

SMT newsletter

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From the President

In this, my first of four communications to the entire SMT, I want to express my gratitude to the members for according me the privilege of serving as president. I am honored and humbled to help lead an organization that is so vital for the field of music theory. Seeing as the healthy state of SMT is due, in no small measure, to the outstanding leadership of our former president, Joel Lester, I want to thank Joel for his many contributions to the administration of the Society and especially to note his enormous help in my transition from president-elect to president. All of us on the Executive Board look forward to Joel's continuing service in his new role as past president.

Under Joel's direction, the Society witnessed a growing professionalism in the administration of its activities, especially through the efforts of our executive director, Victoria Long. In fact, Vicky has contributed to so many of the Society's functions that it is becoming hard to remember how we managed before this position was created. Yet like all academic societies, SMT thrives largely through the voluntary efforts of its members—from the officers and editors, to the many committees and editorial boards. I can't begin to thank all of those volunteers now, but mention must be made of the exemplary service performed by three of our elected officials: Harald Krebs, our departing vice president; and Kofi Agawu and Lynne Rogers, who have completed their terms on the Execu-

tive Board. In their place, we welcome Robert Hatten as our new vice president, along with Michael Buchler and Catherine Nolan as incoming members of the board.

For me, as I imagine for most of you, the focus of our personal involvement in SMT is the annual meeting, and this year's solo event in Boston was by all accounts a great success. Thanks to the efforts of Taylor Greer and his Program Committee, the meeting offered something of interest for everyone. And our local arrangements group, led by Deborah Stein and David Kopp, made sure that everything ran as it should. I am pleased to report that the meeting broke all previous attendance records—560 persons were present, among whom 230 were students. Such a high participation of younger theorists, of course, bodes well for the membership renewal that every academic society must achieve.

Though our business meeting is usually a staid affair, we had to grapple this year with a historically contentious issue involving session programming for three of our standing committees—Diversity, Professional Development, and the Status of Women. We vigorously debated a by-laws amendment granting each of these committees a guaranteed annual session, whose contents would be determined independent of the Program Committee. At the close of the meeting, all members present were given the opportunity to cast a secret vote. Of the 203 ballots received, 123 (61%) were “yes,” and 75 (37%), “no.” (Five ballots were unmarked and thus considered abstentions.)

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On the morning of August 29, 2005, Hurricane Katrina hit the Louisiana coast near New Orleans, making a second landfall a few hours later near the Louisiana-Mississippi border. The hurricane left tens of thousands of people homeless, thousands reported missing, and at least 1,400 dead, many of them made vulnerable by poverty and the weakness of protections provided them against severe weather. A second massive hurricane, Rita, struck the Gulf Coast September 24, making landfall near the Texas-Louisiana border. Though less deadly than Katrina, Rita inflicted severe damage of its own, and set back relief efforts that had begun in the aftermath of the earlier storm. Material damage from Katrina alone has already surpassed that from any previous natural disaster in the United States several fold; the human costs are of course incalculable.

Although no members of the Society for Music Theory lost their lives in the storms, those residing and working in the Gulf Coast region have been profoundly affected. Recognizing the severity of the crisis, the SMT Executive Board passed a resolution, printed in full on page 3 of this Newsletter, offering a measure of relief to individuals and institutions affected by the storms. At the annual meeting in November, the Scholars for

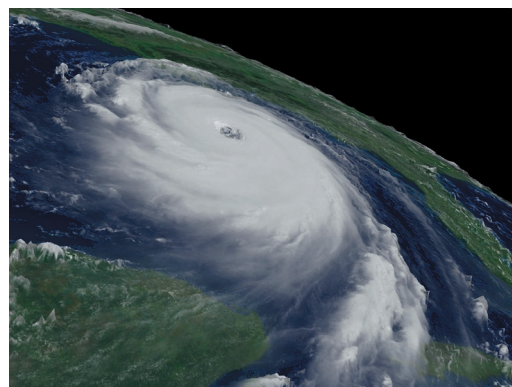


Photo courtesy of NOAA/NESDIS

Social Responsibility group devoted most of its meeting to hearing reports from the region and discussing ways to respond. More recently, in January, Patrick Tuck, president of the South Central Society for Music Theory, provided an assessment of the situation from his vantage point as a professor at Southeastern Louisiana University in Hammond. His letter, posted to

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SOCIETY FOR MUSIC THEORY 2006 Executive Board

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Nancy Rogers
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Victoria Long
Executive Director (ex officio)
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Warren Darcy, 2006
Oberlin Conservatory of Music
Judy Lochhead, 2006
Stony Brook University
Frank Samarotto, 2007
Indiana University
Janna Saslaw, 2007
Loyola University New Orleans
Michael Buchler, 2008
Florida State University
Catherine Nolan, 2008
University of Western Ontario

SMT Nominations

SMT officials who will be selected in the 2006 election include (1) President-Elect and (2) two members of the Executive Board. The Nominating Committee will select the candidates for these positions. SMT members who would like to suggest nominations for these posts should contact Patrick McCreless, Department of Music, Yale University, P.O. Box 208310, New Haven, CT 06520-8310. You may also suggest the nomination in an e-mail to patrick.mccreless@yale.edu. Self-nominations are perfectly acceptable. The deadline for all nominations is March 15, 2006.

From the President, continued from page 1

Since any change in the by-laws requires a two-thirds majority vote, the proposed amendment could not be enacted. This slim margin of defeat might be seen as a discouraging situation. Yet through this vote, the Society clearly expressed a powerful sentiment in favor of the contents of the amendment. Indeed, our new Executive Board heard the message loud and clear, and its first action was to pass a resolution enacting the exact wording of the amendment. As a result, the three standing committees will now be given free rein to design their own sessions. Many of us consider the vote to be a win-win situation: on the one hand, those who wanted to see the programming changes enacted as SMT policy have achieved that goal through the Executive Board resolution; while those who were concerned that such matters of detail should not be enshrined in the rigid confines of the by-laws should be satisfied with the outcome as well.

Though our annual meeting currently offers a wide variety of formats—standard paper sessions, special sessions, professional development round tables, interest group committee meetings, and the like—we are continually searching for ways to enrich our program. And so I am especially pleased to announce an exciting new initiative directed to student members of our society. Implementing a project proposed and developed by Wayne Alpern, Director of the Mannes Institute for Advanced Studies in Music Theory, the Executive Board has approved a new Graduate Student Workshop Program (GSWP) to be inaugurated at the upcoming meeting in Los Angeles. The purpose of this program is to provide graduate students the opportunity to work with a senior scholar from a university other than their own. The students, chosen at random from a pool of eligible applicants, will prepare readings and analyses to be discussed together with the workshop leader within a three-hour time slot. This year we are running just a single workshop, led by Joseph Straus, in order to test out the idea and to work out various administrative procedures. But we are hopeful that a successful experience in Los Angeles will lead to our offering at least three workshops each year, thus enabling us to accommodate around 45 students. For a more complete description of the program and for application guidelines, see below, page 4. I want to thank an ad hoc committee consisting of Wayne Alpern (Administrative Director of the GSWP), Peter Kaminsky (2007 program chair), Henry Martin (2006 program chair), and Lynne Rogers (chair), for their speedy diligence in formulating the administrative policies for a program that we expect to significantly enrich our annual meetings. Stay tuned for more details in upcoming Newsletter reports.

SMT has long been a leader in the use of new technologies for the dissemination of information. Several years ago, we completely overhauled our website, though the process was not without some bumps in the road. Given the complexities of keeping a website such as ours up to date and running smoothly, the Executive Board has acted on a recommendation from the Networking Committee to institute a new position of Web Manager. I'm pleased to report that Leigh VanHandel has enthusiastically volunteered to fulfill that role. I encourage all members to contact Leigh (lvh@msu.edu) if there are any issues to report concerning our website. And I invite you all to visit the site regularly, not only for the latest information about SMT, but also for the many links to our interest groups and related societies.

Finally, I feel obliged to mention some news that is somewhat more sobering. The past fiscal year saw the Society incur a shortfall in its operating budget. Though our finances are basically sound, our expenditures can vary considerably from one year to the next, depending largely upon the costs associated with our annual meeting. As a result, the Executive Board has decided, with reluctance, to raise the membership fees by \$10 for all regular and joint member categories (including students and emeritus), to begin in the 2007 membership period. Though no one likes to pay more, we hope that our members will recognize that belonging to SMT is still a bargain compared to our sister societies and that the additional funds will provide a necessary cushion of financial support so that our society can continue to fulfill its mission. If there are any questions about this matter, along with any others that I reported upon here, please do not hesitate to contact me directly.

I wish all of the members the very best for the rest of the academic year, and look forward to speaking with you again in the August Newsletter.

—William Caplin

AMS/SMT Los Angeles 2006

The Society will meet jointly with the American Musicological Society from November 2–5, 2006, in Los Angeles, California, at the Hyatt Regency Century Plaza. Henry Martin chairs the Program Committee and Alfred Cramer (alfred.cramer@pomona.edu) is chair of local arrangements.

In addition to a stimulating program of SMT panels, as well as AMS sessions and joint sessions, those who attend the conference can expect sunshine, temperate weather, and a culturally thriving city. The hotel is located on the west side of Los Angeles near Beverly Hills and Santa Monica, and it is convenient to several major Los Angeles attractions including the Getty Center and UCLA. In recent years, several important new buildings have invigorated musical and cultural life in Los Angeles—most spectacularly the Getty (1997), the Cathedral of Our Lady of the Angels (2002), and Walt Disney Concert Hall (2003), home of the Los Angeles Philharmonic. The last two anchor a downtown arts district that is growing and thriving. Plan to attend the conference and experience this changing city!

Details on the program and the hotel accommodations will be published in the August Newsletter and during the summer on the SMT homepage.

—Alfred Cramer

Actions of the Executive Board

Since the publication of the August 2005 Newsletter, the Executive Board has approved the following motions:

