker will be Patrick McCreless (Yale University). Please direct enquiries and submissions to Matthew Riley <m.j.riley@bham.ac.uk>.

College Music Society

(Proposal deadline: January 7, 2005)

The College Music Society will hold its Forty-Eighth Annual Meeting November 3–6, 2005, in conjunction with the 2005 National Conference of the Association for Technology in Music Instruction (ATMI) in Québec City, Québec, Canada. The 2005 Program Committee of The College Music Society welcomes proposals for presentations relating to all fields of music theory. Papers are limited to twenty minutes, lecture-recitals to forty minutes, demonstrations, panels, and workshops to fifty-five minutes. Also solicited are presentations dealing with musical/cultural history and diverse cultural/social and ethnic environments, including those specific to Québec and general to Canada. Proposal applications must be postmarked by January 7, 2005 and should be sent to: 2005 Call for Program Participation, The College Music Society, 312 East Pine Street, Missoula MT 59802. The guidelines for submitting proposals can be found at <<http://www.music.org/activities/conf2005/qchome.html>>.

NEWS FROM REGIONAL AND AFFILIATE THEORY SOCIETIES

CUNY— Graduate Students in Music

On Saturday, April 24, 2004, the City University of New York Graduate Students in Music held their seventh annual conference. This year's conference, "Intra-Disciplinary Approaches to Popular Music Studies," attracted a wide variety of participants and audience members from each of the areas in music academia. Topics ranged from technical analysis of the music of RadioHead (Christopher Doll, Columbia) to critical commentary on the music used in the 1971 film *Shaft* (Kelsey Cowger, University of Chicago). Our three keynote faculty speakers aptly concluded the conference, offering insight into Asian-American hip-hop in New York City (Ellie Hisama, Brooklyn College and CUNY Graduate Center), Pink Floyd's *Dark Side of the Moon* (Shaun O'Donnell, The City College and CUNY Graduate

Center), and choruses in recent pop songs (Mark Spicer, Hunter College—CUNY). The mood of the day was encouraging and optimistic as students and scholars learned from each other and created new alliances in popular music studies. We are excited about planning next year's conference, which will take place in the spring of 2005. For the complete conference program visit <<http://web.gc.cuny.edu/Music/events/GSIM2004.html>>. For more information, contact Heather Laurel Feldman <hfeldman@gc.cuny.edu>.

Florida State Theory Music Theory Society

The Florida State University's Annual Music Theory Forum was held on February 7, 2004. The papers presented included: "A Methodology for the Identification of Rhetorical Status in Fugue," Scott Roberts (University of Tennessee—Martin); "From Landfill Management and Wastewater Treatment to Mozart: Using Multiple Linear Regression to Model Musical Contour," Danny Beard (Florida State University); "Cadences, Phrases, Periods, and Undergraduate Angst: Some Observations and Suggestions," John Snyder (University of Houston); "The Drama in the Music: A Theoretical Interpretation of Samuel Barber's *A Hand of Bridge*," Elizabeth Smith (Florida State University); "Mapping the Soundscape: Variation Form in Electronic Dance Music," Robert Keller (Florida State University); "Reconciling Tonal Conflicts: Mod-7 Transformations in Chromatic Music," Robert Kelley (Florida State University); "Schenkerian Analysis and the Imperfect: A Case for Interruption at $\hat{3}$," Michael Baker (Indiana University); and "Dynamics and Dissonance: The Implied Harmonic Theory of J. J. Quantz," Evan Jones (Florida State University). The event was capped off with a keynote address entitled "Dissonant Tonics and Post-Tonal Tonality" by Professor Daniel Harrison (Yale University). Other activities sponsored by the FSUMTS this spring included a visit by Professor Gretchen Horlacher (Indiana University), during which she presented several papers and talked with the music theory classes about her Stravinsky research.

The 2003–4 executive board included: Juan Chattach, president; D. Craig Filar, vice president; Alex Sanchez-Behar, secretary; Kathy Biddick, treasurer; Scott Farrah, forum chair; Jane Piper Clendinning, faculty advisor. The FSUMTS would like to encourage participation in their 2005 Forum. For information, please visit us online at <<http://otto.cmr.fsu.edu/~theory/MTS/>>.

