

# SMT

## Newsletter

*A Publication of the  
Society for Music Theory*

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Volume 31  
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### FROM THE PRESIDENT



My most vivid memory from our recent meeting in Baltimore is of the moment on Friday morning when I walked into the graduate student breakfast meeting. The room was packed, the bagels were long gone (Note: I *promise*

we will double the bagel budget for next year), and the students were buzzing, with discussions and introductions going on right and left. Our Graduate Student Workshops, this year led by Cristle Collins Judd and by James Hepokoski and Warren Darcy, were once again a roaring success. Over the course of the weekend I met a number (though not enough) of our newest members. Nothing better attests to the vibrant health of SMT than the number, energy, and intellectual ferment of our student members.

While this fine state of affairs is the product of the work of many hands over many years, I must give immediate credit to our Past President, Bill Caplin. Bill's work on all aspects of Society management has been exemplary, and it has been both educational and a pleasure to be his shadow this past year. As I sat as a lurker on the Executive Board (under the old bylaws, the President-Elect was a non-voting member), I was always impressed by the creative and thoughtful comments of my colleagues. So a special thanks goes to the departing members of the board, Janna Saslaw and Frank Samarotto, as well as Vice President Robert Hatten. Credit for our continued health and growth also goes to our many committees, especially the Committee on the Status of Women, Diversity, and Professional Development Committees. They help keep the door to SMT open wide, and assist and encourage young scholars once they enter the profession. Last but not least, I want to acknowledge the good works of the leaders and participants in our many special interest groups, including our newest SIGs, Disability and Music, and Mathematics of Musical Analysis. These groups collectively show that "music theory" encompasses a wider range of intellectual and musical pursuits than ever before.

As you have already heard from mailings and e-mails, as of January 1st we have been directly in charge of collecting our dues and member information, services that were formerly provided by the University of California Press. UC Press will still serve as our

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### SMT NASHVILLE 2008

The Society will meet jointly with the AMS from November 6 to November 9 at the Renaissance Nashville Hotel in Nashville, Tennessee. Gretchen Horlacher will chair the Program Committee and Melanie Lowe (m.lowe@vanderbilt.edu) is the chair of local arrangements.

The Renaissance Nashville Hotel is located in the heart of Music City. Within walking distance are B.B. King's Blues Club, the Country Music Hall of Fame and Museum, the honky tonks and live music venues of the historic Second Avenue District and Lower Broadway, the historic Printer's Alley, with its "Bourbon Street" flair, as well as the Schermerhorn Symphony Center, home of the Nashville Symphony Orchestra, and the Frist Center for the Visual Arts. Adjacent to the Renaissance is the beautiful Nashville Public Library, whose Civil Rights Collection is especially rich—it overlooks the very streets that saw the Nashville sit-ins that ultimately desegregated the city's lunch counters in 1960. Further afield are the Grand Ole Opry, the intimate Bluebird Café (*the* place to be heard for songwriters in Nashville), and the Station Inn (Nashville's premiere bluegrass and roots music listening room).

During the summer, the August Newsletter and SMT home page will provide specific information about the program and hotel accommodations.

### SMT GRADUATE STUDENT WORKSHOP PROGRAM

The SMT Graduate Student Workshop Program (GSWP) conducts educational workshops at national meetings for graduate students in music theory led by scholars in a particular field. Unlike paper presentations, these are interactive working sessions emphasizing instruction, participation, and collaborative learning. GSWP provides a pedagogical dimension to the Society, a vehicle for increasing student membership, and a means of introducing emerging scholars to their colleagues and the profession as a whole.

GSWP will offer two concurrent three-hour workshops at the 2008 SMT National Meeting in Nashville on Friday morning, November 7, 2008. Professor Robert Hatten of Indiana University will conduct a workshop on "Musical Meaning in Beethoven," and Professor John Roeder of the University of British Columbia will conduct a workshop on "Analyzing Contemporary Music." Participants are encouraged to attend the Graduate Student

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**Society for Music Theory  
2008 Executive Board**

Justin London

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Victoria Long

*Executive Director (ex officio)*  
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Michael Buchler, 2008

Florida State University

Catherine Nolan, 2008

University of Western Ontario

Poundie Burstein, 2009

Hunter College and

The Graduate Center, CUNY

Yayoi Uno Everett, 2009

Emory University

Brian Alegant, 2010

Oberlin Conservatory of Music

Dora Hanninen, 2010

University of Maryland

publisher for *Spectrum*, and we look forward to wider dissemination of our scholarship through their *CALIBER* Web site. The benefits of this new arrangement will be many: improved revenue, enhanced member services (through our soon-to-be-improved Web site), and better demographic knowledge of who our members are, what they need from their Society, and how to meet those needs. This would not have been possible without many, many hours of work by our Executive Director, Vicky Long. Vicky, working with our treasurer David Smyth and members of the Networking Committee (especially Larry Zbikowski and Richard Plotkin), insured a smooth transition to our new Web-based member services.

With these changes come challenges. While we will realize additional income from our new arrangement, there are also added costs, including an expansion of the duties of our Executive Director, increased Web design and maintenance costs, and banking fees. We now face what might be termed a “structural” problem: while SMT has grown enough so that we now have the fixed costs of many of our larger sister societies, at the same time we lack their economies of scale. The Executive Board and I will be keeping a close watch on the Society’s “bottom line” in the coming year, and we will report back to you in August (and at our 2008 meeting) as to how our new business plan is working. Meanwhile, I would ask you to query your colleagues in other departments, and ask what they pay for annual dues, journal subscriptions (which in many societies are not included in the membership fee), and meeting fees. I think you will find that SMT remains quite a bargain.

Another big change in SMT’s operations is also afoot, and this involves Society publications. While we may not think of them this way, all of our publications—*Spectrum*, *MTO*, and the *SMT Newsletter*—are de facto electronic publications. *MTO*, of course, has been in the vanguard of online journals, and continues apace. But *Spectrum* is available both in print and online (and for more and more institutional subscribers, only online), and our Newsletters are all available as PDF documents. Our Web site should be considered one of our “publications” as well. This coming year we will be continuing discussions launched by Past President Caplin regarding how we collectively manage and support all of our publications. Our goal is to determine the best way to get scholarly and professional information to our members, and for the SMT to be a more useful (and frequent) presence in their teaching and scholarship. Stay tuned, as I hope to have more to report about this in our August Newsletter.

—Justin London

### **ACTIONS OF THE EXECUTIVE BOARD**

Since the publication of the August 2007 Newsletter, the Executive Board has approved the following motions:

1. to approve the following Mission Statement: “The Society for Music Theory promotes the development of all aspects of the discipline of music theory. The Society construes this discipline broadly to be the formal study of music of the Western tradition and beyond, all approaches, from conceptual to practical, and all perspectives, including those of the listener, composer, performer, and teacher. The Society furthers the dissemination of music theory through the hosting of annual conferences, the publication of journals both print and online, and the ongoing maintenance of an online presence, as well as outreach to other scholarly societies. The Society actively seeks to support other publications, workshops, interest groups, and any such activities that serve the diverse goals of the study of music theory. The Society is equally committed to diversity and gender equity, actively seeking to promote the health and welfare of its scholarly community.”
2. to approve the minutes of the 2006 Executive Board meeting in Los Angeles.
3. to use remaining funds in the SMT-25 budget for another round of SMT-25 conference applications with a deadline of March 15, 2008.
4. to accept the Treasurer’s Report for fiscal year 2006–2007.
5. to amend the approved Mission Statement as follows [added word underlined for clarity]: “The Society for Music Theory promotes the development of all aspects of the discipline of music theory. The Society construes this discipline broadly to be the formal study of music of the Western tradition and beyond, embracing all approaches, from conceptual to practical, and all perspectives, including those of the listener, composer, performer, and teacher. The Society furthers the dissemination of music theory through the hosting of annual conferences, the publication of journals both print and online, and the ongoing maintenance of an online presence, as well

as outreach to other scholarly societies. The Society actively seeks to support other publications, workshops, interest groups, and any such activities that serve the diverse goals of the study of music theory. The Society is equally committed to diversity and gender equity, actively seeking to promote the health and welfare of its scholarly community.”

6. to authorize the President to enter into a new contractual arrangement with UC Press for the publication of *Music Theory Spectrum*.
7. to increase the Executive Director’s work hours from 20 to 25 hours per week.
8. to approve an additional \$10,000 to compensate the Executive Director for her increased work hours.
9. to approve a 3% cost-of-living increase for the Executive Director. This increase will be calculated before the additional \$10,000 compensation is added.
10. to accept the recommendations of the Awards Committee for our annual publications awards.
11. to authorize the 2008 Graduate Student Workshop Program.
12. to continue donating \$2000 to support RILM.
13. to continue SMT’s membership in the American Council of Learned Societies and authorize payment of \$550 dues.
14. to continue SMT’s membership in the National Humanities Alliance and authorize payment of \$572 dues.
15. to authorize the Secretary to reduce the annual ballot mailing to the ballot only, eliminating hard copies of the candidate bios and the call for proposals as well as the return mailing labels. The candidate bios and the call for proposals will continue to be posted on SMT’s Web site.
16. to adopt the projected 2007–2008 Budget.
17. that the ad hoc Bylaws Committee be dissolved, and that the President be enjoined to thank its members for their hard work and ultimate success.
18. to insert the following text into the Governance Guidelines immediately after the section addressing the chair of the Publication Awards Committee:
  - *Eligibility:* Works eligible for awards in any year are those published during the three preceding calendar years.
  - *Publication date:* If the actual date of publication of a book differs from its copyright date, or if the actual date of publication of an article differs from the journal’s issue date, eligibility for awards shall be determined by the actual date on which the work was published.
19. because one of the ways in which the CSW fulfills its mission of “promoting gender equity within the discipline of music theory” is by informing and reminding members of the profession regarding professional conduct, the Executive Board of SMT directs the CSW to send letters regarding “Illegal Interview Questions” and other related information to music schools/departments conducting theory or theory/composition searches each year. In addition, the CSW should:
  - Send a copy of their “boilerplate” letter(s) to the SMT Executive board each year, so that we may keep copies in the society’s records as well as inform the board of any changes that are made from year to year;
  - Include information about each year’s letter-writing activities in the CSW’s annual report (e.g., provide a list of the institutions to which letters were sent, report on any feedback they may have received, and so forth);
  - Include copies of these letters (or similar information) in a packet of materials that we would regularly provide to new members (especially student members).

—Nancy Rogers, Secretary

## SMT NOMINATIONS

The 2008 Nominations Committee consists of Elizabeth West Marvin, chair; Jonathan Bernard, John Covach, Richard Hermann, and Nancy Rao. For our upcoming election, the Committee seeks nominations for the positions of President-Elect and two members of the Executive Board. Please participate in this important process. To suggest suitable individuals for these posts, contact the chair of the Nominating Committee, Elizabeth West Marvin (bmarvin@esm.rochester.edu). The deadline is March 1, 2008.