1. that the SMT authorize up to \$500 toward travel expenses for Chitravina N. Ravikiran in support of his presence and performance(s) at the Annual Meeting in Boston. In addition, the Board authorizes waiving the SMT membership fee for Mr. Ravikiran;
2. that the SMT offer without charge a full run of *Music Theory Spectrum* (or as full a run as is available) to any music libraries in New Orleans whose collections were destroyed by Hurricane Katrina. The Executive Director will make this offer known to any such libraries when they are ready to rebuild their collections;
3. that the SMT waive the conference registration fee and the requirement that conference attendees be SMT members for undergraduate students who attend one half-day of the 2005 Annual Meeting along with a faculty member of theirs who is an SMT member and who has paid the conference registration fee;
4. that the SMT waive the conference registration fee for the 2005 Annual Meeting for any Society member whose home institution is in New Orleans;
5. that SMT pay the Borromeo String Quartet \$1,200 to perform Bartok's Third String Quartet and otherwise participate in the Plenary Session Analysis Symposium on Saturday at the 2005 Annual Meeting;
6. that the SMT Executive Board allocate \$2,900 for travel grants overseen by the Diversity Committee for the 2005 Annual Meeting as follows: \$1,600 for four Minority travel grant recipients, and \$1,300 for the two International travel grant recipients;
7. that the SMT Executive Board allocate \$300 to the Committee on Diversity for an honorarium to Mohsen Abtahi and his two accompanying musicians at the 2005 Annual Meeting;
8. that the Society waive attendance fees for the performance teachers of students playing in the Performance and Analysis session at the 2005 Annual Meeting for that one session;
9. to approve the minutes of the 2004 Executive Board meeting in Seattle;
10. that the SMT agree to run a single pilot Graduate Student Workshop to be held no later than 2007, after which the program will be reevaluated by the Executive Board. The Executive Board mandates the President to appoint a committee to oversee the development of the pilot Graduate Student Workshop;
11. to increase the Executive Director's salary by 3% to cover cost-of-living increases. This will be implemented at the beginning of the next University of Chicago contract cycle.
12. to create a Web Manager position for one year. The volunteer will be an *ex officio* member of the Networking Committee, will assist the Newsletter editor, and will keep the SMT's website current and coordinated with MTO's website. The Web Manager will report to the chair of the Networking Committee;
13. to approve the proposed 2006 Budget, with the addition of a 3% cost-of-living adjustment for the Executive Director's salary;
14. to raise SMT dues by \$10 in 2007 for all individual and joint member categories;
15. to accept the Treasurer's Report for fiscal year 2004–2005;
16. to accept the recommendations of the Awards Committee for our annual Publication Awards;
17. that the Committees on Diversity, Professional Development, and the Status of Women, as committees of the Society designated with specific tasks to perform in service to the membership of the Society, may each choose to present a session at the Society's annual conference as part of executing their mission. The format and content of the session will be determined by each of these committees and will be fully described in the Program and Abstract booklets if submitted to the Executive Director by the published deadline for conference proposals. The sponsoring committee will be named in the session title (e.g., Committee on Diversity Session);
18. that \$5,000 be allocated from the SMT-25 funds to be used for a competitive grant for "Special Conferences and Workshops";
19. that Scholars for Social Responsibility (SFSR) is authorized to form an Interest Group of the Society for Music Theory (SMT) for the purpose of (1) discussing, studying, and stimulating greater awareness of important social, cultural, economic, and political issues among SMT members from a variety of different nonpartisan perspectives, and (2) advocating and engaging in a variety of nonpartisan social activities benefiting society at large. SFSR may not advocate or engage in any direct or indirect partisan political activity, including such things as advocating or engaging in partisan political activity, advocating any partisan political position, supporting or opposing any candidate for political office, participating in or supporting any political campaign, and lobbying or attempting to influence any legislation, or otherwise act in a manner inconsistent with or jeopardizing SMT's legal status as a nonprofit, charitable, tax-exempt organization under federal and state law. SFSR must expressly state on all its promotion and published documents that it and its members do not represent the views or actions of SMT;
20. that the Executive Board authorizes the Newsletter Editor to exceed the 2006 budget for the Newsletter by up to \$100 to cover costs of a design consultant.

—Nancy Rogers, Secretary

SOCIETY FOR MUSIC THEORY 2006 Committees

Publications Committee

Thomas Christensen, chair
Brian Alegant
Mark Butler
Michael Klein
Tim Koozin
Rebecca Leydon
Jeff Perry
Wayne C. Petty

2006 Program Committee

Henry Martin, chair
Anne Shreffler (AMS 2006
Program Committee chair)
Peter Kaminsky (SMT 2007
Program Committee chair)
Candace Brower
Nora Engebretsen
Nancy Rao
Miguel Roig-Francolí
William Caplin, *ex officio*

2006 Nominating Committee

Patrick McCreless, chair
David Bernstein
Jocelyn Neal
Robert Peck
Janet Schmalfeldt

Publication Awards Committee

Charles Smith, chair
Julian Hook
Fred Ler Dahl
Andrew Mead
Lynne Rogers
Robert Wason

Committee on the Status of Women

Lori Burns, chair
Heather Feldman
Ellie Hisama
Heather Platt
Brenda Ravenscroft
Sarah Reichardt
Deborah Rifkin
Daniel Sonenberg
Joseph Straus

Publication Subventions Committee

Robert Hatten, chair
Thomas Christensen
Rebecca Leydon
Judy Lochhead
David Temperley

Committee on Diversity

Frederick Bashour, chair
Jane Clendinning
Clare Eng
Philip Ewell
Jeannie Guerrero
Horace Maxile

Professional Development Committee

John Cuciurean, chair
Gretchen Foley
Evan Jones
Aine Heneghan
Severine Neff
Ève Poudrier
David Smyth
Kevin Swinden
Keith Waters

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SOCIETY FOR MUSIC THEORY 2006 Committees, continued

Networking Committee

Lawrence Zbikowski, chair
Bret Aarden
Thomas Christensen, *ex officio*
David Hainsworth
Tim Koozin
Robert Kosovsky
David Neumeyer
Richard Plotkin
Leigh VanHandel
William Renwick
Brent Yorgason

Editors

Brian Alegant, Editor
Music Theory Spectrum
Adam Krims, Reviews Editor
Music Theory Spectrum
Tim Koozin, Editor
Music Theory Online
Jeff Perry, Reviews Editor
Music Theory Online
Wayne C. Petty, Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

Brian Alegant
Dora Haninnen
Gretchen Horlacher
Adam Krims
Michael Klein
Henry Klumpenhower
Justin London
Elizabeth West Marvin
Severine Neff
William Rothstein
Philip Rupprecht
Frank Samarotto
Ramon Satyendra
Peter Smith
Lawrence Zbikowski

Music Theory Online

Editorial Board

Michael Buchler
Norman Carey
Marion Guck
Tim Koozin
Rebecca Leydon
Richard Parncutt
Jeff Perry
Peter Schubert

By-laws Committee (Ad hoc)

Justin London, chair
Richard Cohn
Janna Saslaw
James Webster
Victoria Long, *ex officio*

Local Arrangements

2006 for Los Angeles:
Alfred Cramer, chair
alfred.cramer@pomona.edu

2007 for Baltimore
Paul Mathews, chair
pmatthew1@jhem.jhmi.edu

Legal Advisor

Wayne Alpern
waynealp@aol.com

From the Vice President

As I begin my two-year term, I would like to thank our outgoing vice president, Harald Krebs, for his dedicated service to the Society. The contacts and materials he has shared with me during the transition have been invaluable, and his many kindnesses have been appreciated. I am sure, by all those with whom he has worked over the past two years.

In the September round of the publication subvention competition, Yayoi Uno Everett was awarded a subvention to secure music example permissions for her book, *The Music of Louis Andriessen*, to appear with Cambridge University Press. I encourage applications for the spring round of this competition and especially for the SMT-25 support grant for innovative conferences or workshops. Your financial contributions to support the SMT-25 grants have enabled us to provide up to \$5,000 this year to support an imaginative proposal. The publication subventions committee will evaluate these proposals as well.

The deadline for receipt by the Executive Director of applications for the spring round of publication subventions and for the SMT-25 grant is **March 15, 2006**. Guidelines for both programs are posted at the SMT website. Follow the links to "Grants & Awards" then "special conferences and workshops."

Attending conference breakfasts, lunchtime sessions, and other sessions has given me an opportunity to meet and greet many members of the Society, and to appreciate anew the varied activities of our many regional societies, interest groups, and standing committees. I urge you to read their reports in the Newsletter and to discover their exciting new initiatives. Representatives of these groups should feel free to contact me directly (rohatten@indiana.edu) as liaison to the Executive Board for any specific concerns that may arise, as well as to share good news.

I am also looking forward to ongoing interactions with international societies. Already, Harald Krebs (acting on a suggestion from William Caplin and Sigrun Heinzelmann) has solicited summaries of research in various theoretical areas from SMT members to go with summaries Sigrun has received from members of the German Society for Music Theory. These helpful overviews with short bibliographies are available online at www.gmth.de/www/zeitschrift.php. Another exciting development was the founding of the Korean Society for Music Theory, which held its inaugural meeting last fall and has begun developing a website, www.ksmt.org. William Caplin and I have sent a congratulatory message to the organization's president, Jae-Sung Park. As you will see in this issue of the SMT Newsletter, editor Wayne Petty has again reported news from international theory societies. I would ask the membership to keep us informed of any new contacts or opportunities as we witness our field becoming increasingly global.

—Robert Hatten

SMT Graduate Student Workshop Program

The Society for Music Theory is initiating a new Graduate Student Workshop Program (GSWP) at the 2006 Annual Meeting in Los Angeles. Modeled after the innovative Mannes Institute for Advanced Studies in Music Theory, the program provides an educational dimension to the Society, a vehicle for increasing student membership, and a means of fostering active participation in the profession.

In its inaugural year, the GSWP will offer a single intensive three-hour workshop on "Voice Leading in Atonal Music" led by Joseph Straus of the City University of New York. Fifteen graduate students will be chosen to work with Professor Straus and explore a variety of theoretical models in analyzing a recent composition. The workshop is designed to foster a richer understanding of theoretical issues and concepts; a basic knowledge of post-tonal theory is assumed. Participants will receive required reading and repertoire assignments during the summer and early fall. A complimentary breakfast will be served.

All full-time students registered in a graduate program in music theory who have not received their Ph.D. at the time of the 2006 SMT meeting are eligible to apply. Since one purpose of the program is to provide students an opportunity to study with a professor not at their home institution, students affiliated with the institution of the instructor (CUNY Graduate Center) are precluded from this workshop. There is no fee for the workshop or breakfast. Participants are responsible, however, for the cost of SMT membership and conference registration (but not at the time of application), as well as other expenses of attendance, including transportation, housing, and additional meals.

Applications consist of an e-mail sent to SMTworkshops@aol.com identifying the student's name, e-mail address, phone number, street address, educational institution, degree program, major, and principal teacher, plus a single paragraph indicating his/her background and interest in the topic of the workshop. Applications must also be supported by a brief e-mail from a professor in the appropriate area of study at the student's home institution attesting to the applicant's academic status and suitability for this particular workshop.

The application period begins March 1, 2006, and the deadline is May 1, 2006. Participants will be selected by a random draw from the pool of eligible applicants. They will be notified by June 1, and must confirm acceptance by June 10. Additional details are on the SMT website and will be posted on smt-announce. Direct all inquiries to Wayne Alpern, Administrative Director, SMT Graduate Student Workshop Program, at SMTworkshops@aol.com, (212) 877-8350.

—Wayne Alpern

2005 Program Committee

The 2005 SMT Program Committee consisted of Taylor Greer (Pennsylvania State University), chair, Dora Hanninen (University of Maryland), Daphne Leong (University of Colorado–Boulder), Joel Lester (Mannes College of Music), *ex officio*, Henry Martin (Rutgers University), Shaugh O'Donnell (The City College and The Graduate Center, CUNY), and Deborah Stein (New England Conservatory). When the committee met in Boston, March 31–April 3, 2005, we evaluated a total of 208 proposals, 192 as individual and 16 as special session proposals (arranged as four groups of four). Of the 208 proposals, 149 were from men, 62 from women (three proposals being joint). We accepted 60: 49 from men, 12 from women (one joint). As stated in the call for papers, each special session proposal was considered on its own merits as well as on the collective merits of the group submission. We accepted six of these, creating one evening special session and parts of two daytime sessions. Three individual proposals were accepted as poster sessions. In addition, we scheduled three sessions for groups that had been guaranteed slots at the conference: the Committees on Diversity, Professional Development, and the Status of Women. A further breakdown of the submitted proposals by topic and gender is available on the SMT website with other information on the 2005 Annual Meeting.

It has been a privilege for me to chair a committee with such perceptive, fair-minded, and good-humored individuals. I owe my thanks to them all.

—Taylor A. Greer

Publications Committee

I am pleased to serve as the new chair of the Publications Committee. I would like to thank Martha Hyde for her dedicated service as my predecessor, and for her help in making the transition a smooth one.