Indiana University Graduate Theory Association

The Indiana University Graduate Theory Association held its thirteenth biennial symposium on Friday and Saturday, February 13–14, 2004. The four symposium sessions were: Philosophies of Music Theory and Analysis, Theory and Performance, Recent Trends in Theoretical Research, and Expanding the Canon. The keynote speaker was Professor Elizabeth West Marvin, Eastman School of Music and past president of SMT, who spoke about "Absolute Pitch Perception and the Pedagogy of Relative Pitch." The Music Theory Colloquium Series, sponsored by the IUGTA and the Department of Music Theory, featured presentations by Professors Jay Hook and Frank Samarotto (Indiana University), Lee Rothfarb, (University of California—Santa Barbara), Deborah Burton (University of Massachusetts—Amherst), John Turci-Escobar (Yale University), Elizabeth Margulis (University of Arkansas), Michael Baker (Indiana University), and Roman Ivanovich (Yale University). Professors Allen and Helga Winold (Indiana University) closed the series with "*Wahl und Qual* in the Analysis and Performance of Bach's Cello Suites." The IUGTA officers are: Amy Lynne Engelsdorfer <aeengelsd@indiana.edu>, president; Megan Schindele <megschind@indiana.edu>, vice president and treasurer; and Melissa Korte Hoag <mkorte@indiana.edu>, secretary.

Music Theory Midwest

Over sixty persons convened at the University of Missouri-Kansas City Conservatory of Music for the fifteenth annual conference of Music Theory Midwest, held concurrently with the inauguration of the Barr Institute for American Composition Studies. The program

Future SMT Meetings

2004	November 10–14	Seattle, WA (joint meeting with AMS)
2005	November 9–13	Boston, MA (solo meeting)
2006	November 2–5	Los Angeles, CA (joint meeting with AMS)

committee was composed of Anne-Marie de Zeeuw (University of Louisville), chair; Rebecca Leydon (Oberlin Conservatory of Music), Peter H. Smith (University of Notre Dame), Brent Yorgason (Indiana University—Bloomington), and Joseph Kraus (University of Nebraska—Lincoln). Hali Fieldman (University of Missouri—Kansas City) coordinated the local arrangements, with the assistance of Beth Elswick, Kenneth Lidge, Mary Jo Lorek, Randall Pembroke, and students of the UMKC Conservatory. Conference sessions included: Harmonic Practices; Theories of Form; Music for the Cinema; Timbre, Texture, and Sonority; Music and Expression (two sessions); American Composers; Analysis and Performance; Musical Time; and Pedagogical Strategies. Walter Simmons addressed the conference on "Composer Paul Creston: The Story of a Distinctive Musical Voice," and attendees were able to view some of the Paul Creston archives (including photos and manuscripts) housed at the Barr Institute. Andrew Mead closed the conference with his keynote address, "Making Music in America," followed by a special concert of the music of Paul Creston. The Arthur J. Komar Award for Best Student Paper was presented to José António Martins (University of Chicago) for his paper "Stravinsky's Harmonic Practice and the Guidonian Space." Helen Brown (Purdue University), Gretchen Foley (University of Nebraska—Lincoln), and Scott Murphy (University of Kansas) were this year's selection committee members.

The 2005 conference is tentatively scheduled for May 21–22 in Oberlin, Ohio, hosted by the Oberlin Conservatory of Music. The proposed date is non-traditional: a week later than usual and on Saturday and Sunday to accommodate the academic calendar of Oberlin College. The Call for Papers will be available at the November SMT meeting in Seattle. MTMW has also accepted Ball State University's invitation to host the 2006 conference.

MTMW's outgoing officers include: Secretary Claire Boge (Miami University), who retires after four years of service; Area Representatives Per Broman (Bowling Green State University, elected from Butler University), and Hali Fieldman (University of Missouri—Kansas City); and Student Representative David Helvering (University of Iowa). New and continuing members of the board include: Joseph Kraus (University of Nebraska), president; Ronald Rodman (Carleton College), treasurer; Shersten Johnson (University of St. Thomas), secretary; Deborah Rifkin (Oberlin Conservatory of Music), Julian (Jay) Hook (Indiana University), Brian Campbell (St. John's University), and Neil Minturn (University of Missouri), area representatives; with Karen Bottge (University of Wisconsin—Madison) and Joseph Hupchick (University of Cincinnati College-Conservatory of Music), student representatives. Many thanks to this year's Nominations Committee: Kevin Holm-Hudson (University of Kentucky), Justin London (Carleton College), and Eleanor Trawick (Ball State University), for compiling an excellent slate of candidates for office. David Loberg Code (Western Michigan University) maintains the MTMW Web site at <<http://www.wmich.edu/mus-theo/mtmw/>>.