## Society for Music Theory 2008 Committees

### Publications Committee

Dan Harrison, chair  
Mark Butler  
Henry Klumpenhouwer  
Tim Koozin  
Joseph Kraus  
Janna Saslaw  
Jeff Perry  
Peter Smith

### 2008 Program Committee

Gretchen Horlacher, chair  
Peter Schubert (2009 Chair)  
James Buhler  
Gretchen Foley  
Catherine Losada  
Ian Quinn  
Justin London, ex officio

### 2008 Nominating Committee

Elizabeth West Marvin, chair  
Jonathan Bernard  
John Covach  
Richard Hermann  
Nancy Rao

### Publication Awards Committee

Julian Hook, chair  
Mark DeVoto  
David Gagné  
Lee Rothfarb  
Mary Arlin  
David Carson Berry

### Committee on the Status of Women

Brenda Ravenscroft, chair  
Robin Attas  
Áine Heneghan  
Harald Krebs  
Sarah Reichardt  
Janet Schmalfeldt  
Daniel Sonenberg  
Deborah Stein

### Committee on Diversity

Philip Ewell, chair  
Tomoko Deguchi  
Sumanth Gopinath  
Roger Grant  
Marianne Kielian-Gilbert  
Jeannie Guerrero  
Horace Maxile  
Irna Priore

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**Society for Music Theory  
2008 Committees, continued**

**Professional Development  
Committee**

Maureen Carr, chair  
Sean Atkinson  
Deborah Burton  
Robert Cook  
Anne Marie de Zeeuw  
Evan Jones  
Gary Karpinski  
Matthew McDonald  
Severine Neff  
Jennifer Sadoff  
Matt Steinbron

**Networking Committee**

Lawrence Zbikowski, chair  
Bret Aarden  
Per Broman  
Dan Harrison, ex officio  
Gavin Chuck  
Tim Koozin (MTO)  
John Lato  
William Renwick  
Leigh VanHandel (Web)  
Brent Yorgason (MTO)

**Publication Subventions Comm.**

Jane Piper Clendinning, chair  
Mark Butler  
Yayoi Uno Everett  
Dan Harrison

**Editors**

Henry Klumpenhouwer, Editor  
*Music Theory Spectrum*  
Janna Saslaw, Reviews Editor  
*Music Theory Spectrum*  
Tim Koozin, Editor  
*Music Theory Online*  
Jeff Perry, Reviews Editor  
*Music Theory Online*  
Joseph Kraus, Editor  
*SMT Newsletter*

**Music Theory Spectrum**

**Editorial Board**

Lee Blasius  
David Brackett  
Suzannah Clark  
Robert Gjerdingen  
Rachel Hall  
Gretchen Horlacher  
Judy Lochhead  
Jocelyn Neal  
Michiel Schuijjer  
Peter Smith  
Michael Spitzer  
Dmitri Tymoczko

**FROM THE VICE PRESIDENT**



As the newly elected Vice President, I thank the members of the Society for this opportunity to serve, and look forward to working with you in this office. Over the years I have participated in the Society's governance in many capacities, but in each my primary interest has been in ensuring that the Society was a welcoming and supportive organization for those who are active as or aspire to be music theorists. The office of the Vice President comes with several assigned duties that are outlined below.

As Vice President, I serve as the liaison between the Society and Special Interest Groups. Currently there are eleven active interest groups that hold meetings at the SMT Annual Conference: Music Cognition, Informatics, Jazz, Music and Disability, Pedagogy, Performance and Analysis, Philosophy, Popular Music, Queer Resource, Social Responsibility, and Mathematics of Music Analysis. Special Interest Groups have provided opportunities for those interested in a particular area within music theory to convene, meet other scholars with similar interests, and discuss topics relevant to their SIG. Some present programs or have discussion groups for their members within their SIG meeting time; others may propose special sessions to be considered by the Program Committee for the wider SMT audience. The Society for Music Theory supports these groups by providing a meeting space and time at the National Conference, by encouraging communication between the SIGs and the national organization, by inviting SIGs to propose Special Sessions, and by sharing news of these groups in this Newsletter and through SMT-Announce. See pages 9–10 of this Newsletter for more information on activities of individual groups and names of contact persons; all members of the Society are welcomed and encouraged to become involved in those groups that interest you. SIG leaders (including those proposing to organize a new SIG) need to be in contact with me regarding their group's activities and plans, especially those involving meeting space at the Annual Meeting and budget requests for speakers, which must be approved by the Executive Board well in advance. We will continue to attempt to schedule the interest group meetings at the conference so that each has an appropriate room size and shared constituencies do not overlap, but the diversity of interests of individual members of the Society makes it impossible to avoid some conflicts in schedule and fluctuations in attendance complicate the process as well. Apologies in advance to those who find themselves as I did—with three concurrent meetings of groups in which I participate!

I also serve as the liaison between the Society and regional and international music theory societies. As a founding member of two regional groups and as a participant over the years in many of the others, I have seen firsthand the difference that regional theory societies can make in the vitality of our profession. Because of their scale, the annual meetings of the regional societies allow for closer interaction between scholars, music theory teachers, and students while providing a welcoming platform for graduate students to present their first papers and for established scholars to gain feedback on new and innovative research. Relative proximity and lower costs to attend make these groups an ideal first welcome to the field for teachers of music theory with another primary area of work (including AP Music Theory teachers), for undergraduate students interested in attending graduate programs in music theory, and for music theorists who have not been attending the SMT Annual Meeting. Because the regional societies are completely under local governance by their members, they are able to organize themselves as they see fit and provide services of their own choosing, as is reflected in their reports near the end of this Newsletter. The Society for Music Theory supports these groups by providing communication opportunities through this Newsletter and SMT-Announce for regional and international society activities, and by sponsoring a breakfast meeting of representatives from regional and international Societies at the SMT Annual Meeting where those attending can share their concerns and successes. I encourage all members of the Society for Music Theory to affiliate with the regional society closest to them, and to support the growth of music theory as a discipline by attending regional meetings and bringing colleagues and students with an interest in music theory with you.

As Vice President, I also will be maintaining contact between SMT and international music theory societies. I encourage any members of SMT who are attending international music theory-related conferences to share with me information about these meetings, calls for papers, and the names of contact persons, so that I can facilitate communication about upcoming international music theory events with the members of the Society for Music Theory. The cross-fertilization between SMT and international groups is an exciting development, and we look to further the interaction between scholars of these groups.

The Society for Music Theory has two current grant programs that are administered through the Vice President's office: the Subvention Grants and the SMT-25 Workshop Grant. The Subvention Grants are for music theory scholars needing help with expenses relating to publication of their articles or books. This year's application deadlines are **March 15** and **September 15** (see the SMT Web page for guidelines). The SMT-25 Workshop grant provides up to \$5000 for innovative workshops, symposia, or conference applications that meet the guidelines on the SMT Web page. These funds will continue to be available until they have been expended, with application deadlines of **March 15** and potentially September 15 for 2008, where the funds awarded would need to be used by the end of 2009. Please contact me if you need further information about applying for either of these grants.

—Jane Piper Clendinning

## PUBLICATIONS COMMITTEE

The various publications sponsored by our Society—*Music Theory Spectrum*, *Music Theory Online*, and the Newsletter—continue to thrive. *Music Theory Online*, in particular, has shown robust growth under the leadership of Tim Koozin. In 2007, 52 manuscripts were submitted for consideration (versus 39 in 2006), with 24 accepted for publication. 19% of the accepted authors were female (versus 15% in 2006), and the accepted articles represented a broad range of topics and methodologies. *MTO* also continues to pioneer the use of various internet technologies in its issues.

As readers of *MTO* know, the journal is also a source for up-to-date announcements concerning jobs, conferences, calls for papers, and the like. The amount of work necessary to maintain these listings is extraordinary, and we can be grateful to Tim and his staff for their continued dedication to this task. One issue the Publications Committee will study over the coming year is how to alleviate some of this burden, and how we might better coordinate and share information between *MTO*, the Society's home Web page, and the Newsletter.

*Music Theory Spectrum* is also doing well. While there was a slight dip in the number of manuscripts submitted to Editor Henry Klumpenhouwer (41 this year versus 46 last year), the quality of submissions remains high. Slightly more than 30% of submissions were accepted for publication. As with *MTO*, the ratio of male to female authors (both in submissions and acceptances) remains disturbingly lopsided, with 20% of accepted articles in 2007 by female authors. Vol. 30 will also mark the appearance of a new feature introduced by Henry called "research notes." We hope this will become a lively forum in the future for the exchange of short reports, commentaries, and reactions to published articles.

On a more disconcerting note, one of the articles in Vol. 29, No. 1 (by Julian Hook) appeared with a large number of errors in its illustrations. The problem, as Henry soon discovered, lay in an incompatibility between the software programs used by the author and our setter (AR Editions). Strangely, this was not evident during the proof stages of the article and only came to light after the issue had gone to press. Henry worked tirelessly over the summer to get to the bottom of this problem, and we do not anticipate any similar glitches to happen again. Still, the damage was already done. As a solution, albeit an imperfect one, we decided to republish the article *in toto* in Vol. 29, No. 2 with the corrected examples. It is admittedly an awkward solution. But in consultation with the University of California Press, it was the one that seemed to solve best the problem of having a corrected version "on record." We apologize to Professor Hook for these many troubles. As I have said, we are taking steps to make sure that no similar problems will happen in the future.

Finally, some housekeeping notes. Adam Krims, who has ably served as Reviews Editor for *Music Theory Spectrum* for the past three years, is stepping down with our deepest thanks. Janna Saslaw of Loyola University will succeed Adam as the new Reviews Editor. I too am stepping down as Chair of the Publications Committee after three years of service. My thanks to the committee members for their hard work this past, strenuous year. I am delighted my old friend and colleague Daniel Harrison (Yale University) shall be replacing me as chair. Dan has served the Society in many capacities over the years, most recently as editor of *Music Theory Spectrum* from 2001 to 2003. I have no doubt that Dan will lead this important committee with renewed vigor and vision.

—Thomas Christensen



## Society for Music Theory 2008 Committees, continued

### *Music Theory Online*

#### Editorial Board

Michael Buchler  
Matthew Butterfield  
Norman Carey  
David Cohen  
Nora Engbretsen  
Joel Galand  
Kevin Korsyn  
Scott Murphy

#### Local Arrangements

Nashville (2008)  
Melanie Lowe, chair  
m.lowe@vanderbilt.edu  
Montréal (2009)  
Christoph Neidhöfer, chair  
christoph.neidhofer@mcgill.ca

#### Graduate Student Workshop Program (Ad hoc)

Wayne Alpern (Admin. Director)  
Cristle Collins Judd  
Gretchen Horlacher  
Peter Schubert  
Justin London, ex officio

#### Legal Advisor

Wayne Alpern  
waynealp@aol.com

## Future SMT Meetings

- 2008 November 6–9  
Nashville, TN  
(joint meeting with AMS)
- 2009 October 28–November 2  
Montréal, Québec  
(solo meeting)
- 2010 November 4–7  
Indianapolis, Indiana  
(joint meeting with AMS)

## Contacting the Society

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## 2007 PUBLICATIONS AWARDS

The 2007 **Wallace Berry Award**, given for a distinguished book by an author of any age or career stage, honored David Huron for his book *Sweet Anticipation: Music and the Psychology of Expectation*, published in 2006 by the MIT Press. *Sweet Anticipation* is an



impressive study of musical expectation that unites concepts and methods from experimental psychology, cognitive science, statistics, evolutionary theory, and music theory. Drawing on insights gleaned from the study of folk and popular musics as well as the Western canon, the author proposes a scheme of the mental representations that shape listeners' expectations and emotional responses to music. While exploring repercussions of interest to musicians and music scholars, the author situates his ideas within a

broader theory of human expectation. The result is a captivatingly written and original volume that offers much to both specialist and non-specialist.

The 2007 **Outstanding Publication Award**, designated for a distinguished article by an author of any age or career stage, recognized Elizabeth Eva Leach for her article "Gendering the Semitone, Sexing the Leading Tone: Fourteenth-Century Music Theory and the Directed Progression," published in *Music Theory Spectrum* 28/1 (2006). This fascinating article

uncovers sedimented meanings of scale design and counterpoint in fourteenth-century music-theoretical treatises. Through persuasive, original interpretations of these medieval sources, the author documents both the gendering of the semitone and the extension of this gendering into the realm of voice leading. The author's intricately wrought argument reveals theoretical associations between musical chromaticism and effeminacy, lasciviousness, and exoticism. In its perceptive and original use of sources, this article provides the deep history for more recent accounts of musical gendering.