Music Theory Spectrum, our flagship journal, continues to thrive under the capable leadership of Brian Alegant. The quality and variety of articles published remains high. Brian has been diligent—with help from the editorial board members—in getting all article submissions adjudicated within three months. For the period October 1, 2004, through September 30, 2005, submissions for *Music Theory Spectrum* continued at a good pace, although slightly lower than for the previous year (45 versus 50). Eight were accepted for publication (an 18% acceptance rate). Nine additional submissions are in the pipeline at this writing. Topics of papers submitted fall into the following categories (numbers represent submissions and acceptances): history of theory (6/1); aesthetics, philosophy, metaphor, and cognition (9/2); popular music and jazz (5/0); tonal theory and analysis (14/4); mathematical modeling and transformational theory (5/0); early 20th-century topics (5/1); late 20th-century topics (5/0).

The most important task facing the Publications Committee this year will be finding a replacement for Brian Alegant, whose term as *Spectrum* editor expires at the end of 2006. Through suggestions and nominations made by members of the Publication Committee and Executive Board, we have identified a number of possible candidates, and the Executive Board hopes to announce Brian's successor shortly.

Adam Krims continues his capable service to the Society as reviews editor for *Spectrum* in commissioning reviews for the ever-increasing number of books on theoretical topics that we receive. Of course the real problem remains, as ever, getting these reviews in hand. (A special plea to members: if you have agreed to write a book review for *Spectrum* or *MTO*, please try your hardest to submit your reviews in a timely manner!) Adam has also recently instituted some special "review/essays" on books or groups of books whose topics merit closer scrutiny and discussion, and we have all been pleased with this new feature.

Music Theory Online, Timothy Koozin, editor, is one of the real success stories of SMT for which we can be rightly proud. It is a leader in the field of electronic publishing and, under Tim's leadership, has been utilizing the most up-to-date technologies in its production. Its success has been reflected in a sharply rising number of article submissions. From 2002 to 2005, the number of submissions was 14, 20, 25, and 33, respectively. Of the 33 submissions last year, 16 were accepted for publication. Topics submitted covered transformational theory (8/3); performance and analysis (8/8); popular music (4/2); post-tonal analysis (4/1); Schenkerian theory and tonal analysis (3/2); theory pedagogy (3/1); history of theory (2/1); and a conference report (1/0). Jeff Perry has taken the reins of the reviews editor position from Jack Boss, who served in this capacity for the past five years. Michael Buchler and Norman Carey are the new *MTO* Editorial Board members; they begin as Julian Hook and Andrew Mead step down. The continuing members are Rebecca Leydon, Richard Parncutt, Marion Guck, and Peter Schubert.

We welcome Wayne Petty in his first year as editor of the SMT Newsletter, taking over from Mary Arlin. Wayne reports that the transition went smoothly, thanks not only to Mary being willing to answer all questions he has faced, but also thanks to the assistance of Judith Petty, who has offered much-needed expertise in all aspects of the Newsletter's production. Wayne has added a new section called "News from International Societies"—reports for our sibling societies in Europe. Down the line, we are contemplating further changes and additions to the Newsletter, including a design update and possible specially commissioned reports or studies relevant to the Society.

—Thomas Christensen

SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, and Changes in Fund Balance 10/27/04–10/30/05

Revenues:

Income from UCPress*	\$24,994.69
Interest and miscellaneous income	<u>1,581.80</u>
	\$26,576.49

Expenditures:

Editorial Support	\$1,000.00
Newsletter	4,892.02
<i>Music Theory Online</i>	3,033.00
Grants and Awards	5,700.00
ACLS, NHA and RILM	2,990.00
Conference expenses (primarily program committee)	7,799.98
Liability insurance	864.00
Executive Director	16,743.64
Secretary	903.78
Treasurer	<u>1,248.50</u>
	\$45,174.92

Summary:

Total revenues	\$26,576.49
Total expenditures	<u>45,174.92</u>
Revenues minus expenditures	\$-18,598.43
Additional income anticipated	<u>11,198.47</u>
Probable shortfall	\$-7,399.96

*UCPress transactions:

Total income	\$50,792.92
Production costs	-8,394.38
Promotion and membership services	-2,165.97
Press fee	<u>-15,237.88</u>
Amount paid to SMT	\$24,994.69

TOTAL WORKING ASSETS

\$75,798.14

TOTAL IN SMT-25

\$8,116.95

The full fiscal report for the Society, 2004–2005, is available from Claire Boge and was distributed at the business meeting in Cambridge.

Future SMT Meetings

2006	November 2–5 Los Angeles, CA (joint meeting with AMS)
2007	November 15–18 Baltimore, MD (solo meeting)
2008	November 6–9 Nashville, TN (joint meeting with AMS)

2005 Publication Awards

The SMT Awards Committee gave the Award for Best Article to Michael Klein, the author of "Chopin's Fourth Ballade as Musical Narrative," published in *Music Theory Spectrum* 26/1 (Spring 2004): 23–55. Klein's essay reevaluates musical narrative as an unfolding of expressive states, and applies this methodology in an exciting and original analysis of an important musical work. Beginning with a discussion of theoretical groundwork, the author effectively draws upon and challenges the scholarly literature in music theory, musicology, semiotics, and hermeneutics. Essential to the author's view of narrative is the concept of intertextuality, which contributes significantly to a compelling narrative interpretation of Chopin's Fourth Ballade that combines musical intuition with imaginative scholarship. This article successfully integrates discussion of expression, meaning, form, and context in a manner that will inspire other analysts to revisit musical works they assumed they knew.



Michael Klein
Best Article Award

The Emerging Scholar Award went to Julian Hook for his article "Uniform Triadic Transformations," which appeared in the *Journal of Music Theory* 46/1–2 (Spring/Fall 2002): 57–126. This article draws together and harmonizes an impressively large number of ideas in triadic transformation theory. Focusing upon a group of 288 transformations and various subgroups of order 24, the author exhaustively disentangles various types of transformational relations that have been proposed in recent years. Using a simple but powerful labeling system, the author is able, for example, to define what may be properly said to be "Riemannian" about certain types of moves. Yet he is also able to account simply for other kinds of common triadic moves that are not Riemannian but that exhibit group structures not previously proposed or explored. Subsequent investigation of various algebraic properties of transformations leads the author to extend his thinking in a variety of directions—to transposition and inversion operations



Julian Hook
Emerging Scholar Award

familiar from atonal theory, to non-triadic formations, to combinations of triads and seventh chords, and to non-mod-12 systems. So fruitful are the implications of the article that it will likely be seen as a milestone in the development of transformational ideas in music theory.

Occasionally a book comes along that not only defies easy categorization but also bridges disciplines and forges a conceptual unity that did not previously exist. Such is the case with Marc Perlman's elegantly written *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory* (Berkeley and Los Angeles: University of California Press, 2004), the winner of the 2005 Wallace Berry Award for best book.

The complex textures of Javanese gamelan are traditionally described as elaborations of a single melodic line; yet there is disagreement about the identity of this melody in any given piece. Perlman brings current cognitive theory to bear on this puzzle, first presenting a concise account of the ingredients of creative thinking. Next, an introduction to the basic organization of Javanese gamelan and to the history of how Javanese musicians and Western ethnomusicologists have theorized about this music puts him in a position to attack the problem of implicit melodies. He does this through in-depth ethnographic treatments of the practice of three master gamelan musicians, showing how they conceive and realize a guiding melodic line that implicitly controls the improvised heterophonic gamelan texture. The three musicians differ in their concrete treatments, yet they share common ground at the abstract levels of implicit knowledge and conceptual analogy. Perlman concludes with what at first seems to be a change of subject, a discussion of ideas of chord root and harmonic progression in European music theory. He argues that Rameau's fundamental bass is also a kind of unplayed melody, analogous to its Javanese counterparts. This analogy suggests the possibility of further cross-cultural research on how musicians theorize their music. Taken as a whole, the book com-

bines cognitive theory, ethnomusicological fieldwork, and Western music theory (and history of theory) in a conceptual blend that becomes its own unique metaphor.

Finally, the SMT Awards Committee granted two Special Citations celebrating the important role that historical translations have played in the development of music theory in the United States during the past half century. The first honors the work of the late Claude Palisca, whose magisterial translation of, and commentary upon, Vincenzo Galilei's principal prose work, the *Dialogo . . . della musica antica et della moderna* (Florence, 1581), forms an appropriate capstone of the Yale Music Theory Translation Series, having appeared as the *Dialogue on Ancient and Modern Music* in 2003. This citation is in recognition not only of Palisca's translation of Galilei, but also of his invaluable work on behalf of historical translation through the editorship of the Yale Series, which he took over after its first volume, Gasparini's *Practical Harmonist at the Keyboard*, was published in 1963. Beginning with Zarlino's *Art of Counterpoint* (1968), Palisca shepherded eleven translations through the publication process during more than a quarter of a century thereafter. It is thanks to his superb editorial expertise and untiring efforts to gain institutional support for historical translation that many of us were able to get beyond summaries and bibliographic references to such names as Zarlino, Gaffurius, Burmeister or Kirnberger, and approach for the first time the texts they had written.

The second citation honors a more recent translation project, but one that is also impressively ambitious in scope. Its most recent publication is a two-volume translation of Heinrich Schenker's *Der Tonwille* (Oxford University Press, 2004–05), which the committee specifically recognizes with this citation. Again, the committee honors not only this particular work, but the high scholarly level of the whole project, which began with



Marc Perlman
Wallace Berry Award



Michael Marsland/Yale University

Claude Palisca
Special Citation

the translations of Schenker's *Das Meisterwerk in der Musik* that appeared in 1994–97. The project's general editor, William Drabkin, contributed the translation of "Beethoven's Fifth Symphony" and many others, and has masterfully gathered together and edited translations by a number of scholars, including material deleted at the proof stage from the original German edition of 1921–24 and revisions undertaken by Schenker subsequent to publication. These are preceded by "General Prefaces" by Dr. Drabkin and Ian Bent, which present a wealth of research into the historical context surrounding the original publication of these works. Both the expert translations and the exhaustive contextual studies have contributed immeasurably to our understanding of the development of Schenker's ideas through the 1920s.

The members of the 2005 Awards Committee were Daniel Harrison, Fred Lerdahl, Andrew Mead, Lynne Rogers, Charles Smith, and Robert Wason (chair).



William Drabkin
Special Citation

Committee on Professional Development

The Committee on Professional Development (CPD) sponsored four special events at the 2005 Annual Meeting. (1) A special session titled "Preparing an Effective Tenure Case," which included presentations by panelists Brian Alegant, Jane Clendinning, Martha Hyde, Michael Klein, Joel Phillips, and Wayne Alpern, respondent. (2) A forum for one-on-one critiques of CV's and cover letters by reviewers Robert Hatten, Steve Larson, Elizabeth West Marvin, David Smyth, and Keith Waters. (3) The conference guides program, which paired fifteen newcomers to the national meeting with more experienced conference-goers. (4) A well-attended breakfast reception for graduate students. This event included a raffle for a complete set of back issues of *Music Theory Spectrum*, won by Clare Eng (Yale University).

The CPD will offer the same four sponsored events at the 2006 Annual Meeting in Los Angeles. The proposed special session topic for next year is "Mid-Career Renewal." We are continually seeking volunteers to serve as panelists on the special session, CV reviewers, and conference guides for next year. I encourage all veteran conference-goers who will attend the 2006 meeting to consider volunteering by checking the appropriate box on the conference registration form next fall.

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. Details on the program and a link to the mentoring form can be found on the CPD webpage, accessible by following the links to "Administration" then "committees" on the SMT website.

The CPD also administers an SMT-sponsored listserv specifically for graduate students and first-year faculty. The CPD-list is moderated by CPD student members Áine Heneghan (aineheneghan@eircom.net) and Ève Poudrier (eve_poudrier@yahoo.ca) with assistance from Gretchen Foley (gfoley2@unl.edu). Instructions for subscribing to the listserv appear on the CPD webpage as well.