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, Ronald Rodman, Music Department, Carleton College, Northfield, MN 55057; <rrodman@carleton.edu>.

Music Theory Society of the MidAtlantic

The Second Annual Meeting of the Music Theory Society took place at the Esther Boyer College of Music of Temple University. Joel Philips (Westminster Choir College of Rider University) was chair of

the program committee, whose members included Ingrid Arauco (Haverford College), Kenneth Carter (Westminster Choir College of Rider University), Charles Frantz (Westminster Choir College of Rider University), Shellie Gregorich (Mansfield University) and Ted Latham (Temple University). Ted Latham was also chair of local arrangements. The program included a variety of topics, including Twentieth-Century Topics (three sessions), Ideas for the Classroom, Revisiting the Canon, and New Views. Abstracts of presentations may be viewed on the MTSMA Web site: <<http://mtma.shorturl.com>>. The winner of the Dorothy Payne Award for Best Student Paper was Danny Beard (Florida State University), whose paper was entitled "From Landfill Management and Wastewater Treatment to Mozart: Using Multiple Linear Regression to Model Musical Contour"; the award was presented by Pamela L. Poulin (Peabody Conservatory of Music) at the Friday evening Banquet.

The 2005 meeting will be held at Wilkes University, Wilkes Barre, PA, with Ellen Flint <flint@wilkes.edu> as local arrangements chair. The officers of the Music Theory Society of the MidAtlantic include Pamela Poulin (Peabody Conservatory of Music), president; Ted Latham (Temple University), vice president; Joel Phillips (Westminster Choir College of Rider University), secretary; Steven Strunk (Catholic University), treasurer; Fred Schock (Peabody Conservatory of Music), Ellen Flint (Wilkes University), Michael Klein (Temple University), and Bruce Kelley (Shepherd College). Kip Wile (Peabody Conservatory of Music) is webmaster <wile@jhu.edu>. All are invited to attend and also to mail seven 500-word, two-paged, stapled, blind proposals with a postmark date of December 3, 2004 (early submissions are welcomed) to: Professor Carl Wiens, Program Chair, Music Theory Society of the MidAtlantic, Nazareth College, Department of Music, 4245 East Avenue, Rochester, New York 14618-3790. Those wishing additional information and/or to serve as program chairs are invited to e-mail either Carl Wiens <cwiens@naz.edu> or Pamela L. Poulin <poulin@peabody.jhu.edu>.

Music Theory Society of New York State

The thirty-second annual meeting of the Music Theory Society of New York State (MTSNYS) was held at the Eastman School of Music in Rochester on April 3–4, 2004. A highlight of the conference was the renaming of the MTSNYS Emerging Scholar Award in honor of the late Patricia Carpenter. The official inauguration of the Patricia Carpenter Award took place during the meeting banquet, where tributes to Carpenter were given by several of her former students, including Murray Dineen, Severine Neff, Janna Saslaw, Peter Schubert, and James Walsh.

In 2005, the 33rd annual meeting of MTSNYS will take place on April 9–10 at Baruch College, New York City. The Program Committee invites proposals for papers and presentations on any topic related to music theory. A special session on Diatonic Transformations, for which proposals are invited, will be held in honor of the late John Clough. Proposals for panels as well as non-conventional presentation formats will be considered. The 2005 Program Committee, chaired by Steven Laitz (Eastman School of Music), includes Martha Hyde (SUNY–Buffalo), Rebecca Jemian (Ithaca College), Eric McKee (Pennsylvania State University), and Poundie Burstein (*ex officio*, CUNY); the local arrangements chair will be Philip Lambert (CUNY). Proposals should be sent to: Steven Laitz, MTSNYS Program Chair, Eastman School of Music; 26 Gibbs Street; Rochester, NY 14604. The postmark deadline for proposals is October 1, 2004. The guidelines for submissions of proposals are posted on the MTSNYS Web site <<http://www.ithaca.edu/music/mtsnys>>.