The 2007 **Emerging Scholar Award**, given for a book or article published within five years of the author's receipt of the Ph.D., was presented to Matthew Bribitzer-Stull for "The A-flat-C-E Complex: The Origin and Function of Chromatic Major Third Collections in Nineteenth-Century Music," published in *Music Theory Spectrum* 28/2 (2006). In



this absorbing tale of three keys that exemplify a particular kind of chromatic tonal relationship, the author shows how major-third relations emerged from eighteenth-century compositional and tuning practices to become a prototype for structural and expressive trends in the Romantic era, and possibly an important signal of the impending dissolution of the

functional tonal system. Analyses combining prolongational and transformational methods illustrate persuasively the interaction of major-third relations with other chromatic processes as well as with diatonic background structures.

A **Citation of Special Merit** was awarded to Deborah Stein, editor, for *Engaging Music: Essays in Music Analysis*, dedicated to the memory of David Lewin, and published by Oxford University



Press in 2005. This extraordinary volume was conceived for the purpose of providing students with exemplary models of music-analytical writing. Authored by a broad spectrum of leaders in our field, the twenty-one essays in this admirable collection represent notably diverse repertoires and analytic approaches in music theory. Although intended for students, these enjoyable, thoughtful essays also offer much to music scholars and performers. This valuable collection deserves recognition for its judicious choice of content, editorial care, and, above

all, unique pedagogical value.

—Lynne Rogers

## 2007 PROGRAM COMMITTEE

The SMT 2007 Program Committee consisted of William Caplin (ex officio, McGill University), John Roeder (University of British Columbia), Rebecca Leydon (Oberlin College), Gretchen Horlacher (Indiana University), Matthew Shaftel (Florida State University), Cynthia Folio (Temple University), and Peter Kaminsky (chair, University of Connecticut).

At our meeting in Baltimore, March 9-11 2007 we considered 175 regular submissions and 8 special sessions (including the three standing committees with guaranteed slots). From the 175 regular submissions, we accepted 52 for regular sessions (30%); no papers were accepted for poster sessions.

Of the five special-session proposals not from standing committees, four were non-anonymous submissions of unusual format and needed to be evaluated as groups, plus one anonymous submission. We ended up accepting all five. In addition, we scheduled three sessions for groups that have guaranteed slots at the conference: the Committees on the Status of Women, on Diversity, and on Professional Development.

It has been a privilege for me to chair a committee with such honest, bright, and fun-loving colleagues. I owe my thanks to them all. For additional details please consult the SMT Web site.

**Proposers by Gender** (regular submissions only, including papers accepted as poster sessions)

	Male	Female	Total
Submitted	137 (78%)	38 (22%)	175 *
Accepted	42 (81%)	10 (19%)	52 **

\* includes 6 proposals with multiple authors. Of these, there were 12 total authors of which 6 were women (50%).

\*\* includes 1 proposal with multiple authors. Of these, there were 2 total authors, both of whom were women (100%).

—Peter Kaminsky

## COMMITTEE ON DIVERSITY

The Committee on Diversity's charge is an activist one: to support ethnic and cultural diversity within the SMT, and to encourage inclusion and participation. Since 1997, we have proposed and presented special sessions that have creatively addressed our mission, and have demonstrated with concrete musical examples the lessons that can be drawn from diverse repertoires beyond the traditional canon of Western classical and contemporary art music. Beginning this year we have resumed emphasizing the ethnic and cultural diversity side of our mission. To a large and appreciative crowd on Saturday morning during the Annual Meeting in Baltimore, we presented a three-hour special session in the form of a panel presentation and discussion involving issues of ethnicity in today's neo-liberal academy.

Our special session was entitled *Ethnic Diversity in Music Theory: Voices from the Field*. It was chaired by Diversity Committee member Jeannie Guerrero and featured four experienced scholars who identified as members of visible minorities—YouYoung Kang, Sumanth Gopinath, Jairo Moreno, and Horace Maxile. Our panel addressed both the economic realities that affect the recruiting of promising minority scholars to our field and the apparent increasing marginalization of most non-traditional subject matter—as well as the very constitution of the academy today, as it pertains to the SMT and the teaching of music theory. The panelists' presentations included biographical discussions of navigating through academia as minorities, experiences with university administrative policies on ethnic diversity, and proposals for improving diversity within our field.

I also wish to mention our Diversity Committee Affiliates electronic listserv for students and faculty interested in issues of diversity. After our panel presentation in Baltimore, I predict a much greater amount of traffic on that list which, heretofore, has been rather quiet. To register, visit <http://www.societymusictheory.org/mailman/listinfo/diversity-affiliates>. Once approved by the listserv moderator (usually the Diversity Committee chairperson) you will be able to participate fully in the list's discussions.

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 eight applications from graduate students and junior faculty during September, 2007. 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 travel grant recipients includes Chinese-American and Mexican-American music theory students and a Canadian scholar teaching in Japan. Minority travel grants were awarded to Huey-Mei Chen, Ya-Hui Cheng, Elena Sandoval, and Ives Chor, and our international travel grant went to Cathy Cox. Specific guidelines for these grants may be found on the Diversity travel grants page on the SMT Web site, <http://www.societymusictheory.org/index.php?pid=18>, or by contacting the chair, Philip Ewell, at [paewell@noctrl.edu](mailto:paewell@noctrl.edu).

Two members of our committee have concluded their terms of service this fall. On behalf of the remaining members of this committee, I wish to thank Clare Eng and Jane Piper Clendinning for their effort and dedication to the Committee on Diversity's work. I, also, am rotating off as chair of this committee. I'd like to thank everyone—both on the committee, and within the Society as a whole—with whom I've had the privilege to serve for the previous four years, and I wish a warm welcome to Philip Ewell, who is commencing his three-year term as chair of this committee, and who will finish this report.

—Fred Bashour

## SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, and Changes in Account Balances 11/01/06 – 10/31/07

### Revenues:

UC Press (dues, <i>Spectrum</i> )	\$55,294.45
2004 Seattle Meeting Proceeds	2,370.00
2005 Boston Meeting Proceeds	19,287.29
Interest Income	<u>2,961.11</u>
Total Revenues	<b>\$79,912.85</b>

### Expenditures:

Executive Director	\$27,571.94
Website (software upgrade)	647.00
Liability Insurance	422.00
Secretary	1,301.13
Treasurer	1,671.55
Music Theory Online	4,179.00
Newsletter (and advance program)	5,570.48
Publication Subventions	3,000.00
ACLS, RILM, NHA	3,122.00
Meeting Expenses (travel awards, program committee)	<u>9,500.41</u>
Total Expenditures	<b>\$56,985.51</b>

**TOTAL WORKING ASSETS** \$101,140.90

**BALANCE IN SMT-25** 11,890.53

Net Gain over 2006 Totals \$25,946.38

The full fiscal report for the Society, 2006–2007, is available from the Treasurer, David Smyth, and was distributed at the business meeting in Baltimore.

In my brief remarks as incoming chair, I wish to thank Fred Bashour for his fine stewardship of the Committee on Diversity for the past three years. His energy and thoughtfulness raised the committee to a new level, which will certainly make my job easier. As mentioned above, we had a successful session in Baltimore that was somewhat unusual. Judging from the Q&A session afterward and from many comments I've heard, I believe this session really got people thinking about issues of ethnic diversity and how we might address the dearth of such diversity in our society. I'm happy to report that all presenters at our session have agreed to submit their papers in written form for publication. They will be appearing in *GAMUT*, the online journal of the Music Theory Society of the Mid-Atlantic, some time next year. We on the Diversity Committee intend to keep this focus as we move ahead with our work.

I'd like to welcome Marianne Kielian-Gilbert, Irna Priore, Tomoko Deguchi, and Roger Grant to our committee. We are already at work planning for our meetings in Nashville and beyond. If anyone wishes to become more involved in issues of diversity in our society, please contact me at the e-mail address above or at 630.637.5662 (w).

—Philip Ewell

## COMMITTEE ON PROFESSIONAL DEVELOPMENT

The Committee on Professional Development (CPD) sponsored four special events at the 2007 Annual Meeting in Baltimore:

(1) a special session entitled “Presenting at a Conference” which included presentations by five distinguished panelists (Taylor Greer, Ellie Hisama, Julian Hook, Janet Schmalfeldt, and Joseph Straus); (2) a forum for one-on-one critiques of approximately thirty-five c.v.’s and cover letters by five qualified reviewers (Jane Piper Clendinning, Yayoi Uno Everett, Roger Graybill, Ken Stephenson, and Keith Waters); (3) the conference guides program, which successfully paired thirteen newcomers to the national meeting with more experienced conference-goers; and (4) a breakfast reception for over one hundred graduate students.

The CPD will offer the same four sponsored events at the 2008 Annual Meeting in Nashville. The proposed special session topic for next year will be submitted as a joint session with the American Musicological Society and is entitled: “Publishing in Music Theory and Musicology.” Five editors were invited to participate. The CPD is seeking volunteers to serve as c.v. reviewers and conference guides for next year. I encourage all veteran conference-goers who will be in attendance at the 2008 Annual Meeting to consider volunteering by checking the appropriate box on the conference registration form next fall.

For those members who want to sign up for mentoring, the CPD page provides a link to the Mentoring Program Web Form. This 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. Any member may simultaneously sign up for mentoring while at the same time serving as a mentor.

The CPD administers an SMT sponsored listserv specifically for graduate students. This discussion list provides a safe forum for new members. Faculty members are reminded to encourage their students to join by going to the CPD page for the link “Subscribe: CPD-LIST.” The student members of the CPD will initiate lively discussions and will invite corresponding members from regional societies and graduate student groups.

Three members of the committee have concluded their terms: Éve Poudrier, Kevin Swinden, and Keith Waters. I wish to thank each one of them for their dedicated and distinguished service.

The members of the CPD committee would be delighted to answer whatever questions you might have. Visit our Web site or contact me at [mac4@psu.edu](mailto:mac4@psu.edu).

—Maureen A. Carr

## COMMITTEE ON THE STATUS OF WOMEN

Over the past six months the Committee on the Status of Women has continued to strive to promote equity for women in the Society, and to raise awareness of issues of concern to women in music theory. At our special session at the SMT Annual Meeting in Baltimore last year, the CSW examined the problem of sexual harassment in the university workplace, with five panelists presenting different perspectives on the topic. The session opened with a report based on personal accounts of harassment within the music theory community, confirming that the problem exists within our field. Judy Lochhead and Betsy Marvin presented the administrator’s point of view, with Marvin offering a model for the development of a university policy on harassment. The legal context was provided by two local attorneys, Sarah Warbelow and Michele McDonald. Following the presentations, a productive question

and answer discussion period focused on strategies for dealing with harassment. A summary of our session is posted on the CSW Web site, with links to relevant resources.

For the 2008 SMT Annual Meeting in Nashville we are planning a session on “Addressing the Gender Imbalance in Music Theory,” with the goal being to collectively find strategies to address the barriers women face in our field. The session will present data on the rate of female participation in the Society and in journal publications, and will report on the reasons why women leave the field of music theory, based on a focus group study and a public questionnaire.

The CSW offers a warm welcome to our new members, Robin Attas, Janet Schmalfeldt, and Deborah Stein, and thanks outgoing members Heather Laurel and Deborah Burton for their service. We are happy to report that the CSW has formalized a reciprocal liaison relationship with the Diversity Committee and the Committee for Professional Development, and we look forward to working together to serve the needs of the Society’s members.

—Brenda Ravenscroft

## NETWORKING COMMITTEE

Networking operations have been proceeding smoothly this year, and we will now be expanding them. During the first quarter of 2008 we will be building a members-only portion of the SMT Web site; we hope to have it active by March 31. This addition will allow the Society to manage its membership lists (which we are taking over from the University of California Press), and will allow members to renew membership, vote, and register for the Annual Meeting. The members-only portion of the site will be password protected and secure, and will have provisions for members to pay for membership renewal and conference registration online. In the time between when we take over our membership lists—that is, the first of January—and when the members-only portion of the site is ready, we will have available an online renewal form very similar in design to the form we used for online conference registration this year. Through this form members will be able to renew their membership and pay for it using PayPal. (Members will also be able to renew their membership by filling out and returning, with appropriate payment, a paper form.)