Any SMT members with questions regarding CPD-sponsored events and services, suggestions for possible new initiatives, or any member interested in participating as a volunteer for one of the events at the 2006 Annual Meeting is encouraged to contact John Cuciurean (John.Cuciurean@asu.edu).

On behalf of the CPD, I wish to thank Christopher Hasty, Ann Hawkins, and Joel Phillips for their effort and dedication as they complete their three-year terms of service. I also wish to warmly welcome three new members, Evan Jones, Severine Neff, and David Smyth, who are each commencing three-year terms.

—John D. Cuciurean

Committee on Diversity

During the 2005 meeting, the Committee on Diversity presented an extended event involving Middle Eastern music, which consisted of a three-hour special session Friday morning, November 11, followed by a noontime concert of Persian music.

The paper session, entitled "Sharakans, Epithets, and Sufis: Three Topics in Middle Eastern Music Theory," was chaired by Diversity Committee member Sevin Yaraman and introduced by ethnomusicologist and theorist Stephen Blum. It included papers on the music of the Ottoman Sufis, two major musicians' repertoire items from northeastern Iran, and a study of the tonal structure and development of medieval Armenian hymns. The latter paper was presented by a young Armenian scholar, Narek Tovmasyan, who flew in from Yerevan Komitas State Conservatory to read his paper and—due to travel problems reminiscent of a Mozart opera plot—arrived at the hotel just in time to read his paper! Prof. Yaraman's custom-made Turkish video showing the ecstatic whirling of authentic Sufi dervishes accompanied by a special musical ensemble was a highlight of the morning presentation.

Our noontime concert featured the Hafez Ensemble, which included Mohsen Ahtabi, the celebrated Iranian santur player, and three of his colleagues, percussionists Mehdi Alighanbari and Karim Khalaj on tonbak and daf, and the amazing vocalist Parisa Fallahi. The ensemble's music, composed in the Dashti and Chahargah modes by Mohsen Ahtabi to poems of Fereydu Moshiri and Hafez, wafted down the hotel hallway and ensured that the room was completely filled within a few minutes of the concert's start. A DVD video of the concert is available on request to anyone who missed it.

The Diversity Committee's most visible function over the years has been to administer two travel grant programs designed to help defray the cost of attending the SMT annual meeting: minority travel grants and, beginning in 2002, travel grants for scholars residing outside North America. We received eleven applications from graduate students and junior faculty during September 2005. In our evaluation process for the minority travel grant, we continued to focus primarily on the applicant's interest, focus, and potential contribution to the Society in the future, rather than on financial need alone. The list of this year's recipients includes young African-American, Chinese-American and Korean-American music theorists, and scholars from Russia and Armenia. Minority travel grants were awarded to Garry J. Bertholf, Karen Ching, Juyeon Kang and Samuel Ng, and international travel grants went to Natalia Fedorovskaya and Narek Tovmasyan. Specific guidelines for these grants may be found on the Committee on Diversity "travel grants" page accessible on the SMT website by following the links to "Administration" then "committees."

I would like to thank departing committee

members Sevin Yaraman and David Pacun for their valuable service to the committee over the past three years, and to welcome Jane Piper Clendinning, Jeannie Guerrero, and Horace Maxile as new members. We are already deeply involved in planning our programs for the next two SMT meetings. For Los Angeles, we'll be presenting a multi-ethnic, multicultural "collision" paper session and, for Baltimore in 2007, we're planning a panel discussion on minority issues in music theory teaching. Anyone desiring further information about the Committee on Diversity's activities and programs should contact the chair, Fred Bashour, at dfaydigital@att.net or (413) 548-9881.

—Frederick J. Bashour

Committee on the Status of Women

Boston/Cambridge 2005. The special session offered by the CSW on Thursday, November 10, was a success. Approximately 200 people attended the session throughout the evening. The topic of the panel was "Negotiating Career and Family," featuring presentations by Marion Guck and Joseph Dubiel, Anne Stone, Fred Maus, and Elizabeth Sayrs and Laurel Parsons. The panel explored three major issues: (1) commuting couples; (2) sexuality and professional life; and (3) the impact of family responsibilities on professional development. Following the panel presentation and general discussion, the audience was divided into three smaller groups, where lively and engaged discussions were led by Catherine Hirata, Deborah Rifkin, and Shaugn O'Donnell.

In the discussion of these issues, there appeared to be several recurring concerns:

- the effects of personal situations (regarding family as well as sexual orientation) on hiring, promotion, and tenure as well as on collegial relations;
- the need for fair peer assessments and evaluations for tenure and promotion files;
- the need for benefits to support family and spousal relations: parental leaves; same-sex benefits; housing support;
- the need for improved institutionalized spousal-hiring policies;
- the consideration of teaching loads and schedules for junior faculty with heavy dependent-care responsibilities;
- the need for research support for junior professors (time release support for research development);
- the persistent problem of recruiting and retaining women in the academy.

Mentoring. Our programs in mentoring have paired senior theorists with graduate students and junior faculty. We have active mentors/mentees for career counseling as well as research proposal consultation. We have also instituted a writing support group and are developing an electronic discussion group for independent scholars.

Interview Policies. To institutions conducting a music theory search this academic year, the CSW will be sending our guidelines for interview questions. This is a service that the CSW has been offering, with positive feedback on the results.

Online Resources. The bibliography on gender and music research and pedagogy is undergoing a major transformation and will be ready for use in the coming months. This is a searchable database that the CSW and its affiliates will maintain and keep up to date.

Los Angeles 2006. The CSW is in the process of planning the panel session for the 2006 conference. Although we are not requesting a combined AMS/SMT session, we anticipate a healthy exchange with AMS members.

Committee Membership. Special thanks to the members of the committee who are completing their terms of service: Jean Hellner, Shaugn O'Donnell, Laurel Parsons, Matthew Shaftel, and Leigh Van-Handel. The committee looks forward to welcoming the new members who have been appointed: Heather Feldman, Sarah Reichardt, and Daniel Sonenberg.

—Lori Burns

Networking Committee

The focus of the past year has been on achieving stability in our networking operations. Online voting procedures were updated (and will be tweaked again in the coming year); a new online conference registration system was designed as well. We especially encourage members to take a few minutes to vote for SMT officials online when elections occur this summer.

Three items from our November meeting will be of particular interest to SMT members. A Web Manager position was created, and we are pleased that Leigh VanHandel has agreed to take on this responsibility, which will involve keeping the website content up to date, communicating with chairs of committees and interest groups to ensure that information is accurate, and generally helping to ensure that information can be easily found. Related to this, Leigh, the Newsletter editor, and the *MTO* editors are working on a mechanism by which time-sensitive information, such as calls for papers, conference announcements, and job listings will be available in a single location on the SMT website. This will consolidate and augment the information that is currently published twice a year in the Newsletter and quarterly in *MTO*, and will also replace the Web calendar. Our intention is for SMT members to turn to this new area of the SMT website first and foremost for time-sensitive information. Finally, the Networking Committee has agreed to support e-mail lists for all SMT committees. As my term on the committee comes to an end, I'd like to acknowledge the excellent work of everyone on the committee and to recognize those whose terms are also ending, Michael Buchler (another two-termer) and Nora Engebretson.

—Eric Isaacson

NEWS FROM THE INTEREST GROUPS

The **Music Informatics Group** (MIG) is intended for music theorists involved in a wide range of research involving music information technologies. Our site describes the purpose of the group; provides links to software tools, professional organizations and research labs, and journals; gives instructions on how to join its mailing list; and outlines future plans: <http://theory.music.indiana.edu/smtmig>.

The eleventh business meeting of the **Jazz Interest Group** (SMT-Jz) took place on Friday, November 11, 2005, during the SMT annual meeting. That evening we held the eighth annual SMT jam session. We thank Patricia Julien for her continuing efforts that have made the jam session such a welcome annual event.

For the 2005 conference, SMT-Jz proposed a special session, "Jazz Chord-Scale Theory and Improvisation," in honor of George Russell. Our proposal was modified by the SMT Program Committee, which retained two papers and added two others. Although our proposal was not accepted in its entirety, it is important to recognize that this was the first time a jazz session was scheduled during conference "prime time" (Friday morning and afternoon, and Saturday morning). And the 2005 Program Committee did not distinguish among types of music being considered in assembling the program, focusing instead on the strength of the proposals themselves. Papers at the session

SMT ONLINE ADDRESSES

- SMT homepage: <http://www.societymusictheory.org>
- MTO homepage: <http://www.societymusictheory.org/mto>
- List managers:
 - smt-announce-owner@societymusictheory.org
 - smt-talk-owner@societymusictheory.org
 - mto-list-owner@societymusictheory.org
 - mto-talk-owner@societymusictheory.org
- System Administrator: admin@societymusictheory.org
- Web Manager: lvh@msu.edu
- Online Directory: SMT is currently working with the University of California Press (who manages our membership lists) to develop an online directory.
- RILM (replacement for the SMT bibliographic database): <http://www.rilm.org>

To subscribe to any SMT list services, go to the SMT homepage or send an e-mail message to the list managers.

were presented by Jason Titus (read by Dariusz Terefenko), Keith Salley, Eric Charry, and Dariusz Terefenko.

One of the interesting by-products of the success of the jazz interest group is the sense that jazz scholarship is no longer quite so isolated. In response the chair Henry Martin recommended proposing special sessions more rarely, if only to make them “special,” and devoting more of our annual meeting time to discussing substantive issues in jazz theory. While members attending the SMT-Jz meeting agreed in principle, we decided nonetheless to proceed with existing plans for a 2006 special session proposal involving an analysis symposium on the Miles Davis recording *Kind of Blue*. Modifying our customary procedure, the SMT-Jz Reading Committee will evaluate submitted proposals then decide how best to organize a special session proposal, thus allowing the Reading Committee to shape the overall proposal. Members of the Reading Committee may include their own work, but the final proposal to the SMT Program Committee will preserve anonymity and not violate any other SMT proposal specifications. The Reading Committee for the *Kind of Blue* symposium consists of Keith Waters (chair), Cynthia Folio, and Bob Wason.

In line with deemphasizing special session proposals and increasing time spent on issues in jazz theory, Rose Ingberman suggested that we devote half of our meeting time in Los Angeles to discussing reharmonization (the topic tentatively slated for a special session proposal in 2007). She suggested that ideas for a proposal could arise from that discussion. Rose’s idea was received enthusiastically, so plans are in the works for that discussion to take place this fall in Los Angeles.

SMT-Jz Award for Jazz Scholarship. The committee for 2005, which included Steve Larson (chair), Patricia Julien, and Rose Ingberman, decided that no award would be given this year. We thank them for their service. Patricia will continue as the chair of the 2006 Award Committee; joining her will be Keith Waters and Kent Williams. Kent will continue as chair of the 2007 Award Committee. Nominations for the award may be forwarded to any member of the committee. For complete guidelines, please consult the SMT-Jz webpage by following the links to “Resources” and “interest groups” from the SMT homepage.

The **Performance and Analysis Interest Group** (PAIG) exists to promote research into relations between performance and analysis, to facilitate dialogue between performers and theorists, and to open new avenues for such interaction. We meet yearly at national SMT conferences and field special session proposals as appropriate.

PAIG met for the second time at the 2005 SMT meeting; about forty people attended. For AMS/SMT 2006 we are proposing an invited special session devoted to Mozart (for his 250th anniversary year), with representatives from performance, musicology, and theory. Thanks to Janet Schmalfeldt and William Rothstein for putting this proposal together.