Membership in MTSNYS is open to all persons interested in any aspect of music theory and analysis, and it includes a subscription to *Theory and Practice*. Dues for MTSNYS are \$24 (individual), \$12 (student/retired), and \$30 (joint); members outside the U.S. please add \$5 for postage. Officers include Poundie Burstein (Hunter College and the Graduate Center, CUNY), president; Charlotte Cross (New York City), vice president; Shaugn O'Donnell (The City College and the Graduate Center, CUNY), secretary; Jeannie Guerrero (Eastman School of Music), treasurer; and board members

Maureen Carr (Penn State University); Norman Carey (Eastman School of Music); Steven Laitz (Eastman School of Music); and Channan Willner (New York Public Library of the Performing Arts).

Music Theory SouthEast

The thirteenth annual meeting of Music Theory SouthEast, a joint conference with the South Central Society for Music Theory, was held on February 27–28, 2004 at Emory University in Atlanta, Ga. There were seventeen papers on five sessions and a keynote address by Kofi Agawu: "Rhythmic Topoi in African Music." Rob Keller (Florida State University) won best student paper for his presentation entitled "Mapping the Soundscape: Variation Form in Electronic Dance Music." Yayoi Everett (Emory University) was local arrangements chair. The conference program and abstracts can be found at <<http://music.uncg.edu/mtse/html/program04.html>>.

The 2005 meeting of MTSE will be held March 4–5, 2005 at the University of Miami in Miami, FL. Local arrangements chair is Paul Wilson (University of Miami), and the program committee chair is Adam Ricci (University of North Carolina–Greensboro). The keynote speaker will be Joseph Straus, CUNY Graduate Center. For additional information or questions about MTSE, contact James Mathes (Florida State University) at <jmathes@garnet.fsu.edu>.

New England Conference of Music Theorists

The nineteenth annual meeting of the New England Conference of Music Theorists (NECMT) was held at Boston University on April 16–17, 2004. Fifty-two of the eighty-three NECMT members were in attendance, including twenty-one new members. The conference included papers on a variety of topics, plus a plenary session entitled "David Epstein and David Lewin: *Nachlass* and Remembrances." The session was chaired by Richmond Browne (University of Michigan, emeritus) and featured four speakers: Stuart Feder (New York Psychoanalytic Institute and Juilliard Evening Division), John Paul Ito (Columbia University), Fred Lerdaahl (Columbia University), and Edward Gollin (Williams College). Members of the program committee for the meeting as a whole were David Clampitt, chair (Yale University), Margaret Thomas (Connecticut College), and Mark DeVoto (Tufts University, emeritus). Local arrangements were handled by David Kopp (Boston University). Abstracts of presentations may be viewed on the NECMT Web site <<http://homepage.mac.com/necmt>>.

The outgoing secretary, Deborah Burton (University of Massachusetts–Amherst), will be replaced by Margaret Thomas (Connecticut College). Richard Bass (University of Connecticut) and Paula Telesco (University of Massachusetts–Lowell) will continue as president and treasurer, respectively. The next meeting of NECMT is being planned for April 2005 at the University of Massachusetts–Amherst, with Gary Karpinski serving as local arrangements chair. The specific dates and location will be announced as soon as arrangements are finalized. Those who intend to submit proposals should note that the **deadline for submissions has been moved up to November 1, 2004**. Proposals on any theoretical topic will be welcome, and special topics selected by the program committee, if any, will be announced in the call for papers to be published during the summer of 2004. Interested persons from all geographic areas are welcome to join NECMT. For details, visit the Web address given above.

Oklahoma Music Theory Round Table

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, will meet on October 8, 2004, at The University of Oklahoma. This year's meeting will feature discussion and demonstration of various current uses of computer technology in music-theory instruction. For more information on the Round Table, visit our Web site at <<http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrr.html>> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; <kstephenson@ou.edu>.

South Central Society for Music Theory

The twenty-first annual meeting of South Central Society for Music Theory (SCSMT) was held jointly with Music Theory SouthEast (MTSE) on February 27–28 at Emory University in Atlanta. Paper sessions included Recent Analytical Approaches, Popular Music, Opera and Art Song, Schenkerian Approaches, and Early Twentieth-Century Music. Kofi Agawu (Princeton University) delivered the keynote address, entitled “Rhythmic Topoi in African Music.” Yayoi Uno Everett (Emory University) coordinated the local arrangements.