Management of the Web site will continue to be under Leigh VanHandel. Should members have any comments or questions about the information on the site they should contact Leigh at [lvh@msu.edu](mailto:lvh@msu.edu).

—Lawrence Zbikowski

### SMT ONLINE ADDRESSES

- SMT home page: <http://www.societymusictheory.org>
- MTO home page: <http://www.societymusictheory.org/mto>
- List managers:
  - [smt-announce-owner@societymusictheory.org](mailto:smt-announce-owner@societymusictheory.org)
  - [smt-talk-owner@societymusictheory.org](mailto:smt-talk-owner@societymusictheory.org)
  - [mto-list-owner@societymusictheory.org](mailto:mto-list-owner@societymusictheory.org)
  - [mto-talk-owner@societymusictheory.org](mailto:mto-talk-owner@societymusictheory.org)
- System Administrator: [admin@societymusictheory.org](mailto:admin@societymusictheory.org)
- Web Manager: [lvh@msu.edu](mailto:lvh@msu.edu)
- Online Directory: SMT is currently working to develop an online directory.

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



## NEWS FROM THE INTEREST GROUPS

During the 2007 Annual Meeting in Baltimore, the **Music Cognition Group** (MCG) hosted a roundtable discussion of Chapter 4 of Justin London's *Hearing in Time* (Oxford University Press, 2004). Helen Brown led the discussion, and the author participated as well.

MCG brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A Web site (<http://pcb2.acs.unt.edu/smtmcg>) and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil ([baczewski@unt.edu](mailto:baczewski@unt.edu)). Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; [steve@uoregon.edu](mailto:steve@uoregon.edu).

At the SMT Annual Meeting in Baltimore, the Interest Group on **Disability and Music** held a workshop-style discussion of four unpublished papers: Allen Gimbel, "Allan Pettersson as a Topic for Disability Studies in Music"; Stefan Honisch, "The Road to Marginalization is Paved with Good Intentions: In Pursuit of the Re-humanization of Physically Impaired Musicians"; Bruce Quaglia, "Beethoven's *Pathétique* Sonata (first movement) and the Normal Body: The Idea of Formal Prosthesis"; Joseph Straus, "Disability and the 'Late Style' in Music." Two of the participants were unable to attend the conference by reason of disability; instead, they participated via teleconference.

Our Interest Group has prepared a detailed list of recommendations to ensure that SMT activities, especially our Annual Meetings, are fully accessible and inclusive. These have been submitted to the SMT Executive Board for its consideration. We intend to submit them also to our cognate scholarly societies (AMS, SEM, SAM, CMS) and to the regional theory societies. Our recommendations are also posted on our Web site: <http://web.gc.cuny.edu/disabilityinmusic>. Please visit our site, which is full of valuable information about all aspects of disability in relation to music.

For the joint AMS/SMT Annual Meeting in Nashville next year, we are planning a session on "Scholars with Disabilities." Ten of our colleagues will talk about the ways in which disability has affected their lives, careers, teaching, and scholarship.

Information on the **Music Informatics Group**, including how to subscribe to the group's e-mail list, can be found at <http://theory.music.indiana.edu/smtmig>.

The thirteenth annual **Jazz Interest Group** business meeting took place Friday, November 16, 2007, during the SMT Annual Meeting. Henry Martin, chair of the interest group, was unable to attend. He would like to thank Steve Strunk for agreeing to serve as chair for the 2007 business meeting and Kent Williams for subbing for him at the interest group directors' breakfast meeting. Among the items discussed at the business meeting was the SMT-Jz Award for Excellence in Jazz Scholarship. The SMT-Jz Award Committee for 2007 included Steve Block, Bob Wason, and Kent Williams (chair). Kent reported that they had one proposal submitted for the award, but decided not to recommend it. We would like to thank the committee members for serving this year.

Kent Williams has been supervising the compilation and editing of a bibliography of jazz theory research which will soon be posted on a Web site hosted by the University of North Carolina-Greensboro (UNCG). The bibliography will be searchable, and users can make suggestions for additional references to be added during periodic updates. Meanwhile, James McGowan reported that his school would be unable to continue hosting the interest group's Web site. Kent Williams, however, generously offered the use of a server at UNCG, for which we thank Kent and UNCG heartily.

The main activity of the meeting was a discussion, led by Steve Larson, of Charlie Parker's studio recording of "Shaw 'Nuff." Steve passed around a handout giving his analysis and a sample of a worksheet that he might give students to fill in while he walked around the classroom observing their work. The discussion of the seeming disconnection of the introduction and the head gradually came around to the view that the two were quite related, after all. For next year's SMT-Jz business meeting in Nashville, Patricia Julien suggested, and all concurred, that we each bring a single example or handout that uses a jazz piece to illustrate a traditional theory topic.

Henry Martin ([martinh@andromeda.rutgers.edu](mailto:martinh@andromeda.rutgers.edu)) will continue as chair of the Jazz Interest Group. Anyone wishing to belong our listserv should e-mail Steve Larson ([steve@uoregon.edu](mailto:steve@uoregon.edu)) with a request to be added.

The first meeting of the **Mathematics of Music Analysis Group**, held at the 2007 SMT Annual Meeting in Baltimore, was a remarkable success. The approximately fifty participants who attended the meeting demonstrated the broad enthusiasm for the field among SMT members. We heard presentations that gave a wide range of viewpoints on the legacy of David Lewin in mathematical music analysis and stimulated lively discussion about Lewin's approach to the subject and the role of his work in the future of mathematics in music theory. Stephen Soderberg gave us a tantalizing preview of the collection of Lewin's papers currently being processed at the Library of Congress. Steven Rings suggested that we take another look at Lewin's work on generalized set theory and its potential applications to generalized interval systems other than the familiar pitch-class intervals. Robert Cook explored how problems of interpretation in the music of Schoenberg and Webern played a key role in motivating Lewin's use of mathematics in his early work. Dmitri Tymoczko described how the group theoretic basis of Lewin's work fails to represent some common-sense notions of musical distance and urged us to consider alternatives to some of the applications of the group-theoretic approach that have been extensively developed since Lewin first proposed them. We thank all the presenters for bringing this great diversity of perspectives on Lewin's work to the table and encouraging a rich dialogue on it.

The Mathematics of Music Analysis Group looks forward to organizing more events that will help advance work in mathematical music theory and is particularly interested in expanding the scope of the group to other areas of mathematical research in music and in different formats for the discussion of such topics. The discussion of future activities for the group is currently ongoing. We encourage all SMT members to participate; if you are interested, please contact Jason Yust at [jason.yust@gmail.com](mailto:jason.yust@gmail.com).



At its annual meeting in Baltimore, the **Performance and Analysis Interest Group** (PAIG) discussed the possibility of co-sponsoring a conference on performance and analysis to be held separately from the Society for Music Theory Annual Meeting, subject to the availability of funding. Further developments will be announced in the next Newsletter. Please visit the PAIG page on the SMT Web site, which contains links to the group's ongoing project, the compilation of a bibliography of articles on performance and analysis. We encourage all members of SMT to submit additions to the bibliography, both annotated (send to Daniel Barolsky at [daniel.barolsky@lawrence.edu](mailto:daniel.barolsky@lawrence.edu)) and unannotated (send to Richard VonFoerster at [Richard.Vonfoerster@colorado.edu](mailto:Richard.Vonfoerster@colorado.edu)). For more information on submitting, please consult the PAIG Web page, which is maintained by James McGowen ([mcgowen@mcmaster.ca](mailto:mcgowen@mcmaster.ca)). To be added to the PAIG e-mail list, please contact Jan Miyake ([Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)). For further information regarding PAIG, please contact the chair, David Kopp ([dako@bu.edu](mailto:dako@bu.edu)).

The SMT's **Music and Philosophy Interest Group** is undergoing significant change. Three new graduate students (Amy Cimini, Michael Gallope, and Stephen Smith, all from NYU) have joined the standing organizer, John Koslovsky (Eastman), to develop the interest group into a fully interdisciplinary community committed to philosophical inquiry about music. From a base at the SMT the group is in the process of negotiating formal relationships to the AMS and the ASA (American Society for Aesthetics), while proposing to bring music theorists together with scholars from other disciplines to propose panels on musical topics at other relevant academic societies: SPEP (Society for Phenomenology and Existential Philosophy) and the ACLA (American Comparative Literature Association). At the 2007 Annual Meeting in Baltimore the interest group ran two very successful events. The first was a discussion group on French philosopher Jean-Luc Nancy's recently translated volume *Listening*, featuring position papers by Brian Kane (Columbia) and Stephen Smith (NYU). In response to the strong interest in Nancy's work, the interest group will propose a special session on Nancy's work for the AMS/SMT joint meeting in 2008. The second event the group led in Baltimore was a well-attended and highly successful special session on the philosophy of Gilles Deleuze, with special attention to his collaborative book with Félix Guattari, *Capitalism and Schizophrenia: A Thousand Plateaus*. Finally, Michael Gallope expanded the infrastructure of the group, starting a listserv and authoring a preliminary Web site that features a mission statement recently approved by participating members, an updated set of events and relevant links, and a list of active members and contact information. Everyone is welcome to participate. Simply send us a message at our new e-mail account: [philosophymusic@gmail.com](mailto:philosophymusic@gmail.com).

For the 2007 SMT Annual Meeting in Baltimore, the **Popular Music Interest Group** presented a special session entitled "Theory, Metatheory, and Popular Music." Akitsugu Kawamoto and Andrew Robbie delivered metatheoretically oriented papers on intertextuality and music video, respectively; Fred Maus discussed an analytical approach developed by popular-music scholar Philip Tagg; and Mark Butler addressed questions of methodology and ontology in the analysis of popular-music performances. The well-attended session, with lively discussion after each paper, called attention to many distinctive theoretical and methodological issues that arise in research on popular repertoires.

Discussion in our business meeting focused primarily how we might contribute to the 2008 Annual Meeting in Nashville. Although dialogue is still ongoing at the time of writing (December 2007), there was particular interest in a roundtable discussion of topics related to careers in popular-music scholarship. Such an event would likely take place during our business meeting and will be open to all conference attendees; a final topic will be chosen by January 2008 and announced prior to the conference.

The Popular Music Interest Group is dedicated to theoretical, analytical, and critical inquiries into a variety of popular-music styles. To subscribe to our electronic discussion list, visit <http://listserv.unc.edu> and use the "Search for Lists" feature to locate the "pop-analysis" list. For more information about the PMIG, visit our Web site at <http://www.unc.edu/music/pop-analysis> or contact Nicole Biamonte, chair ([nicole-biamonte@uiowa.edu](mailto:nicole-biamonte@uiowa.edu)).

The meeting of **Scholars for Social Responsibility** in Baltimore this year was unforgettable: the guest speaker was Prof. Stephen J. Shapiro, a professor of Law at the University of Baltimore and an active member of and volunteer lawyer for the Maryland Chapter of the ACLU, who illustrated his talk about academic freedom with a performance of his original anti-war protest song. He gave us a good lesson in what academic freedom means and how it can be protected. From now on, SFSR will meet only every other year, when SMT meets jointly with AMS, and our new co-chairs are Deborah Burton and Anton Vishio.

## NEWS ITEMS

### MANNES INSTITUTE: JAZZ MEETS POP

The Mannes Institute is a musical think tank dedicated to communal exploration at the highest level of inquiry. Now celebrating its eighth season, the Institute has achieved international acclaim as an important innovation in music scholarship. We offer distinguished music theorists from around the world a unique opportunity to come together and work with each other in a sustained, collegial, and interactive way. Instead of conventional paper presentations, the Institute conducts an integrated series of advanced workshops, roundtable discussions, and plenary sessions for forty-five outstanding scholars addressing a single musical topic under the guidance of an expert faculty of peers. Extensive prior preparation and active participation are required.