The PAIG has opened a webpage, accessible via the SMT homepage by following the links to “Resources” then “interest groups.” Links to bibliographies on performance and analysis can be found here, with PAIG’s own annotated bibliography to follow once our volunteers Daniel Barolsky and Alan Dodson have set up the initial framework of annotated entries. To submit sources for the PAIG bibliography, contact Daniel (daniel.barolsky@lawrence.edu) if the sources are already annotated, or Richard vonFoerster (Richard.Vonfoerster@colorado.edu) for unannotated sources. Please list alphabetically by author, in a standard bibliographic format, and follow each citation with several keywords for searching purposes. We thank James McGowan for his hard work setting up the webpage and for agreeing to serve as its manager.

To join the PAIG e-mail list, contact Jan Miyake (Jan.Miyake@oberlin.edu). For further questions, contact Daphne Leong (Daphne.Leong@colorado.edu), chair.

At the 2005 meeting, the **Music Theory Pedagogy Interest Group** sponsored a session entitled “Interacting Interpretive Roles: Performer and Theorist.” That session featured Clemens Kemme (Conservatorium van Amsterdam) coaching a performance of Debussy’s song “Il pleur dans mon coeur,” William Rothstein (Queen’s College and The Graduate Center, CUNY) coaching a performance of the first movement of Brahms’s Sonata No. 2 for Violin and Piano, and Robert Hatten (Indiana University) coaching a performance of the third movement of Beethoven’s String Quartet in B-flat, Op. 130. The performers were gifted students from Harvard, New England Conservatory, and Boston University. Gerald Zaritzky (NEC) chaired the committee that planned and proposed this session; other members included Jean Hellner, Glen Wegge, and Clemens Kemme.

At our business meeting, members decided that we should work with the newly formed AMS pedagogy interest group to propose a session tentatively titled “Making Interdisciplinary Connections.” Proposals have been solicited and received and are currently being reviewed by a joint committee from the two groups. For our 2007 solo meeting, we plan to propose a session on theory pedagogy. Gary Karpinski (University of Massachusetts—Amherst) agreed to chair a committee to begin planning for that session.

Jennifer Sterling Snodgrass (Appalachian State University) has assumed management of the Pedagogy Interest Group webpage. To access this from the SMT homepage, follow the link to “Resources” then “interest groups.” Jennifer has asked members to send ideas or content to her at snodgrassjs@appstate.edu. Kent Williams (University of North Carolina—Greensboro) recently donated an extensive bibliography on music theory and aural skills pedagogy to the site. Peter Fielding (University of Massachusetts—Amherst) agreed to help with updating this list and eventually making it available as a searchable database.

SMT Membership Reminder: It’s Time to Renew

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to Society for Music Theory, University of California Press, Journals Division, 2000 Center Street, Suite 303, Berkeley, CA 94704-1223.

You may also renew your membership online at <http://societymusictheory.org>.

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

Reminder

The University of California Press handles SMT’s membership list. When you renew your subscription to Music Theory Spectrum, you are renewing your membership in SMT automatically.

Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to your move. To complete an online address change go to www.ucpress.edu/journals/mts. Send address changes and any customer service inquiries to sheryle.hodapp@ucpress.edu. Claims for missing issues should be sent to journals@ucpress.edu.

Contacting the Society

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The Pedagogy Interest Group e-mail list currently has about 180 subscribers. To subscribe, send an e-mail message to Kent Williams (jkwillia@uncg.edu).

At its 2005 meeting in Boston, the **Music Philosophy Interest Group** conducted an open discussion on Pragmatist philosophy—exploring the writings of Charles Peirce, William James, and Richard Rorty—and introduced its new online forum. Thanks to the work of Damon Sink, the group now has a place where people may engage in any philosophical inquiry; most importantly, but not exclusively, to discuss how philosophy relates to music-theoretic investigation. In addition to serving as a venue for discussion, the forum will have postings about current activities in the group and will allow people the opportunity to post calls for papers and information on events. The forum is open to anyone who wishes to participate. To register please visit http://music.udayton.edu/smt_phil.

The group has voted to propose a session for 2006 on Kierkegaardian repetition and music, initiated by Brian Hulse. We intend to invite Edward Mooney, a leading figure in Kierkegaard scholarship, to lead a panel of papers dealing with musical repetition.

The goal of the Music Philosophy Interest Group is to promote diversity of thought as it relates to music and philosophy, and to question the epistemological assumptions of music scholarship. As a group, we do not hold a philosophical bias, and we encourage discussion on any stimulating issue. Questions regarding the group may be directed to John Koslovsky (jkoslovs@mail.rochester.edu).

The **Popular Music Interest Group's** Analytic Roundtable at the Boston conference focused on Brian Wilson's *Smile* album. Panelists Dan Harrison, Andy Flory, and Rob C. Wegman offered a lively collection of ideas at the meeting, which was moderated by Lori Burns. Plans are underway for another stimulating roundtable at the Los Angeles conference in 2006.

We are pleased to note a number of new courses in the analysis of popular music emerging at different universities, and we invite instructors of those courses to participate in our interest group. Our website (www.unc.edu/music/pop-analysis) houses a new glossary (from Brian Robison), and we are in the process of compiling course reading lists and reference bibliographies. Group members continue to represent the discipline of music theory at numerous interdisciplinary popular music conferences, and several exciting new books from our constituents are slated to appear in the coming year.

The Popular Music Interest Group welcomes discussion of music-theoretic, media-focused, artist-based, or commercial/contextual issues on the pop-analysis listserv. To subscribe, visit <http://listserv.unc.edu> and use the "Search for Lists" feature to locate the "pop-analysis" list. For more information about the Popular Music Interest Group or subscriptions to the listserv, contact Mark Butler (mabutler@sas.upenn.edu), chair.

The **Queer Resource Group (QRG)** had a great meeting at the 2005 SMT conference in Boston. We reported on queer studies-related research in progress, and discussed how academic and political awareness of Queer Theory might affect pedagogical practices. In addition, Queer issues were prominent in the session of the Committee on the Status of Women, "Negotiating Career and Family." Fred Maus presented a report, based on information collected from subscribers to the QRG e-mail list, on interactions between sexuality and professional life as a music theorist. This report inspired a lengthy and lively dialogue in the small-group discussion that followed, "Sexuality and Career Issues," facilitated by Deborah Rifkin.

The University of Virginia maintains an e-mail list for use of the QRG. To subscribe, go to <http://list.mail.virginia.edu/mailman/listinfo/qrg-l> and follow the instructions you find there. Fred Maus and Deborah Rifkin are co-chairs of the QRG (2004–06).

Scholars for Social Responsibility (SFSR) held its second meeting at noon on Friday, November 11, during the 2005 SMT meeting. The main presentation was given by Janna Saslaw (Loyola University New Orleans), who spoke about the impact of Hurricane Katrina on colleges and universities in the region. She focused on music librar-

ies in particular. The music library at Tulane was feared to be largely destroyed; other schools, such as Dillard and Xavier Universities, also suffered extensive damage.

A concrete suggestion that came out of the meeting was that music theorists could help organize music score and book drives on their campuses, coordinating with their music librarians; Janna will send word when area schools are ready for these donations. Janna also sent around an e-mail to smt-announce that listed a number of organizations that are accepting donations for general need, but especially for musicians affected; that will be available shortly on the SFSR website at www.freewebs.com/sfsr, which also contains information about our prior activities and how to join our e-mail list. Some additional information about Katrina relief efforts can also be found on the SMT website.

At Boston, the group also decided to go forward as an SMT interest group, and was officially recognized as such by an action of the Executive Board in January. For AMS/SMT Los Angeles we are planning a meeting to discuss the analysis of works written explicitly with "social consciousness" in mind; an announcement will be forthcoming on our listserv, and on AMS and SMT mailing lists. For more information about the session, please contact Timothy Brown at acecomposer@netzero.net.

SFSR is an open forum for ideas on social responsibility of diverse kinds; we are not allied with any one group or perspective, and all opinions are welcome. As an entity within SMT, the SFSR complies with the requirements of 501(c)(3) organizations; we do not endorse partisan political statements.

SUMMER PROGRAM

The Mannes Institute for Advanced Studies in Music Theory

The Mannes Institute for Advanced Studies in Music Theory is an independent musical think-tank dedicated to communal inquiry at the highest level of scholarship. It offers a unique opportunity for distinguished scholars around the world to convene outside the conventional conference format to teach and learn from one another in a sustained, interactive, and interdisciplinary way. Instead of traditional paper presentations, the Institute conducts an integrated series of advanced workshops, roundtable discussions, plenary sessions, and informal gatherings for forty-five members addressing a single subject under the guidance of a rotating faculty of experts in a particular field. Extensive prior preparation and active participation are required.

This year the Mannes Institute will convene its sixth annual program on the topic of Chromaticism from June 22–25, 2006, as a special event held at Yale University in New Haven, Connecticut. The opening plenary session will unravel "The Hermeneutics of Chromaticism," and the closing plenary session will explore "The Boundaries of Chromaticism." Intensive workshops of fifteen participants meeting for nine hours each will consider "Effects of Chromaticism" with Daniel Harrison (Yale University), "Distinguishing Chromaticism" with David Kopp (Boston University), "The Chromatic Moment in Enlightenment Thought" with Richard Kramer (City University of New York), "Coping with Chromaticism" with Patrick McCreless (Yale University), "Alternatives to Harmonic Fundamentalism" with Charles Smith (University at Buffalo), and "Chromaticism and Mode Mixture" with Deborah Stein (New England Conservatory). The special plenary guest will be Gregory Proctor (The Ohio State University) discussing "Diatonic to 12-Gamut Space." The winner of the Institute's new Musical Essay Award will present the winning essay in a speech before the entire membership. A reception and banquet will be held on the Yale campus.

Details about the 2006 Chromaticism Institute are posted on the Institute's website at www.mannes.edu/mi and periodically announced over the SMT list. Applications are submitted electronically via the website and adjudicated by committee. The deadline for submission is March 1, 2006. Outstanding music theorists are invited to join their peers and share in this innovative and transformative experience in collaborative learning. Inquiries should be directed to Wayne Alpern, Director, The Mannes Institute, mannesinstitute@aol.com, (212) 877-8350, 150 West 85th Street, New York, NY 10024 USA.

CALLS FOR PAPERS

Musical Essay Award

The Mannes Institute for Advanced Studies in Music Theory is sponsoring a new Musical Essay Award in conjunction with its annual summer program. Each year the Institute will offer an award for a musical essay on the topic of its forthcoming institute. The topic this year is Chromaticism. The winner receives a cash prize of \$500, plus automatic admission to The Mannes Institute on Chromaticism at Yale University from June 22–25, 2006, in New Haven, Connecticut to present the winning essay as a speech in a plenary session. Essays may be considered for publication in a projected periodical entitled *The Musical Essayist*. The deadline for submissions is March 1, 2006.

The essay may relate in any way to the topic of chromaticism and should be approximately twenty minutes in length as spoken. The style is creative nonfiction, with an emphasis upon the belletristic quality of the prose, and the imagination, erudition, charm, insight, and sophistication of presentation. The essay may have intellectual and musical content, references, and allusions, but no footnotes, bibliography, or examples. It may be reflective, critical, personal, historical, theoretical, poetic, humorous, metaphorical, and/or philosophical, and should engage readers and listeners in a compelling, entertaining, and provocative way. This award is not for a rigorous article similar to those in academic journals, or a scholarly paper at a conference, but is more informal in the nature of a keynote address.