The twenty-second annual meeting of SCSMT will be held at Loyola University in New Orleans. Please visit our Web site <<http://www.music.ua.edu/scsmt>> for updates. SCSMT serves the states of Alabama, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee; membership is open to all people interested in the discipline, regardless of locality. Annual dues are \$15 (\$10 for students). Officers for 2004–5 are James MacKay (Loyola University), president; Patrick Tuck (Louisiana State University), vice president; Scott Baker (University of Southern Mississippi), secretary; Erica Angert (Louisiana State University), treasurer; Timothy McKinney (Baylor University), archivist; Stephen Peles (University of Alabama), webmaster; and Jeff Perry (Louisiana State University), listserv administrator.

SCSMT runs a discussion forum and mailing list for music theorists in the south central US and adjacent regions. This forum, SCSMT-L, is an informal sounding board for music theory teachers and scholars in the region, a vehicle for conveying information about annual meetings, and a resource that permits list members to participate in program planning. All those interested in music theory pedagogy or research are invited to join. To subscribe to SCSMT-L, send an e-mail message to <listserv@listserv.lsu.edu> with the line “subscribe scsmt-l” followed by your first and last names in the body of the text. Please make certain that the e-mail account that you send it from is the account where you wish to receive SCSMT-L messages. You will receive information about how to use the list within a couple of days.

Texas Society for Music Theory

The Texas Society for Music Theory held its twenty-sixth annual meeting at Texas State University in San Marcos on February 27–28. Nico Schüler coordinated local arrangements. The program selection panel included David Neumeyer (University of Texas), chair; Eric Lai (Baylor University), Catherine Losada (Texas Tech University), and Stephen Slottow (University of North Texas). The keynote address was given by David Huron of Ohio State University, who spoke on “Expanding the Basket of Analytic Methodologies.” The focus on methodology continued with the special session Methodologies of Music Theory. Other paper sessions included: Harmony and Form in 20th-Century Music, Understanding Tonal Music: Harmony, Style, and Rhetorics, and Teaching Music Theory. The Herbert Colvin Award for the best student presentation was won by Brent Auerbach (Eastman School of Music). A concert of music by Texas State University composers was given on Friday evening. The complete conference program may be viewed on the TSMT Web site.

The 2005 meeting is scheduled to take place on February 25–26 at the University of Texas–Arlington, which is located in the heart of the Dallas/Fort Worth metroplex. Local arrangements will be handled through Graham Hunt. The deadline for submission of proposals is December 1, 2004. The call for papers will be transmitted via the usual media in the fall. All of the above information is subject to confirmation at the executive board meeting in September.

Current TSMT officers are Timothy McKinney (Baylor University), president; Blaise Ferrandino (Texas Christian University), past president; Philip Baczewski (University of North Texas), secretary; Jana Millar (Baylor University), treasurer; and executive board members Andrew Anderson (Collin County Community College), Doug Rust (Centenary College), Matthew Santa (Texas Tech University), and Nico Schüler (Texas State University).

For additional information about TSMT, contact Timothy McKinney, School of Music, Baylor University, One Bear Place #97408, Waco, TX, 76798-7408; (254) 710-1417; <Timothy_McKinney@Baylor.edu>. The TSMT Web site, maintained by Philip Baczewski (University of North Texas), is located at <<http://tsmt.unt.edu/>>.

West Coast Conference for Music Theory and Analysis

The 2004 meeting of the West Coast Conference for Music Theory and Analysis was held April 23–25 at the University of California at Santa Barbara and hosted by Pieter van den Toorn and Patricia Hall. The meeting featured “Music Theory and Analysis Outside the Canon,” and the keynote address, “Is There Such a Thing as a Good Tin Pan Alley Song?,” was given by Rose Rosengard Subotnik (Brown University). Six sessions, many of which included invited speakers, considered the analysis of popular music from different parts of the twentieth century, jazz and film music, in addition to works by nineteenth- and twentieth-century “art” composers such as Bruckner, Debussy, Berio, Rochberg, Ligeti, Schoenberg, Ives, Martinu, and Webern. The Program Committee, consisting of Pieter van den Toorn, Patricia Hall, and Lee Rothfarb all from the University of California–Santa Barbara, deserves our accolades for a well-planned meeting. Other highlights of the weekend included concerts by the UCSB Ensemble for Contemporary Music, a “No-Host Wine Tasting,” and, of course, the informal yet obligatory trip(s) to the local beaches to enjoy the warm weather and sunshine.