This year the Mannes Institute will convene on the topic of Jazz Meets Pop as special event hosted by the Eastman School of Music in Rochester, New York June 15–18, 2008 (Sunday through Wednesday). Our proceedings will take place against the exciting musical backdrop of the Rochester International Jazz Festival. Intensive jazz and pop workshops, limited to fifteen qualified scholars each, will meet for a total of nine hours in three three-hour sessions over a four-day period to explore in depth "Charlie Parker's Bebop Style" with Henry Martin of Rutgers University (co-chair), "The Rhythms of Jazz" with Cynthia Folio of Temple University, and "Pitch-Based Models of Jazz Analysis" with Steve Larson of the University of Oregon in the morning, and "Rock Music in the Sixties" with Walter Everett of the University of Michigan (co-chair), "Popular Music, Text, and Gender" with Lori Burns of the University of Ottawa, and "Textural Stratification in Rock Music" with John Covach of Eastman School of Music in the afternoon. Participants enroll in one morning jazz workshop and one afternoon pop workshop. Prior readings and repertoire will be assigned in advance.

In addition to our intensive workshop curriculum, participatory plenary sessions involving all Institute members featuring special guests will examine “Jazz on Film and Television: Rare Footage of Musical Legends” with Lewis Porter of Rutgers University, “The Interaction of Music and Language: Speech Rhythms of Jelly Roll Morton and Louis Armstrong” with Harold Danko of Eastman School of Music and linguist Joyce McDonough of the University of Rochester, and “Musical Analysis and the Autographic Musical Work: Style and Idea in Popular Music Recording” with Albin Zak of the University of Albany. The winner of the annual Mannes Institute Musical Essay Award will present the winning essay.

The Institute is an independent entity housed at the Mannes College of Music in New York City dedicated to creative musical scholarship and funded entirely by generous private individuals. There is no registration fee for participation, and communal meals, a reception, and a banquet are all provided free of charge. Affordable conference housing is available. The Institute is pleased to announce that this year’s reception will be sponsored and hosted by The University of Michigan Press.

Further details about the 2008 Jazz Meets Pop Mannes Institute at Eastman, including selection criteria and applicable policies and procedures, are posted on the Institute’s Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi) and periodically announced over the SMT list. Applications are submitted electronically via the Web site and adjudicated by committee. The application deadline is **March 1, 2008**. We invite you to join your peers and share in this challenging and transformative experience in collaborative learning. Inquiries should be directed to Wayne Alpern, Director, The Mannes Institute, [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com), 212.877.8350, 150 West 85th Street, New York, NY 10024.

### **MANNES INSTITUTE ESSAY AWARD**

The Mannes Institute proudly announces its third annual Miles Levin Musical Essay Award honoring an outstanding essay on the topic of Jazz Meets Pop, the theme of this year’s Institute June 15–18, 2008, hosted as a special event at Eastman School of Music. The winner will receive a cash prize of \$250 and present the winning essay as a plenary speech before the distinguished members of the Institute. Where appropriate in light of other qualifications, the author may be invited to attend some or all of the Institute proceedings as well.

This prestigious award is given in memory of Miles Levin, an extraordinary young essayist whose life and work tragically were cut short. The essay, as spoken, should be approximately fifteen to twenty minutes in length, and may relate to jazz and/or pop music in any way. It may be reflective, historical, humorous, metaphorical, philosophical, poetic, playful, ironic, critical, and/or personal, but must above all engage readers and listeners in a compelling, entertaining, thoughtful, intuitive, sensitive, and provocative manner. Please note that this award is not for a detailed scholarly or analytical article comparable to those appearing in a professional journal, or even a paper read at a formal academic conference. The tone is more in the nature of a keynote address. The style is creative nonfiction, with an emphasis on wit and imagination, charm and humor, insight and sincerity, sophistication and erudition, oratorical flair, and the belletristic quality of the prose itself.

The essay may have intellectual and musical content, references, and allusions, but should contain no footnotes, no bibliography, and no analytic handouts or examples, other than perhaps a musical score. Doctoral students are ineligible. Submissions may be

considered for publication in a forthcoming periodical entitled *The Musical Essayist*. Essays should be submitted electronically as pdf files or MS Word documents to [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com). Decisions are rendered by committee. The submission deadline is March 1, 2008. For further information, see the Institute’s Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi) or contact Wayne Alpern, Director, The Mannes Institute, [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com), 212.877.8350, 150 West 85th Street, New York, NY 10024.

### **SMT PUBLICATION AWARDS 2008: CALL FOR NOMINATIONS**

The Society for Music Theory invites nominations for the 2008 Publication Awards, to be given to significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English, published between January 1, 2005 and December 31, 2007. Dissertations are ineligible.

- The Wallace Berry Award is given for a distinguished book by an author of any age or career stage.
- The Outstanding Publication Award is given for a distinguished article by an author of any age or career stage.
- The Emerging Scholar Award is given for a book or article published within five years of the author’s receipt of a Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).

Citations of special merit are occasionally awarded for editions, translations, reference works, or edited volumes of extraordinary value to the discipline.

We encourage all members of the society to draw the Committee’s attention to distinctive publications that are eligible for this year’s awards. Nominations may be made by e-mail or letter, or online at <http://www.societymusictheory.org/index.php?pid=136>. Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. Self-nominations are welcome. If such information is available to the nominator, please include the author’s address and indicate if the work is eligible for the Emerging Scholar Award.

Nominations must be postmarked on or before April 1, 2008. Direct nominations and inquiries to: Julian Hook, Chair, SMT Publication Awards Committee, Jacobs School of Music, Indiana University, Bloomington, IN 47405; [juhook@indiana.edu](mailto:juhook@indiana.edu).

### **INTERNATIONAL ORPHEUS ACADEMY 2008**

The year 2008 will see the Orpheus Institute’s sixth edition of its International Orpheus Academy for Music and Theory, March 26–29. Highly respected performers, composers, and guest lecturers will meet (pre)professional musicians, music theorists, and musicologists from all over the world for an exploration of “Music-Theoretical Dimensions of 18th-Century Opera,” with a focus on Mozart’s *Don Giovanni*.

Opera’s complex and intricate structure confronts theorists and performers alike with daunting challenges. Though the expert combination of text, context, dramatic and musical elements is what this fascinating genre is all about, it also raises some questions regarding the creation, the performance, and the interpretation of such works. Special presenters will include Cliff Eisen, Kenneth Montgomery, Javier López Piñón, Stefan Rohringer, James Webster, and Sergio Durante. For more information, please visit our Web site, [www.orpheusinstituut.be](http://www.orpheusinstituut.be).

## IN MEMORIAM

Bruce Benward (September 15, 2007)

“A teacher affects eternity; he can never tell where his influence stops.”—Henry Adams. *The Education of Henry Adams* (1907), 20



Bruce Benward, Emeritus Professor at the University of Wisconsin-Madison, will always be remembered for his dedication to the pedagogy of music theory and for his wonderful sense of humor. He was a man of great warmth and charm, a master teacher who devoted his energies to passing the art and craft of teaching to his students. Bruce's students, and their students, now hold significant posts at universities across the country. A surprising number of them have won teaching awards and written textbooks—some of these in collaboration with Bruce.

The legacy of Bruce Benward goes well beyond the scholars he was training to teach. He is also revered by performance majors who took theory courses with Bruce in their undergraduate and graduate years and who consider his gift for making analysis applicable to the literature of their primary instruments (including voice) and to conducting scores to have been at the heart of their graduate experience. These students recall with gratitude the clarity of his classroom presentations. Bruce was dedicated to his students, and they responded with lifetimes of gratitude and loyalty to him. In 1995, when Bruce was observing 50 years of teaching, his students honored him at a dinner at Rockefeller Center during the AMS/SMT meeting.

Bruce arrived in Madison in 1965—a year that coincided with the first edition of *Sight Singing Complete*, the first of a long series of important and influential textbooks in sightsinging, ear training and music theory. In the early years he shared an office in the basement of the old Music Hall with numerous teaching assistants. Eventually, he and members of his entourage were assigned to an annex on Bernard Court that was quickly re-named “Benward Court.” Most of the quiz sections were taught there, which gave Bruce the opportunity to monitor the progress of the students and his teaching assistants, some of whom were testing materials that would form the basis for his ear training books. Bruce's wife Gene, who died in 2004, was also a partner in assisting with the musical examples in the early editions. From these humble beginnings, Bruce eventually built up a small empire of textbooks, all widely used, all in multiple editions, and all marked by Bruce's characteristic clarity, practical-mindedness, and good sense. Bruce was also a pioneer on one of the early committees for the Graduate Record Examination (GRE) sponsored by the Educational Testing Service in Princeton.

For those of us who were lucky enough to know Bruce, or to study or work with him, his generous spirit will always be close to us. For our larger music-theoretical community, the lessons he taught, through his work and his life, will continue to touch all of us.

—Maureen Carr and Joseph N. Straus

### Grad Workshop, from page 1

Breakfast sponsored by the Professional Development Committee that morning and an informal gathering over lunch following the event. There will be a GSWP reception the night before.

All full-time students registered in a graduate program in music theory or composition with a substantial theory component who have not received their Ph.D. at the time of the Annual Meeting, and who have not previously participated, are eligible to apply. Participants are selected for each workshop by a random draw from the applicant pool for that particular workshop. Students affiliated with the institution of an instructor are ineligible for that instructor's workshop. Participation requires substantial prior preparation. Reading and writing assignments are distributed over the summer and early fall. These workshops are not introductions or surveys, but are intended to foster a richer understanding of analytical issues and theoretical problems in a particular area of scholarship. Although background and training in fundamental concepts is assumed, expertise is neither expected nor required. There is no charge for participation, but students are responsible for the cost of SMT membership and conference registration as well as other expenses of attendance, including transportation, housing, and additional meals. Professors are encouraged to help their students take advantage of this opportunity, urge them to apply, and assist them in the application process.

GSWP applications consist of an e-mail to SMTworkshops@aol.com, identifying the student's name, e-mail address, phone number, street address, educational institution, degree program, major, and principal teacher, and must specify which particular

workshop the student is applying for, with a single paragraph indicating his/her background and interest in that topic. Applicants may apply for one workshop only. A brief e-mail (maximum 100 words) from a professor in the appropriate area of study at the student's institution is required certifying the applicant's academic status and suitability for a particular workshop. Applications are accepted from March 1 to May 1, 2008. Participants are notified by May 15 and must confirm acceptance by June 1. See the GSWP Web page under the SMT Web site for more details. Please submit all inquiries to Wayne Alpern, Director, SMT Graduate Student Workshop Program, SMTworkshops@aol.com, 212.877.8350.

—Wayne Alpern

## CALLS FOR PAPERS

### CarMAC 2008

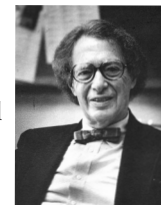
The international conference of the Society of Music Analysis will take place at Cardiff University, September 4–7, 2008. Proposals are invited for 20-minute papers involving the analysis of any musical repertory or relating to any aspect of the disciplines of music theory or analysis. Abstracts of no more than 300 words should be addressed to Dr. Charles Wilson, Conference Director, CarMAC 2008, School of Music, Cardiff University, 31 Corbett Road, Cardiff, DF10 3EB or sent by e-mail to CarMAC@Cardiff.ac.uk. Proposals must be received by March 28, 2008. To access the complete Call for Papers, go to <http://www.lancs.ac.uk/sma/events.htm>.

## IN MEMORIAM

Leonard B. Meyer (December 30, 2007)

“The rest is silence.” —William Shakespeare. *Hamlet*, V, ii

Leonard B. Meyer, 89, emeritus Benjamin Franklin Professor of Music and the Humanities at the University of Pennsylvania, died of lung cancer at his Manhattan home on December 30. A native New Yorker, Professor Meyer was famous for the breadth of his research and the depth of his intellect. An unapologetic empiricist and intellectual pluralist, he published six books and numerous essays over a long career. These dealt with such diverse areas as musical emotion, the psychology of music, musical analysis and theory, aesthetics, information theory, contemporary music, criticism, anthropology of art, twentieth-century cultural history, style change, and the nature of science versus the study of the humanities.