Anyone from senior scholars to graduate students is eligible. Essays may be submitted electronically as a pdf file or MS Word document to the director of the Institute at mannesinstitute@aol.com, or by mail to The Mannes Institute, Wayne Alpern, Director, Mannes College of Music, 150 West 85th Street, New York, NY 10024, USA. Submissions should identify the author's name and institutional affiliation. The award will be adjudicated by the faculty co-chairs and Director of the Institute. Further information is available on the Institute's website at www.mannes.edu/mi.

New journals

Routledge has announced a new journal, *Jazz Perspectives*, "the world's first peer-reviewed journal entirely devoted to jazz scholarship." The first issue is scheduled for publication in January 2007, with semiannual publication each April and October thereafter. The deadline to be considered for the first issue is April 1, 2006.

Editors Thomas Noll and Robert Peck have issued a preliminary call for contributions to the newly founded *Journal of Mathematics and Music*, to be published by Taylor & Francis beginning in 2007. The journal will have three issues per annual volume, with one issue devoted entirely to a single topic. Publication will be in hybrid form: a print edition and an extended electronic edition.

For information on both journals, visit www.tandf.co.uk.

The inaugural issue of the *Journal of Schenkerian Studies* has been published under the auspices of the Center for Schenkerian Studies at the University of North Texas. The journal is scheduled for annual publication. A call has been issued for submissions to a special issue on the intersection between Schenkerian and neo-Riemannian methodologies. Papers for this issue will be accepted until March 15 (extended deadline). Details on the journal are given at <http://web2.unt.edu/the/centers.php?css=journal>.

UPCOMING CONFERENCES

Fourth International Schenker Symposium. Mannes College of Music, New York, March 17–19, 2006. The symposium marks the hundredth anniversary of Schenker's *Harmonielehre*. In addition to analyses of musical works and the explication and extension of Schenker's theories, papers will focus on new developments in archival studies—the correspondence in particular—and on Schenker's philosophy. www.mannes.edu/schenker2006

Re-engaging Formalism: Bartók. University of Surrey, March 27, 2006. A colloquium on the role of formalism in Bartók studies past and present. Contact: Allan.Moore@surrey.ac.uk

Music and Theory: Thoroughbass in Practice, Theory, and Improvisation. Fourth International Orpheus Academy for Music Theory, Ghent, Belgium, April 5–8, 2006. www.orpheusinstituut.be

Music and the Asian Diaspora. Westminster Choir College of Rider University, Princeton, NJ, April 8–9, 2006. A conference with lectures, film screenings, and a concert of traditional Asian and contemporary Asian-American music. www.musicandtheasiandiaspora.com

"Ain't That a Shame": Loving Music in the Shadow of Doubt. 2006 Experience Music Project Pop Conference, Seattle, WA, April 27–30, 2006. Exploring questions of liking things we "shouldn't." www.emplive.org/visit/education/popConf.asp

Fourteenth International Conference on Nineteenth-Century Music. University of Manchester, July 4–7, 2006. The conference will include an SMA Study Day on late Schumann. Contact: garratt@manchester.ac.uk

Music and Consciousness. University of Sheffield, July 17–19, 2006. A forum to bring together the diverse fields in which thought about the relationship between music and consciousness has gone on. www.shef.ac.uk/music/staff/academic/eric-cla/eric/escom

Second International Conference on Music and Gesture. Royal Northern College of Music, July 20–23, 2006. A conference exploring the relationships between music and gesture in performance, listening, composition, and other activities. Contact: anthony.gritten@rncm.ac.uk

Third Conference on Interdisciplinary Musicology (CIM07). Tallinn, Estonia, August 15–19, 2007. A conference on the theme "Singing." Contacts: jaan.ross@ut.ee; parncutt@uni-graz.at

Music, Senses, Body: La musica, i sensi, il corpo. Ninth International Congress on Musical Signification, Università di Roma Tor Vergata, Rome, Italy, September 19–23, 2006. A biannual conference on musical semiotics. www.umweb.org/icms9

"New Paths": Robert Schumann, 1848–1856. McGill University, Montreal, September 22–24, 2006. A conference reassessing the "problems" of late Schumann. Contact: roe-min.kok@mcgill.ca

Schumann Perspectives: A View across the Disciplines. Texas Tech University, Lubbock, TX, September 29–30, 2006. An international symposium and music festival celebrating the legacy of Robert Schumann, marking the 150th anniversary of his death. www.ttu.edu/colleges/visualarts.php

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the SMT website, discusses some of the hardships caused by the loss of library collections and by budget cuts resulting from lost tax revenues. While most faculty and staff have kept their jobs, not all have been so fortunate.

Other reports in addition to Prof. Tuck's have come in from the region via the listservs for SCSMT and SMT. Professors at state-funded institutions have written to report drastic changes in their professional duties. These reports confirm that the effects of the hurricanes will continue to be felt in many ways for years to come.

SMT members who wish to contribute to the ongoing relief efforts for regions affected by the hurricanes are encouraged to contact the Society's executive director Victoria Long (vlong@uchicago.edu) for guidance on how to proceed. Assistance will be welcome long into the future.

IN MEMORIAM

Donald Martino (1931–2005)

I don't play tennis, so I was never part of Don's inner circle. But I came to his house in Newton every week (not including summers) for lessons, for two years. I was twenty when I began; I had come to NEC specifically to study with him. He accepted me, he said, because my autography was neat. His own autography, of course, was legendary.

Only rarely was I taken upstairs from his studio, a converted garage. Once was when I let drop a disparaging remark about Chopin (I was a dreadful snob in those days). He dragged me up to his living room to show me a few marvels from Chopin's mazurkas. He was almost equally enthusiastic about Schumann, especially his piano textures.

Don was responsible for steering me toward Ernst Oster, who quickly became an even greater influence on me. I suspect Don came to regret his advice in this case. But the two of them reinforced each other in their meticulous attitude toward music and their refusal to accept sloppy thinking. Don insisted that a composer be able to articulate a reason for every note written. In response to my growing enthusiasm for Schenker, he complained that "Schenker doesn't account for 60% of the notes." A Martino student had to account for 100%. Although this attitude helped lead to my decision to abandon composition, I'm grateful to Don that I got that little crisis out of the way in my early twenties.

Once, during a conversation about tonality, Don played the triad C-E-G on the piano and said, "We can't end a piece like this any more." After a moment's thought he corrected himself: "Actually, we can end it that way, but we can't end it like *this*," and he played C-E-G-C. He had converted an 037 trichord into a tonic triad. Then he explained why the latter was impossible: "We can't be that sure about anything any more." This from the composer of *Seven Pious Pieces*, then a few years old, and *Paradiso Choruses*, which he was completing at that very time. When the violinist Rudolf Kolisch, another of my teachers at NEC, heard of Don's plans for a music drama on *The Divine Comedy*—in which a twelve-tone, dissonant *Inferno* would lead to a transitional *Purgatorio* and the E-major *Paradiso*—he was furious. He sputtered: "He's saying that twelve-tone music is Hell!" Actually, *Paradiso*, like the *Pious Pieces*, is not classically tonal but "twelve-tonal," based on the type-C or Guidonian hexachord.

Everyone assumed that *Paradiso Choruses* was inspired by the *Faust* movement from Mahler's Eighth Symphony. It wasn't true; Don had never even heard Mahler's Eighth. I lent him my LP set so that he could hear it. He found that movement (as I do) a terrible bore except for the final *Chorus Mysticus*. But by then *Paradiso* was written.

As everyone knows, Don's principal teacher was Milton Babbitt. He differentiated his own musical language from Babbitt's as follows: "Milton wants to be the twelve-tone Bach; everything is in the structure." Without saying anything negative about Babbitt's music, he said that he found this approach inadequate for his own music; he needed that Italianate, operatic sense of gesture. He acknowledged, at least obliquely, that this meant there was a less intimate connection between gesture and structure in his music than, say, in Mozart's. For example, while composing the *Triple Concerto* he said that the hardest thing was the virtuoso figuration: "Mozart could just cut this stuff off by the yard; after all, it's mostly scales and arpeggios. I can't do that. I have to compose every note."

Don published one extremely influential article on twelve-tone theory, but he was in no sense a professional theorist. I'm sure the idea of being a professional theorist struck him as about as useful as being a theorist of Italian cooking (another of his passions) who never entered a kitchen. I once read a quotation from Roger Sessions in which Sessions said to a young composer: "Never forget that you're just a dirt musician." Don was proud to be a dirt musician, a clarinetist and a crafter of beautiful musical objects. If you never knew him, just listen to *Notturno* or the Saxophone Concerto and you'll know most of what you need to know.

Finally, one confession and one regret. It was from Don's scores,

not from theoretical treatises, that I took the term "phrase overlap" for my book on phrase rhythm. And I regret having come to appreciate Italian opera several years after I left Don's garage for the last time. How I wish we had gone through not only Chopin's mazurkas but *Un ballo in maschera* or *La forza del destino*!

—Bill Rothstein

The article Bill mentions above, "The Source Set and its Aggregate Formations," appeared in *JMT* in 1961. Its particular, constructive attitude towards the twins of "fragmentation and derivation," manifested in that evocative term "mosaic," has been extended in a variety of fruitful ways by several writers, including Robert Morris, Andrew Mead, Brian Alegant, and Richard Kurth. The tables, so beautifully designed with the speculative composer and theorist in mind, are the heart of the work, and in their cramped published form it is easy to lose sight now of how much work, all of it by hand, went into devising them in the first place. But this labor was characteristic of Don's exhaustive desire to get back to first principles, to know why it all worked as it did.

In my first year of graduate school, Don gave a seminar (Monday morning at 9 a.m.). The course was ostensibly on his music, but it was as much a course on his thinking about music; this involved frequent detours into compositional strategies, transpositional circuits, saturation of register, and attention to registral boundaries in several 19th- and early 20th-century works, in addition to frankly theoretical considerations about tonal, serial, and other kinds of musical systems. I remember in particular several lively classes devoted to quite contradictory readings of tonal implications in early Schoenberg, and there were ear-opening discussions of Beethoven and Chopin, among others, including of course of Martino's own work. Yet perhaps more important than the panoply of ideas that we wrestled with in the seminar was the overarching lesson that working out the details of some speculation could reveal a musical world of unexpected depth and beauty—a world that Don's article as well as his music began to open up for us.

—Anton Vishio

Robert W. Ottman (1914–2005)

Dr. Robert W. Ottman, Emeritus Professor of Music Theory at the University of North Texas, and one of the most widely recognized and respected teachers and authors in the field of music theory, passed away in Denton, Texas, on June 30, 2005, at the age of 91.

He earned his Bachelor of Music in Theory in 1938, and his Master's in Theory in 1944, under the direction of Allen I. McHose at the Eastman School of Music.

He served in the U. S. Army, 65th Infantry, in World War II, and saw duty in Europe from 1943 to 1946 as a chaplain's assistant where he played for field worship services. In 1945, while based in Linz, Austria, he studied composition and voice at Trinity College of Music, London, for several months, and sang on a BBC short-wave broadcast.

In 1946, he was hired by North Texas State College, to head the Music Theory Department. In 1948, he also joined the NTSC Madrigal Singers, and was their director until his retirement in 1981.

In 1956, he completed his Ph.D. degree in Music Theory at NTSC, and also published the first edition of his now-famous *Music for Sight Singing* book. He authored or co-authored eleven books, most in multiple editions.

When he began teaching, he was concerned with the lack of truly student-oriented books on music theory. This prompted his very readable textbooks with concise explanations, many quotations from musical literature, and practice examples adapted from "real" music, as well as self-composed ones. His belief that students should learn from the works of the masters also prompted him to compile many melodic examples from across the spectrum of musical literature, and to organize them into categories of specific musical content in his sight singing books.