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Music Theory Society of New York State

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**REGIONAL AND AFFILIATE
THEORY SOCIETY CONTACTS,
CONTINUED**

Music Theory SouthEast

James Mathes
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**New England Conference of
Music Theorists**

Richard Bass
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University of Connecticut
Storrs, CT 06269
<Richard.Bass@uconn.edu>

Oklahoma Theory Round Table

Ken Stephenson
Music Theory
University of Oklahoma
Norman, OK 73019
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**Rocky Mountain Society for
Music Theory**

Steven Bruns
College of Music, Campus Box 301
University of Colorado
Boulder, CO 80309
<bruns@spot.colorado.edu>

**South Central Society for Music
Theory**

James S. MacKay
College of Music
Loyola University
6363 St. Charles Avenue
New Orleans, LA 70118
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Texas Society for Music Theory

Timothy R. McKinney
School of Music
Baylor University
PO Box 97408
Waco, Texas 76798-7408
<Timothy_McKinney@baylor.edu>

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

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

**Western Ontario Graduate
Student Symposium**

Anita Hardeman
c/o Faculty of Music
Talbot College
London, ON N6A 3K7, Canada
<ahardeman@sprint.ca>

At the annual business meeting, a tentative decision was made to return to Southern California for 2005, and we are presently negotiating with the music department at UCLA to hold an April 2005 meeting on their campus, which may also be the first joint meeting of the West Coast and Rocky Mountain societies. More news is forthcoming, and we plan to distribute a call for papers at or before the Fall SMT meeting. Please consult our Web site, which has a new Webmaster (Luke Ma, a graduate student at UCSB), a new address, <http://wccmta.org>, and a completely new design. The West Coast Conference invites all who are interested in music theory and analysis to join us. Members need not live on the west coast, but most of our meetings are held there. Membership fees are \$10 (individual), \$5 (student/retired), and they should be sent to Leigh VanHandel, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225. If you have questions or comments regarding the WCCMTA, please contact either Jack Boss at <jfboss@uoregon.edu>, (541) 346-5654; or Leigh VanHandel at <leighvh@uoregon.edu>.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of July 1. Consult the smt-list for updates!

SMT Deadlines

Diversity Grants for Attendance at Annual Conference September 12
SMT Publication Subvention Grants (2nd round) September 15
Call for Papers, 2005 January 15

Deadlines for Applications, Proposals, and Articles

Third Annual Hawaii International Conference on Arts and
Humanities August 31
American Council of Learned Societies Fellowships September 30
Music Theory Society of New York State October 1
Forum on Music and Christian Scholarship October 1
Society for Seventeenth-Century Music October 1
Postdoctoral Fellowships 2005–6 October 1
American Handel Society Conference October 1
National Humanities Center Fellowships October 15
New England Conference of Music Theorists November 1
Texas Society for Music Theory December 1
Music Theory Society of the MidAtlantic December 3
Elgar Conference 2005 December 31
College Music Society January 7
Mannes Institute for Advanced Studies in Music Theory March 1

Conferences, Meetings, and Symposia

Nadia Boulanger and American Music October 7–9
Peter Maxwell Davies at 70 October 15–17
International Association for the Study of Popular Music October 15–17
American Perspectives on Penderecki October 22–23
Joint AMS/SMT Meeting November 11–14
A Century of Composing in America: 1820–1920 November 17–19
The Unknown Schubert December 4–5
Society for American Music February 16–19
Music's intellectual History: Founders, Followers & Fads March 17–19
Institute for Advanced Studies in Music Theory June 25–28

Regional and Affiliate Society Meetings

Oklahoma Theory Round Table October 8
Texas Society for Music Theory February 25–26
Music Theory SouthEast March 4–5
Music Theory Society of New York State April 9–10
New England Conference of Music Theorists April
West Coast Conference of Music Theory and Analysis April
Music Theory Midwest May 21–22
Canadian University Music Society May
CUNY—Graduate Students in Music TBA
Florida State University Theory Forum TBA
Music Theory Society of the MidAtlantic TBA
Rocky Mountain Society for Music Theory TBA
South Central Society for Music Theory TBA