Professor Meyer came from a cultured family in Scarsdale, NY. He studied violin seriously as a child and avidly collected plants, rocks, and fossils (the family basement became something of a museum). Matriculating to Columbia University in 1938, he majored in philosophy, studied music, and developed a strong interest in the humanities. In his senior year he also began taking private composition lessons with Stefan Wolpe. Following graduation in 1942, he enlisted in the U.S. Army and participated in a number of major engagements (the Battle of the Bulge, the Battle of Hurtgin Forest, the liberation of Colmar and that of Paris). After completing his tour as a Second Lieutenant, he married Lee Malakoff, with whom he was to father three children.

After the war, he returned to Columbia to resume his musical studies and to earn an M.A. in composition under the tutelage of Otto Luening. Subsequently, he worked at Tanglewood with Aaron Copland, who in 1946 helped him secure a position at the University of Chicago. This proved to be a crucial turning point in his career: the Chicago experience rekindled his scholarly interests in the humanities, and after 1950 his interest in composing waned. He enrolled in the Ph.D. program administered by the Committee on the History of Culture, which allowed him to investigate music theory, aesthetics, and psychology while still fulfilling his duties as a faculty member. His published dissertation, *Emotion and Meaning in Music* (1956), was a landmark because of its invocation of gestalt principles in the analysis of musical affect. Praised by Winthrop Sargeant in *The New Yorker* magazine, the book remains in print and is widely referenced in emotion studies even today.

Two more books followed in close succession: *The Rhythmic Structure of Music* (1960, with Grosvenor Cooper), which is still widely cited, and *Music, the Arts, and Ideas* (1967). The latter was notable in that it predicted that no dominant style would emerge in modern music and that contemporary culture would come to be characterized by a stasis of diverse multiplicity, a prognosis that remains operative to this day. Shortly before his fourth book in 1973 (*Explaining Music*, based on his Ernest Bloch lectures at the University of California at Berkeley), Meyer was named Phyllis Fay Horton Professor at the University of Chicago. As a result of his recruitment efforts during a nine-year chairmanship, the Department of Music achieved a high national ranking. Professor Meyer was also instrumental in securing major funding for the Chicago Contemporary Players, whose programs and performances of modern and experimental music became a national model.

In 1975 he accepted an appointment as Benjamin Franklin Professor at the University of Pennsylvania, and married the musicologist Janet Levy (who died in 2004). He collaborated on experiments with psychologists, was a founding member of the journal *Music Perception*, and edited a series of books on music theory and criticism published by the University of Pennsylvania Press. Remaining on the Penn faculty until his retirement (1988), he brought out two more books, a major tome on style (1989) and a book of collected essays (2000).

Professor Meyer lectured widely at home and abroad. His expertise in so many disciplines led to public honors from the American Musicological Society, the Society for Music Theory, and the Society for Music Perception and Cognition. An inveterate reader and regular subscriber to *Science*, he perused many fields outside the domain of music. Tragically, late in life, he developed macular degeneration in both eyes and gradually lost his ability to see and thus to write. Nevertheless, he remained intellectually active. He closely followed the contemporary music scene by listening to the radio and was an opera and concert enthusiast. He could sing Gilbert and Sullivan by heart, quote Shakespeare for any occasion, and was known by his friends for his witty repartee and sly puns. He was, in short, a man in full.

He is survived by his sister Carolyn Meyer of New York, three daughters (Muffie Meyer, a producer and director of PBS and other documentaries; Carlin Meyer, a professor at the New York School of Law; and Erica Meyer, a former advertising executive in Chicago), and two grandchildren (Emma Blumer and Molly Jacobs-Meyer).

—Eugene Narmour

### MUSIC THEORY AND DISCIPLINARITY: GMTH 2008

The Eighth Congress of the Gesellschaft für Musiktheorie convenes October 9–12, 2008 at the University of Music and Dramatic Arts in Graz, Austria. The congress aims to shed light on the basic interdisciplinary character of current music theories in six sections, each focusing on the dialogue between music theory and a related discipline: music theory and its history; music theory

and aesthetics; music theory and musical practice; conception and realization in the compositional process; music theory and ethnomusicology; and music theory and systematic musicology. A seventh section of free papers is also anticipated. Conference languages are English and German. Proposals of no more than 300 words (with an indication of conference section) should be sent by May 5, 2008 to musiktheorie2008@kug.ac.at.

## UPCOMING CONFERENCES

**The Society for American Music** will present its 34th Annual Conference February 27–March 2, 2008 in San Antonio, Texas. <http://www.american-music.org>

**The Forum on Music and Christian Scholarship** will be hosted by the Baylor University School of Music in Waco, Texas on February 29–March 1, 2008. The keynote speaker will be Anne Walters Robertson (Univ. of Chicago). [www.fmcs.us](http://www.fmcs.us)

The Yale University Department of Music announces its first **Yale Graduate Music Symposium**, to be held March 22–23, 2008. Papers in the fields of musicology, music theory, and ethnomusicology will be offered. For further information, contact Claire Eng at [clare.eng@yale.edu](mailto:clare.eng@yale.edu) or visit <http://www.yale.edu/yalemus/ygms>.

**The Music Theory and Musicology Society at the University of Cincinnati's College-Conservatory of Music** will convene its second conference on April 4–5, 2008. Distinguished scholars Richard Taruskin and Christopher Hasty will present keynote addresses. Please e-mail inquiries to Tom Kerman, [ccm.mtms@gmail.com](mailto:ccm.mtms@gmail.com).

**Music and the Moving Image III**, May 30–June 1, 2008 at New York University, will explore the relationship between music and the entire universe of moving images (film, television, computer, video games, and interactive performance). For more information, e-mail [ron.sadoff@nyu.edu](mailto:ron.sadoff@nyu.edu).

**The Canadian University Music Society** will hold its annual conference June 5–8, 2009 at the University of British Columbia. The theme is entitled “Thinking Beyond Borders—Global Ideas: Global Values.” [www.cums-smuc.ca/conference](http://www.cums-smuc.ca/conference)

**The Messiaen 2008 International Centenary Conference** will convene June 21–24, 2008, hosted by the UCE Birmingham Conservatoire. Keynote speakers include Hugh MacDonald and former Messiaen student François-Bernhard Mâche. Visit [www.conservatoire.bcu.ac.uk/messiaen](http://www.conservatoire.bcu.ac.uk/messiaen) or send inquires to [messiaen@uce.ac.uk](mailto:messiaen@uce.ac.uk).

**The Ninth WSEAS International Conference on Acoustics and Music: Theory and Applications (AMTA '08)** will be held in Bucharest, Romania, June 24–26, 2008. <http://www.wseas.org>

**The Fourth International Conference on Interdisciplinary Musicology (CIM 2008)** will take place July 2–6, 2008 at the Aristotle University of Thessaloniki, Greece. The theme of the conference is an interdisciplinary approach to musical structure. Contact Richard Parncutt, [parncutt@uni-graz.at](mailto:parncutt@uni-graz.at).

**Performing Romantic Music: Theory and Practice** is scheduled for July 10–13, 2008 at Durham University (UK), and will feature keynote addresses by Charles Rosen and John Rink. Contact [bennett.zon@durham.ac.uk](mailto:bennett.zon@durham.ac.uk).

**Music and Language II** will celebrate the 25th anniversary of Lerdahl and Jackendoff's *A Generative Theory of Tonal Music* on July 10–13, 2008 at Tufts University. Further details are available at <http://musicandlanguage.tufts.edu>.

The School of Music at the University of Victoria will host a symposium entitled **Bartók's String Quartets: Tradition and Legacy** on September 19–21, 2008. A group of internationally recognized music theorists, musicologists, performers, and composers from Canada, the USA, and Hungary will consider the imprint of folk and classical traditions on Bartók's string quartets, and the ways in which his quartets influenced those of later composers, especially later Hungarian composers. The participation of the Lafayette String Quartet and composer Zoltán Jeney will result in a unique opportunity for dialogue between scholars, performers, and composers. For further information, please contact Harald Krebs ([hkrebs@finearts.uvic.ca](mailto:hkrebs@finearts.uvic.ca)) and Dániel Bíró ([dpbiro@finearts.uvic.ca](mailto:dpbiro@finearts.uvic.ca)).

### 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. Go to the SMT Web site (<http://societymusictheory.org>), click on “Membership,” then “Join/Renew SMT.” Dues are payable online through PayPal. If you prefer, you may download a membership form in pdf format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to Society for Music Theory, c/o Department of Music, University of Chicago, 1010 E. 59th Street, Chicago, IL 60637.

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 Web site.



### Reminder

*The University of California Press no longer handles SMT's membership list. To renew your subscription to Music Theory Spectrum, you must renew your membership in SMT. Follow the instructions above.*



### Moving?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify Executive Director Victoria Long ([vlong@uchicago.edu](mailto:vlong@uchicago.edu)) of your change of address at least 30 days prior to your move. Claims for missing issues should also be sent to Victoria Long.

**DUTCH-FLEMISH SOCIETY FOR MUSIC THEORY**

In 2007 the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie) continued its series of seminars throughout the Low Countries begun in 2006. The purpose of these seminars is to create an accessible forum for exchange and debate among the members of the Dutch and Flemish music theory communities. On April 17, Kristof Boucquet (University of Leuven) presented materials from his recently finished dissertation on Schoenberg's tonal songs Opp. 1, 2, 3, 6, 12, and 14 (1898–1908) at the Royal Conservatory at The Hague, and at the University of Leuven on May 15 Rudolf Rasch (Universiteit Utrecht) addressed the question of how Mozart's developments begin. The series continued in 2008. On January 23, Paul Scheepers and Johannes Leertouwer (Conservatory of Amsterdam) talked about Schenkerian analysis and performance at the Lemmens Institute, Leuven.

The Vereniging voor Muziektheorie was also involved in the organization of the Sixth European Music Analysis Conference (Freiburg, October 11–14). Pieter Bergé hosted a plenary session on *Formenlehre* with James Hepokoski, James Webster, and William Caplin; Steven Vande Moortele organized a session on form in the nineteenth century. Individual papers were contributed by Kristof Boucquet, Markus Neuwirth, Maarten Quanten, and Michiel Schuijjer.

A new initiative for the academic year 2007–2008 is the Theorist in Residence. Jointly with the Orpheus Institute in Ghent, the Conservatory of Amsterdam, and the University of Amsterdam, the Society will yearly invite a distinguished international scholar to conduct classes and workshops during two three-day periods alternately in Ghent and in Amsterdam. This year's Theorist in Residence is Robert Gjerdingen (Northwestern University). His first very successful three-day residence took place at the University and Conservatory of Amsterdam November 28–30 and was dedicated to the partimento tradition. Gjerdingen's second residence on April 28–30, 2008 at the Orpheus Institute in Ghent will focus on schema theory.

On February 23–24, 2008 the Conservatory of Maastricht will host the Tenth International Conference of the Dutch-Flemish Society for Music Theory. The conference theme is "Music Theory and Performance." The program, including a keynote address by Patrick McCreless (Yale University) is available through the Society's Web site (<http://www.vvm.ahk.nl>). Also in February, selected proceedings of the Society's 2007 Conference will appear as the first issue of Volume 13 of the *Dutch Journal of Music Theory* ([www.djmt.nl](http://www.djmt.nl)).