He is listed in *Who's Who in America*, *Who's Who in the South and Southwest*, and *The Concise Baker's Biographical Dictionary of Music and Musicians* (7th edition).

—Joán Groom

NEWS FROM INTERNATIONAL SOCIETIES

Canadian University Music Society

The Canadian University Music Society will hold its annual conference from Sunday evening, May 28, to Wednesday afternoon, May 31, 2006, at York University in Toronto. This year's Congress 2006 theme will be "The City: A Festival of Knowledge." The program was scheduled for mid-February release at www.cums-smuc.ca.

Dutch-Flemish Society for Music Theory

The Dutch-Flemish Society for Music Theory is currently preparing its next annual conference, to be held at the Royal Conservatory in Brussels on February 24–25. The conferences and symposia of the society are designed to offer a forum to those who wish to disseminate research that is relevant to music theory, and to offer an opportunity to discuss specific aspects of music theory education. Another objective is to inform participants of state-of-the-art knowledge and research in subfields of music theory and to report on discussions held abroad. For this purpose, well-known foreign experts are invited as guest speakers to every conference. At previous annual conferences, keynote addresses were delivered by Nicholas Cook and Ludwig Holtmeier (1999), Clemens Kühn and Paul Berliner (2000), Richard Taruskin (2001), Peter Schubert (2002), Joseph Straus (2003), and Janet Schmalfeldt (2004).

Recent years have shown a clear trend towards internationalization. Since 2003, the society has published an international call for papers for each of its annual conferences. Occasionally, it organizes events jointly with other societies or institutions as well, such as the Royal Society for Dutch Music History and the Orpheus Institute in Ghent. A number of the presentations made at each of these conferences or symposia are usually published in the *Dutch Journal of Music Theory* (*Tijdschrift voor Muziektheorie*).

The central theme of the upcoming conference in Brussels is the position of Mozart in the history of music theory. The first session is devoted to the analysis of his Symphony in D major, K.504 ("Prague"). Pieter Bergé (University of Leuven, Belgium), Michael Polth (Hochschule für Musik und darstellende Kunst, Mannheim), and Lauri Suurpää (Sibelius Academy, Helsinki) will discuss the first movement from different analytical angles.

The focus of the second session is on artistic research. As explained in our previous contribution to the SMT Newsletter (August 2005, p. 13), professional schools of music in the Netherlands and Flanders currently have to develop their own lines of research separate from those of university musicology departments. The Brussels Conservatory research group, Trobador, will present projects by Piet Kuijken, Barthold Kuijken, and Jan Michiels in which problems concerning the performance of Mozart's works are investigated from within a wider context.

The third session is devoted to the reception of Mozart by music theorists from 1791 up to the present day, whereby special attention will be given to the considerable neglect of Mozart's specific qualities as a composer in a large majority of nineteenth- and twentieth-century music theory. Speakers include: Laura Krämer (Universität der Künste, Berlin), Francis Maes (University of Ghent), and Rudolf Rasch (University of Utrecht). This year's keynote speaker is John Irving of the University of Bristol, who will address the relation between theoretical and historical approaches to music.

—Michiel Schuijjer

Gruppo di Analisi e Teoria Musicale

A brief history of the Gruppo di Analisi e Teoria Musicale (GATM) from its origins in 1991 to its founding as an independent organization in 1999 appeared in the previous issue of the SMT Newsletter. Our activities and publications were described there as well.

We are pleased to report the publication of two new issues of the *Rivista di Analisi e Teoria Musicale*. Volume 2004/2, edited by Mario Baroni, is a monograph on "Musica e ricerca disciplinare" (Music and Interdisciplinary Research) comprising ten papers from the Interdisciplinary Conference in Musicology held in Graz, Austria,

in April 2004 under the sponsorship of the European Society for the Cognitive Sciences of Music (ESCOM); there followed vol. 2005/1, consisting of nine reviews of books recently published in English and French. The next issue, scheduled for release in April 2006, is titled "Il suono trasparente: Analisi di opere con live electronics," edited by Andrea Cremaschi and Francesco Giomi. Also to be published by Libreria Italiana Musicale in Lucca (www.lim.it), a new volume of our Handbooks series will appear this summer: *L'analisi schenkeriana nella pratica musicale* (Schenkerian Analysis and Musical Experience), edited by Egidio Pozzi and Giorgio Sanguinetti.

Following a series of events that interrupted the publication of our online journal *Analitica* from 2003 to 2005, the journal is currently in the process of reorganization; a new issue will appear in 2006. The series of conferences held by GATM and *Analitica* will resume on March 17–18, 2006, in Rimini. Included on the program are a session on analysis and performance, and two free sessions. A detailed program will be published on the *Analitica* website, www.muspe.unibo.it/gatm.

—Giorgio Sanguinetti

Gesellschaft für Musiktheorie

The fifth annual congress of the Gesellschaft für Musiktheorie (GMTH), held October 14–16, 2005, in Hamburg, Germany, offered sixty presentations in up to four concurrent sessions. Among the invited speakers for the opening plenary session were American faculty Alexander Rehding, Lawrence Zbikowski, and Robert Hatten.

The second installment of the SMT-GMTH joint summaries project, *ZGMTH* vol. 2, no. 3 (2005), can now be accessed at www.gmth.de/www/zeitschrift.php. Published here are essays by Hans-Ulrich Fuss, "Musik als Zeitverlauf: Prozeßorientierte Analyseverfahren in der amerikanischen Musiktheorie"; Oliver Schwab-Felisch, Fred Mengerling, and David van der Kemp, "Zur wissenschaftlichen Musikliteratur in den USA und in Deutschland: Eine empirisch-statistische Studie auf der Basis der 'Répertoire International de Littérature Musicale' (RILM)." Topics in the new collection of summaries are "Music Cognition" (Robert Gjerdingen); "The History of Music Theory" (Thomas Christensen); "Schenkerian Theory in the United States: A Review of its Establishment and a Survey of Current Research Topics" (David Carson Berry); "Informationen zur mathematischen Musiktheorie" (Thomas Noll).

This new issue of *ZGMTH* also includes several book reviews, as well as reports on workshops held in Germany by American theorists last year. Reviewed here are books by Naomi Cumming, *The Sonic Self*; Kevin Korsyn, *Decentering Music*; Lawrence Zbikowski, *Conceptualizing Music*; David Temperley, *The Cognition of Basic Musical Structures*; and Fred Lerdahl, *Tonal Pitch Space*. Hans-Ulrich Fuss reports on workshops by Allen Cadwallader on "Introduction to Schenkerian Analysis" held at the Technische Universität Berlin last June, and Alexander Stankovski discusses William Caplin's on "Classical Form" held the following month at the Hochschule für Musik Freiburg.

This and other recent publications speak to the common interests among scholars in North America and Germany, and the rewarding collaborations that continue to develop across the Atlantic.

The sixth annual congress of the Gesellschaft für Musiktheorie will take place October 6–8, 2006, at the Hochschule für Musik "Franz Liszt" in Weimar; it will explore the theme "Musiktheorie und Vermittlung" (Music Theory and its Transmission/Pedagogy). For further information and the call for papers, please visit the GMTH website, www.gmth.de/start.html.

—Sigrun Heinzelmann

Société Française d'Analyse Musicale

The Société Française d'Analyse Musicale (SFAM) is supported by the Ministry of Culture, members of whose Council have worked steadily for the past twenty years on European and international conferences and colloquia, on the publication of nearly seventy issues of two successive journals, and on countless meetings, study days, and analysis days. To mark this twentieth anniversary the SFAM will distribute in 2006 a booklet summarizing its activities and reviewing succinctly the body of work and the various joint efforts it has undertaken over the years.

Along with the ongoing publication of the quarterly journal *Musurgia* (www.musurgia.free.fr, vol. 12, nos. 1–2 being devoted to the topic of “Musical Rhetoric”), the SFAM recently launched an online journal, *Musimédiane* (www.musimediane.com), devoted to audiovisual music analyses using multimedia. An additional feature will be an opening lecture-recital by Claude Helffer in homage to this great soloist and member of the society who recently passed away. The Scientific Committee for the website already comprises numerous members, two of whom are North American musicologists.

This year the SFAM hosted representatives of other European societies in order to spend a day working together, as will be henceforth a pleasant custom for all of us, on the Sixth European Congress of Music Analysis, which will take place in Germany during 2007. The Society continues regularly to propose lecture-recitals in places of artistic training.

The next SFAM Colloquium will take place in fall 2006, based on the theme “Melody and Melodic Function as Objects of Analysis.”

—Jean-Michel Bardez

Society for Music Analysis

The Society for Music Analysis is Britain's leading organization dedicated to the theory and practice of music analysis. SMA and SMA-sponsored events in 2005 included the Dublin International Conference on Music Analysis, the Fourth Biennial International Conference on Twentieth-Century Music, and the SMA Autumn Study Day: Pierre Boulez. Reviews of these events appeared in the SMA's January 2006 Newsletter, which can be accessed online at www.lancs.ac.uk/sma, along with further information on the society's activities, awards, grants, committee, membership, and journal (*Music Analysis*).

Events organized or sponsored by the Society for Music Analysis for 2006 include a Spring Study Day March 25 at Lancaster University on “Music Analysis and Teaching,” which will provide a forum for discussion about the position and role of analysis within schools (particularly at A-level), colleges, and university music departments; an Autumn Study Day November 25 at the University of Sussex on “Music Programme Notes,” which will explore ways in which program notes and articles are responding to, or anticipating, the changing climates of music; and the conferences in July on Nineteenth-Century Music, Music and Consciousness, and Music and Gesture noted elsewhere in this issue of the SMT Newsletter.

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest (MTMW) will hold its seventeenth annual conference May 12–13, 2006, at Ball State University in Muncie, Indiana. Our keynote speaker will be Gregory Proctor (The Ohio State University). Eleanor Trawick (etrawick@bsu.edu) chairs the Local Arrangements Committee. Julian Hook (Indiana University) chairs the Program Committee. Full details of the conference may be found on the MTMW website: www.wmich.edu/~mus-theo/mtmw.

The next meeting of **Music Theory Southeast (MTSE)** will be held at the University of North Carolina—Chapel Hill on March 3–4, 2006. Boyd Pomeroy of Georgia State University has chaired the Program Committee and Jocelyn Neal (jneal@email.unc.edu) serves as the local arrangements chair. The keynote address will be given by William Rothstein (The Graduate Center, CUNY). For the program and abstracts of the 2005 meeting, as well as the program and local arrangements information for the upcoming meeting in Chapel Hill, visit our website at music.uncg.edu/mtse. Next year's MTSE meeting, to be held March 16–17, 2007, will be a joint conference with the South Central Chapter of the American Musicological Society and the Society for Ethnomusicology Southeast and Caribbean Chapter (SEMSEC).

The **Music Theory Society of the Mid-Atlantic** will hold its annual meeting at Westminster Choir College in Princeton, New Jersey, March 17–18, hosted by Joel Phillips (phillips@rider.edu). The Program Committee, chaired by Ellen Flint, has announced a program that includes a comparative analysis of the final movement of Alberto Ginastera's Concerto No. 1 for Piano and Orchestra and

Emerson, Lake and Palmer's version of the same, new research into the works of Schoenberg, and a selection of papers focusing on various aspects of music pedagogy and scholarship. The Program Committee is especially pleased to announce this year's winner of the Dorothy Payne Award and Prize for Best Student Paper, Matthew Boyer, who will open the meeting with his paper “Topical Pairing as Compositional Strategy.”

The thirty-fourth annual meeting of the **Music Theory Society of New York State (MTSNYS)** will be held at Skidmore College, Saratoga Springs, on April 8–9, 2006. Among the sessions at the conference will be ones devoted to jazz, baroque music, and a special session in tribute to the late Jonathan Kramer. In 2007, the annual meeting will take place April 14–15 at Fordham University. Details regarding 2006 conference registration, submitting proposals for the 2007 conference, and MTSNYS membership (which includes a subscription to the journal *Theory and Practice*) may be found at the MTSNYS website, www.ithaca.edu/music/mtsnys.

Also, MTSNYS is pleased to announce that the winner of the 2005 Patricia Carpenter Emerging Scholar Award is Samuel Ng, for his paper “The Hemiolic Cycle and Metric Dissonance in Brahms's Cello Sonata in F major, Op. 99.” This paper will be published in an upcoming issue of *Theory and Practice*.

The twenty-first annual meeting of the **New England Conference of Music Theorists (NECMT)** will take place on Friday and Saturday, April 21–22, 2006, in Wilde Auditorium, The Hartt School, University of Hartford. The program committee, chaired by Roger Graybill, has organized sessions on counterpoint, ordering and intervals, and a wide range of topics relating to nineteenth- and twentieth-century music. A preliminary conference program, other useful conference information, membership forms, general information about the organization, and more are available at NECMT's website, newly redesigned by webmaster Stuart Woronecki (University of Connecticut). The new URL for the site is www.necmt.org. Please take a moment to visit.

The **Oklahoma Music Theory Round Table** held its annual meeting September 23, 2005, at the University of Central Oklahoma in Edmond. Our thanks go to Amy Zuback for organizing the meeting. The group enjoyed presentations on rhythmic sight reading by Prof. Ole Palmqvist of the Australian National University. For more information on the Round Table, visit our website at <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html> or contact Ken Stephenson, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; (405) 325-1650; kstephenson@ou.edu.

Following last year's successful joint meeting with the West Coast Conference for Music Theory and Analysis, the **Rocky Mountain Society for Music Theory (RMSMT)** holds its annual meeting jointly with the Rocky Mountain chapters of the AMS and SEM this year at the University of Denver, from March 31 to April 1. The Program Committee, chaired by Frank Riddick, is currently forming this year's conference program. Please check smt-announce in the coming weeks for the program and local arrangements information.

Preparations are underway for the twenty-third annual meeting of the **South Central Society for Music Theory (SCSMT)**. The University of Southern Mississippi in Hattiesburg will host the meeting on March 10 and 11, with SCSMT vice president Scott Baker heading the local arrangements. The program committee has selected Dr. Kevin Swinden of Wilfrid Laurier University, Ontario, as keynote speaker. Dr. Swinden is author of “When Functions Collide: Plural Function in Chromatic Music” (*Music Theory Spectrum* 27/2), a past president of SCSMT, and a former member of the music faculty of the University of Mississippi. Please visit our website, www.music.ua.edu/scsmt, for more details regarding the conference.

SCSMT thanks all the individuals and institutions affiliated with the Society for Music Theory for your continued support and concern as we rebuild after the storms.

The **Texas Society for Music Theory (TSMT)** will hold its twenty-eighth annual meeting February 24–25 at the University of North Texas in Denton. Frank Heidberger, Stephen Slottow, and Philip Baczewski will coordinate local arrangements. Our keynote address will be given by Charles Burkhart, professor emeritus at Queens College and the Graduate Center, CUNY. This year, the society has encouraged proposals for scholarly papers on the life and work of

Robert Ottman, whose achievements are remembered by Joán Groom on page 12 of this Newsletter, as well as studies exploring methodological issues or analytical applications of Schenkerian theory. The society will present the Colvin Award for the best student presentation during the conference. For information about TSMT, contact Timothy McKinney (Timothy_McKinney@Baylor.edu), president. Further information about the TSMT administration and the upcoming conference appears on our website, <http://tsmt.unt.edu>.

The **West Coast Conference of Music Theory and Analysis (WCCMTA)** plans to hold its fourteenth annual meeting at the University of British Columbia in Vancouver from April 21–23, 2006. The Program Committee consists of Alan Dodson, Richard Kurth, and John Roeder from the University of British Columbia and Jack Boss from the University of Oregon (*ex officio*). The keynote speaker will be Harald Krebs from the University of Victoria. Papers are expected on a variety of topics; there is no specific focus for this year's meeting. And although no conference outings are planned this year, Vancouver provides a wealth of recreational opportunities. Please consult our website, wccmta.org, for further details in the coming weeks. At present we are seeking a secretary-treasurer to replace Leigh VanHandel; nominations, including self-nominations, are sought before the business meeting in April.

NEWS FROM GRADUATE STUDENT ORGANIZATIONS

The graduate students of the Department of Music at Columbia University held their third annual **Columbia Music Scholarship Conference** February 3–4, 2006, on the theme "Music Performance and Improvisation," with keynote addresses by George E. Lewis and Carolyn Abbate. Participants included graduate students from throughout the U.S. and from Canada and Great Britain, with performances of new music by the ensemble Wet Ink. For program details, visit www.columbia.edu/cu/cmssc.

"Musical Spaces" will be the theme for the ninth annual **City University of New York Graduate Students in Music** conference to be held April 1, 2006, at the Graduate Center's Segal Theatre. Papers from several disciplines will explore this theme from a variety of perspectives, with Kofi Agawu as the keynote speaker. For information on this event, please visit http://web.gc.cuny.edu/Music/events/special_GSIM2006.html.

The twenty-third annual **Florida State University Music Theory Society Forum** took place January 28, 2006. Co-chaired by Kathy Biddick and Erin Toelcke, the forum featured papers by graduate students and faculty from universities throughout the country. Richard Cohn delivered the keynote address. For the complete program and abstracts, visit <http://musictheory.aboho.com/forum.htm>.

GAMMA-UT, the Graduate Association of Music and Musicians at UT, will hold its sixth annual conference on Saturday March 25, 2006, at the University of Texas at Austin. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology will present their research, with an evening concert of works by graduate student composers. We are pleased to welcome Lawrence Zbikowski as the keynote speaker for the conference. The Tosca String Quartet, a professional quartet based in Austin, is the featured ensemble for the evening concert. All events are free and open to all. For more information on GAMMA-UT, please visit <http://gammaut.music.utexas.edu>. Questions about the 2006 conference may be sent to the conference chair, Jennifer Iverson, at gammaut@mail.music.utexas.edu.

The **Graduate Theory Association at Indiana University** held its fourteenth biennial Symposium of Research in Music Theory on February 10–11, 2006, at the Jacobs School of Music. David Lidov of York University gave the keynote address. In addition to several juried paper sessions, an invited session on musical meaning included papers by Kevin Korsyn and Frank Samarotto. Following this event, Robert Hatten chaired a panel discussion addressing issues of musical meaning in current theoretical research. For details of the conference proceedings, including abstracts, visit us online at <http://theory.music.indiana.edu/gta>.

The **Music Graduate Students' Society Symposium at McGill University** will be held March 3–5, 2006, at the Schulich School of Music. This symposium, like its predecessors, is dedicated to fostering research in all areas of music, including musicology, music theory, ethnomusicology, music education, composition, music technology, sound recording, music cognition, and performance (in the form of lecture-recitals). Questions may be sent to mcgillsymposium@yahoo.com.

This year's **Midwest Graduate Music Consortium** will be held at Northwestern University, February 24–25. The conference will include papers from the disciplines of music theory, cognition, historical musicology, and ethnomusicology, as well as a keynote address by Kay Kaufman Shelemay. On February 24 there will be a concert of works by an international contingent of graduate students. The quality of the papers and compositions and the interdisciplinary nature of the program should make for a lively and stimulating conference. Please visit www.depot.northwestern.edu/jdd633/mgmc/index.htm for complete information.

The Program Committee for the **Graduate Student Symposium in Music at the University of Western Ontario** is currently reviewing submissions of graduate student proposals for its seventh annual symposium, to be held May 13–14, 2006, in London, Ontario. This year's keynote speaker will be prominent composer Christos Hatzis, a professor of composition at the University of Toronto.

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

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continued**

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**New England Conference of
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**Pacific Northwest Music
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**Rocky Mountain Society for
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**West Coast Conference of
Music Theory and Analysis**

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**Western Ontario Graduate
Student Symposium**

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From the Editor

Editing this newsletter has been a rewarding experience, and I have enjoyed serving the SMT and connecting with the many persons who have contributed to this publication. I must report, sadly, that the repetitive stress of assembling, editing, and laying out this publication has caused injuries that prevent me from continuing as editor. In January I tendered my resignation to the president and chair of the Publications Committee. I will remain involved with the Newsletter, however, assisting the new editor as I am able, and continuing to handle the printing and mailing from my home institution, the University of Michigan, for the rest of this year. For the time being, until a successor is announced, contributors should hold their submissions; but please bear in mind that the new editor will need to have all contributions in hand by the **June 1 deadline**. Don't leave for the summer until you have sent your report!

My thanks go to the many who have supported this publication for the past year and a half, especially my predecessor Mary Arlin, our presidents Joel Lester and William Caplin, the officers who have proofread the publication, and Judith Petty, whose expertise in desktop publication has continued to give the Newsletter its clean, professional appearance.

—Wayne C. Petty

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER

Dates published as of February 10

SMT Deadlines

Graduate Student Workshop Program March 1–May 1
SMT-25 Support Grants for Special Conferences and Workshops March 15
SMT Publication Subvention Grants (1st round) March 15
Nominations for SMT Officers March 15
Nominations for 2006 SMT Awards April 1
Submissions to August SMT Newsletter June 1

Deadlines for Applications, Proposals, and Articles

Mannes Institute for Advanced Studies in Music Theory March 1
Mannes Institute Musical Essay Award March 1
Journal of Schenkerian Studies March 15
Jazz Perspectives April 1
Nomination for SMT-Jz Award for Jazz Scholarship April 1

Conferences, Institutes, Meetings, and Symposia

Dutch-Flemish Society for Music Theory February 24–25
Gruppo di Analisi e Teoria Musicale March 17–18
Fourth International Schenker Symposium March 17–19
Re-engaging Formalism: Bartók March 27
Fourth International Orpheus Academy for Music Theory April 5–8
Music and the Asian Diaspora April 8–9
Experience Music Project Pop Conference April 27–30
Canadian University Music Society May 28–31
Mannes Institute for Advanced Studies in Music Theory June 22–25
Fourteenth International Conference on 19th-Century Music July 4–7
Music and Consciousness July 17–19
Second International Conference on Music and Gesture July 20–23
Ninth International Congress on Musical Signification September 19–23
“New Paths”: Robert Schumann, 1848–1856 September 22–24
Schumann Perspectives: A View across the Disciplines September 29–30
Gesellschaft für Musiktheorie October 6–8
AMS/SMT Meeting November 2–5
Third Conference on Interdisciplinary Musicology August 15–19, 2007

Regional and Affiliate Society Meetings

Midwest Graduate Music Consortium February 24–25
Texas Society for Music Theory February 24–25
Music Theory Southeast March 3–4
McGill Music Graduate Students' Society March 3–5
South Central Society for Music Theory March 10–11
Music Theory Society of the Mid-Atlantic March 17–18
GAMMA-UT March 25
Rocky Mountain Society for Music Theory March 31–April 1
CUNY Graduate Students in Music April 1
Music Theory Society of New York State April 8–9
New England Conference of Music Theorists April 21–22
West Coast Conference of Music Theory and Analysis April 21–23
Music Theory Midwest May 12–13
UWO Graduate Student Symposium in Music May 13–14
Oklahoma Music Theory Round Table Fall, TBA