—Steven Vande Moortele

**SOCIETY FOR MUSIC ANALYSIS**

2007 was a lively year for the Society for Music Analysis, Britain's leading organization dedicated to the theory and practice of musical analysis. Its Spring Study Day, "Haydn's Creation," hosted by the Faculty of Music, University of Oxford (10 February), drew scholars from the USA and Europe, and included keynote lectures by Lawrence Kramer (Fordham) and Ludwig Holtmeier (Freiburg). Still more intercontinental in the range of scholars represented was the Autumn Study Day, "Analyzing Popular Music in Context," at the University of Liverpool (16 November). Speakers came from as far afield as Oslo, Ottawa, and

KwaZulu-Natal to discuss issues arising from the quest to unite formal and contextual approaches to music and its analysis. The parallel and plenary sessions at the exceptionally well attended Theory and Analysis Day for Graduate Students (TAGS Day) at King's College, London (5 May) reflected the diverse interests of the Society's growing student membership and included a keynote lecture by Scott Burnham (Princeton). In 2007 the Society also embarked on a series of theory and analysis "roadshows" for research students, with the Institute of Musical Research (London), beginning in London and Manchester with "Analysis for Non-Analysts" (November). The Society was also well represented at the Sixth European Music Analysis Conference in Freiburg (10–14 October).

2008 promises to be livelier still. The Society's centerpiece event this year is the CarMAC Conference (Cardiff University Music Analysis Conference), to be held from 4–7 September 2008; a call for papers has been issued. (See p. 12 of the Newsletter for further information.) Kofi Agawu, Patrick McCreless, and Dmitri Tymoczko are among the main speakers at the "Tonality in Perspective" conference (27–29 March, King's College, London), which the SMA is sponsoring. A hectic May for student members brings the next pair of IMR roadshows, "Musical Meaning and its Signs," which take place in London and Durham, plus a TAGS Day in Cambridge, where the keynote lecture will be delivered by the Society's outgoing President, Amanda Bayley (Wolverhampton), who is succeeded from 2008 by Michael Sitzer (Durham).

Reviews, programs and abstracts, and further details of the above events can be read on the Society's updated Web site at [www.sma.ac.uk](http://www.sma.ac.uk) alongside news of the Society's further activities, plus details concerning membership and its benefits.

—Nick Reyland

**GRUPPO DI ANALISI E TEORIA MUSICALI**

Starting in 2008, the GATM annual conference will be held in cooperation with the Sagra Musicale Malatestiana, an important music festival that takes place in Rimini between August and September. We hope that this collaboration will help the dissemination of music theory and analysis beyond the boundaries of learned societies. In March 2008 GATM will start a new series of annual meetings devoted to specific issues. The first will be held March 14–15, 2008, at the University of Rome–Tor Vergata, and will be devoted to recent developments in the theory of form. The speakers will be William Caplin and David Gagné.

The series *Repertori musicali*, published by GATM in cooperation with SIdM (Società Italiana di Musicologia) has added a new title: Marino Pessina, *Le ballate per pianoforte di Fryderyk Chopin: Contesto, Testo, Interpretazione* (Lucca, LIM 2007). The series *Manuali di analisi e teoria musicale* has published its second title: *Orientamenti per la didattica strumentale: Dalla ricerca all'insegnamento*, edited by Johannella Tafuri and Gary E. McPherson (Lucca, LIM 2007). The second volume for the year 2006 of *RATM (Rivista di analisi e teoria musicale)* is entirely devoted to the piano music of Luciano Berio: *Attorno al pianoforte di Luciano Berio*, edited by Rossana Dalmonte.

—Giorgio Sanguinetti



## SOCIÉTÉ FRANÇAISE D'ANALYSE MUSICALE

The SFAM collaborated with the University of Paris (Sorbonne), the European Society for the Cognitive Sciences, and the Centre National de la Recherche Scientifique (National Center for Scientific Research) to present the "Symposium on the Generative Theory of Tonal Music of Fred Lerdahl and Ray Jackendoff," January 11–12, 2008. Organized by Irène Deliège (ESCOM) and Moreno Andreatta (IRCAM/CNRS), the conference featured sessions on the relationships between Schenkerian approaches, Chomskian grammars, and generative theories of music, as well as issues in experimental psychology and the neurosciences, and connections between *GTTM* and computational models in musical analysis.

On November 7–8, 2008 the SFAM will participate in a conference devoted to the five volumes of *Musics: An Encyclopedia for the Twenty-First Century* under the direction of Jean-Jacques Nattiez. The SFAM is also a co-sponsor of "Tribute to Elliott Carter: An International Conference," December 11–12, 2008.

## NEWS FROM REGIONAL SOCIETIES

**Music Theory Midwest's** Nineteenth Annual Conference will be held May 16–17, 2008 at Bowling Green State University in Bowling Green, Ohio. Our keynote speaker will be John Covach, Professor of Music Theory at Eastman School of Music. Per F. Broman (BGSU) and Nora Engebretsen (BGSU) chair the Local Arrangements Committee. Philip Stoecker (Oberlin College Conservatory) chairs the Program Committee. Full details of the May conference may be found on the MTMW Web site: <http://www.wmich.edu/~mus-theo/mtmw>.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas. Officers include President Ron Rodman (Carleton College); Secretary Shersten Johnson (University of St. Thomas); Treasurer Gretchen Foley (University of Nebraska–Lincoln); Area Representatives Catherine Losada (University of Cincinnati, College-Conservatory of Music), Stan Kleppinger (University of Nebraska–Lincoln), Matthew Bribitzer-Stull (University of Minnesota), Scott Murphy (University of Kansas); and Student Representatives Timothy Best (Indiana University) and Christopher Brody (University of Minnesota). David Loberg (Western Michigan University) continues to maintain the MTMW web site.

MTMW welcomes members from all geographic areas. Annual dues are \$15 for regular membership, \$20 for joint membership, and \$10 for student or emeritus, and may be sent to Gretchen C. Foley, MTMW Treasurer, University of Nebraska-Lincoln, 230 Westbrook Music Building, Lincoln, NE 68588-0100, [gfoley2@unl.edu](mailto:gfoley2@unl.edu). Donations to the Arthur J. Komar Student Award are always welcome.

The sixth annual meeting of the **Music Theory Society of the Mid-Atlantic** will be held at the Library of Congress on March 28–29, 2008. All are invited to attend. Susan J. Clermont ([sclc@loc.gov](mailto:sclc@loc.gov)) and Stephen Soderberg ([ssod@loc.gov](mailto:ssod@loc.gov)) of the Library of Congress are co-chairs of Local Arrangements.

MTSMA held its fifth annual meeting on March 23–24, 2007 at the Catholic University of America, hosted by Steven Strunk. The Program Committee, chaired by Michael Klein, organized sessions on Takemitsu's *Rain Tree*, Messiaen's *L'Ascension*, Ligeti's *Pièce électronique*, Feldman's *For Samuel Beckett*, Stravinsky's

sketches for the "Grand Chorale," Webern's Cello Sonata, Songs of Roy Orbison, William Byrd, music and speech, and funk. Friday evening was marked by a cocktail reception, a banquet and the awarding of the Dorothy Payne Award and Prize of \$250 to Melissa Hoag, Indiana University, for her paper, "Multiple-Directed Moments in Brahms's *Schön war, das ich dir weihte...*," Op. 95, No. 7."

Those interested in information on the Society's new online journal, GAMUT, are invited to contact Philip Ewell ([paewell@noctrl.edu](mailto:paewell@noctrl.edu)) or visit our Web site (<http://www.mtsma.org>), which also contains the program and abstracts for all previous meetings. Persons interested in further information or in joining the Society (there are no dues) are invited to contact Vincent Benitez ([vb2@psu.edu](mailto:vb2@psu.edu)) to be placed on the mailing list. General information is available from Pamela L. Poulin, President, Peabody Conservatory of Music, Johns Hopkins University ([poulinmayer@earthlink.net](mailto:poulinmayer@earthlink.net)).

The **Music Theory Society of New York State** (MTSNYS) will hold its next meeting on April 5–6, 2008 at Ithaca College in Ithaca, New York. The Ithaca campus is spectacularly set overlooking Cayuga Lake in the Finger Lakes region. The keynote speaker will be Jonathan Dunsby (Eastman School of Music). The conference will feature sessions on analysis and performance issues; other sessions include papers that discuss atonal voice leading, fugue, and pedagogy. The complete program and registration information may be found at the MTSNYS Web site, <http://www.ithaca.edu/music/mtsnys>.

MTSNYS Membership comes with a subscription to the journal *Theory and Practice*. The 2007 issue of the journal was mailed to members last fall; the 2008 issue is expected to be sent to press before next year's SMT meeting. Those wishing to join MTSNYS may register and pay dues online through PayPal at <http://www.ithaca.edu/music/mtsnys/joining.html>. For inquiries about membership, please contact President Norman Carey ([ncarey@gc.cuny.edu](mailto:ncarey@gc.cuny.edu)) or Secretary Lisa Behrens ([Lisa.Behrens@hofstra.edu](mailto:Lisa.Behrens@hofstra.edu)).

The next meeting of **Music Theory Southeast** (MTSE) will be held at the University of North Carolina at Greensboro on February 29 and March 1, 2008. The Program Committee Chair for MTSE is Nancy Rogers of Florida State University, and the local arrangements chair is Irna Priore of the University of North Carolina–Greensboro ([i\\_priore@uncg.edu](mailto:i_priore@uncg.edu)). The MTSE 2009 meeting is tentatively planned for the University of Central Florida in Orlando, with Eugene Montague serving as local arrangements chair. For the program and abstracts of presentations at the 2007 meeting, please visit our Web site at [music.uncg.edu/mtse](http://music.uncg.edu/mtse).

The **New England Conference of Music Theorists** is pleased to announce a new feature of our annual gathering: as part of our meeting at Harvard University (on Friday and Saturday, April 4–5, 2008) we will be holding the first of our student workshops taught by Richard Cohn of Yale University. The subject of the workshop will be the relationship of neo-Riemannian theory to theories of classical tonality, particularly Riemann's theory of functions. The workshop is open to undergraduates as well as graduates, and anyone who applies will be eligible to audit the session. Further information can be found at <http://necmt.org>. In addition, Professor Cohn will be part of a panel discussion with Dan Harrison and David Kopp on a subject relating to the workshop topic. Further details about this will be available soon on our Web site. We also hope to have the paper sessions podcast this year.



The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, held its annual meeting on October 12 at Oral Roberts University. Our thanks go out to Profs. Cheryl Bocanegra and Vicki Walker for organizing the meeting. The group enjoyed presentations on theory pedagogy by Prof. Samuel Adler of the Juilliard School. For more information on the Round Table, visit our Web site at <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html> or contact Ken Stephenson, Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; 405.325.1650; [kstephenson@ou.edu](mailto:kstephenson@ou.edu).

The **Rocky Mountain Society for Music Theory** (RMSMT) will be joining the annual meeting of the Rocky Mountain Chapter of the American Musicological Society and the Southwest Chapter of the Society for Ethnomusicology on Friday and Saturday, March 28 and 29, 2008, at Utah State University in Logan, Utah. Please contact Susan de Ghizé ([sdeghize@du.edu](mailto:sdeghize@du.edu)) for more information.

The twenty-fifth annual meeting of the **South Central Society for Music Theory** will be held on February 15–16, 2008 at the University of Mississippi (Ole Miss) in Oxford, Mississippi. Please note the change of site from the tentative site mentioned in the August 2007 Newsletter. Annual dues for SCSMT are now \$20 (individual) and \$15 (student). There is also an additional \$5 conference fee for those attending the annual meeting. For more information on the 2008 SCSMT conference, visit the SCSMT Web site: <http://www.music.ua.edu/departments/theory/scsmt>.

The **Texas Society for Music Theory** will hold its thirtieth annual meeting on February 22–23 at Texas State University, located in the heart of the Central Texas Hill Country. Nico Schüler will coordinate local arrangements. Our keynote address on “Sonata Theory and Dialogic Form” will be given by James Hepokoski (Yale University). Professor Hepokoski's research addresses music from 1750 to the present and he is co-author of the much anticipated *Elements of Sonata Theory*. This year the Society invites proposals for scholarly papers on any aspect of music theory, including theory and performance and interdisciplinary research, and music of any style, period, or region. The Society will present the Colvin Award for the best student presentation during the conference.

Current TSMT officers are Edward Pearsall (University of Texas), president; Timothy McKinney (Baylor University), past president; Philip Baczewski (University of North Texas), secretary; and Jana Millar (Baylor University), treasurer. These officers, along with Frank Heidlberger (University of North Texas), Graham Hunt (University of Texas at Arlington), Ann Stutes (Wayland Baptist University) and Barbara Wallace (Dallas Baptist University) comprise the Executive Board. The program committee for this year's meeting consists of Paul Dworak (University of North Texas), Peter Martens (Texas Tech University), David Neumeyer (University of Texas), and Stephen Slottow (University of North Texas).

For additional information about TSMT, please contact Edward Pearsall, School of Music, 1 University Station, E3100, The University of Texas at Austin, Austin, Texas 78712-0435; 512.471.0793; [epearsall@mail.utexas.edu](mailto:epearsall@mail.utexas.edu). The TSMT Web site, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu>.

The seventeenth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held at the University of Washington in Seattle, March 7–9, 2008. The Program Committee consists of chair Áine Heneghan (University of Washington), Jonathan W. Bernard (University of Washington), John Rahn (University of Washington), John Roeder (University of British Columbia), and Jack Boss (University of Oregon), ex officio. We are planning a keynote address by Henry Klumpenhouwer of the University of Alberta. Please consult our Web site, <http://wccmta.org>, for more details about the program and local arrangements as they become available.

In other news, the West Coast Conference has recently signed a contract with Cambridge Scholars Publishing to publish our proceedings for the 2007 meeting under the title *Musical Currents from the Left Coast*. Bruce Quaglia and Jack Boss will co-edit the volume of 17 essays, a first for our society. Finally, we wish to thank Luke Ma for his service as the society's Webmaster and welcome his successor, Scott Cook of the University of British Columbia.



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(continued, p. 18)

REGIONAL AND AFFILIATE SOCIETIES,  
continued

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**Western Ontario Graduate  
Student Symposium**

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Links for the Regional and Affiliate  
Music Theory Societies can be found at:  
<http://www.societymusictheory.org>

NEWS FROM GRADUATE STUDENT ORGANIZATIONS

The **University of Calgary 2008 Graduate Student Conference** will take place April 25–26, 2008 with the theme “Confounding Expectations: Music and the Unexpected Outcome.” The aim of the conference is to provide a collegial environment in which graduate students can present their research and form professional connections. Information can be found at <http://ucmusicgradconference.info>.

**City University of New York Graduate Students in Music** are pleased to announce that their eleventh annual conference is being offered in conjunction with the fifth annual **Columbia Music Scholarship Conference** March 7–8, 2008. The joint conference has solicited paper proposals on the theme “POP! Musical Excess and Artifice.” In addition to featuring the recent work of graduate students, it will also include presentations by two keynote speakers: Nadine Hubbs, University of Michigan, and Philip Auslander, Georgia Institute of Technology. A concert is also planned for Friday evening in the intimate Segal Theatre at the Graduate Center.

Check-in starts at noon on Friday, March 7, 2008 in the Music Student Lounge on the third floor of the Graduate Center located at 365 Fifth Avenue, between 34th and 35th Streets in New York City. On Friday, papers and the concert will be presented at the Graduate Center. The conference will reconvene Saturday morning, March 8 at Columbia University, located at Broadway and West 116th Street. Presentations will explore issues of music’s “inauthenticities” and excesses, ranging in topic from late 17th-century attacks on operatic virtuosity, to Wagner’s notorious damnation of “effects without causes,” the rock vs. pop genre binary and hip hop’s appeal to “keep it real.” For more information or to pre-register, please contact the conference co-chairs at [POPconference@gmail.com](mailto:POPconference@gmail.com), or see <http://web.gc.cuny.edu/Music/events/GSIM2008.html>.

The **Music Theory Society at Florida State University** recently held its annual Music Theory Forum on February 2, 2008 on the College of Music campus in Tallahassee, Florida. The event, which is in its 25th year, featured Judy Lochhead (Stony Brook University), who delivered the keynote address entitled: “Techne of Radiance: Kaija Saariaho’s *Lonh*.” The Society wishes to thank all those who submitted proposals and participated in making this year’s forum a success. For more information on the Music Theory Society at FSU or the Music Theory Forum, please visit our Web site at <http://www.mtsfsu.org>.

**GAMMA-UT**, the Graduate Association of Music and Musicians at the University of Texas at Austin, announces its eighth annual conference, “Music and Its Publics,” to be held on Saturday, April 12, 2008 at UT. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research, and composers will present their works in a concert to be held that evening. This year’s keynote speaker is Philip Tagg, professor of musicology at the University of Montréal.

The **Graduate Theory Association of the Indiana University Jacobs School of Music** will host their Fifteenth Biennial Symposium of Research in Music Theory on February 15–16, 2008. The focus of the symposium will be on rhythm, meter, and temporality. The keynote speakers will be Harald Krebs of the University of Victoria and Justin London of Carleton College. More information about the program can be found at <http://www.music.indiana.edu/department/theory/gta/index.shtml>.

The **McGill Music Graduate Symposium** will be held at the Schulich School of Music March 7–9, 2008. Organizers encourage presentations on topics from the fields of musicology, music theory, ethnomusicology, music education, composition, music technology, sound recording, music cognition, and performance (in the form of lecture-recitals). This year, Prof. Linda Hutcheon and Dr. Michael Hutcheon are keynote speakers. They will jointly present a talk on the late styles of opera composers, particularly Benjamin Britten. Visit the symposium Web site: [www.music.mcgill.ca/mgss/symposium](http://www.music.mcgill.ca/mgss/symposium).

An international, interdisciplinary conference on “Text, Media and Improvisation” will be held at McGill June 21–22, 2008. This event is organized by members of an inter-university, interdisciplinary research project, “Improvisation, Community, and Social Practice,” and by the “Improvisation, Text, and Media” working group within the project. While papers may touch on a wide range of themes related to the conference title, areas of concern might include the following: (1) problems in the notation and description of improvisatory practice; (2) cross-media, multimedia or intermedial improvisatory practices; (3) the status of improvised practice as text or discourse; (4) the relationship of

sonic and graphic forms in improvisation; (5) improvised practice and cultural memory; and (6) social and technological issues in the transmission and reception of improvisational practice. While musical improvisation will be a core theme of the conference, papers on improvisation in relation to other cultural and social practices are welcome. Inquiries should be directed to Will Straw at [william.straw@mcgill.ca](mailto:william.straw@mcgill.ca).

The **Michigan Music Theory Society** (MMTS), Music for the Americas Study Group, and Musicology and Ethnomusicology League of Students hosted their second “Conversations in Music” conference February 8–9, 2008 at the University of Michigan in Ann Arbor. The conference drew together a diverse group of scholars from a variety of disciplines. Professor Fred Maus (University of Virginia) delivered a keynote address entitled “Music and Trauma,” and Professor Walter Everett (University of Michigan) led a graduate student workshop entitled “The Tonal Systems of Rock.” To view a copy of the program and abstracts, please visit the conference Web site: <http://sitemaker.umich.edu/gradmusicconference/home>.

The MMTS is also pleased to announce that Professor Brian Alegant (Oberlin College) has accepted the 2008 Distinguished Residency in Music Theory at the University of Michigan. He will visit later in the spring to give a lecture and meet individually with students. The Residency is awarded annually by the department’s graduate students.

The **Don Wright Faculty of Music at the University of Western Ontario** (London, Canada) is pleased to announce its tenth annual **Graduate Student Symposium**, which will take place 2–4 May 2008. This year we are pleased to welcome Dr. Sherry Lee (University of Toronto) as our keynote speaker. Her research and teaching focus on the 19th and 20th centuries and include music and culture in *fin-de-siècle* Vienna, music-text relationships (especially in opera), electroacoustic and spectral composition, and new music in Canada. Prof. Lee has specialized in the music of Wagner, Mahler, Schoenberg, Schreker, Zemlinsky, and Britten, and the musical thought of Theodor W. Adorno. Her work is informed by literary and critical theory, gender studies, philosophy, and aesthetics. For more information about the conference please contact Kristina Baron-Woods ([kbaron2@uwo.ca](mailto:kbaron2@uwo.ca)).

#### Reminder

*The University of California Press no longer handles SMT’s membership list. To renew your subscription to Music Theory Spectrum, you must renew your membership in SMT. Go to the SMT Web site, click on “Membership,” then “Join/Renew SMT.”*

### RESONANCES: SMT AT 30



The beginnings of the Society for Music Theory, an organization created on Saturday afternoon November 19, 1977, are well documented by writings of Allen Forte and Richmond Browne, and by articles by the three of us on the occasion on the 25th anniversary of the Society in 2002 (see *Music Theory Online*, Vol. 9, No. 1, March 2003). As we pass the 30th anniversary, I can add a few less formal reminiscences. The meeting in 1977, held at a national conference of the College Music Society, was a gathering of around 300 dedicated scholars, a coalition named the National Conference on Music Theory appearing on the CMS program partly by the efforts of Wallace Berry, CMS member-at-large for theory. As a woman faculty member in my thirties at a Midwest university, I observed with rather detached interest the strong personal interactions in the room. It was exciting, although I thought the outcome of the impassioned speeches on stage against forming a separate theory society and the flurry of whispered activity among prominent senior scholars and their students, waiting for the right time for decisive action, would not affect me directly.

Several of us conversed: “Who is that man over there? And that one next to him in such a hurry?”

A special moment came after a motion to create the society passed and nominations were taken from the floor for the first executive board. After a number of names had been shouted out, Dorothy Gross (who had recently received her Ph.D. in music theory from Indiana University) stood up and nominated me, saying “There should be some women on this board!” I was surprised, and even more overwhelmed to find out later that from the large slate of nominees I had been elected one of ten to represent different geographic regions. I remember leaving the meeting exhausted by the energy and intellectual and personal cross currents in the room, and opted for a quiet dinner and a return to Bloomington the next day. I soon found out that a few members of the ten had met on Sunday morning and had chosen me to be treasurer of the new organization.

That day in 1977 influenced much of my professional life for over a decade, since I then became intimately involved in the creation of the operational side of SMT. I spent December setting up a bank account in Bloomington, depositing a start-up load we received from the College Music Society and processing checks from supporters for “dues” not yet established. I wondered how we could get enough money to complete the proposed activities, including the publication of a new journal. In January 1978 I traveled through a blizzard to Ann Arbor to a meeting in (Secretary) Richmond Browne’s home (board members from farther away didn’t make it) and in June 1978 we met in New Haven, where President Allen Forte and Vice President Wallace Berry solidified our plans: a journal (to be named *Music Theory Spectrum*), bylaws, and a first meeting of a society named the Society for Music Theory to be held in Minneapolis in October 1978, together with the national meeting of the American Musicological Society. We signed the incorporation papers, and I felt in some small way like a signer of the Declaration of Independence.

—Mary Wennerstrom, Treasurer of SMT 1977–1991

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**  
**DATES PUBLISHED AS OF JANUARY 10, 2008**

**SMT Deadlines**

Graduate Student Workshop Program .....	March 1–May 1
SMT-25 Support Grants for Special Conferences and Workshops.....	March 15 and September 15
SMT Publication Subvention Grants .....	March 15 and September 15
Nominations for SMT Officers .....	March 1
Nominations for 2007 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
Society for Music Analysis (CarMAC) .....	March 28
Eighth Congress of the Gesellschaft für Musiktheorie: Music Theory and Interdisciplinarity .....	May 5

**Conferences, Institutes, Meetings, and Symposia**

Dutch-Flemish Society for Music Theory .....	February 23–24
Society for American Music .....	February 27–March 2
Forum on Music and Christian Scholarship.....	February 29–March 1
Yale Graduate Music Symposium.....	March 22–23
Music Theory and Musicological Society at the University of Cincinnati's CCM .....	April 4–5
Music and the Moving Image III at NYU.....	May 30–June 1
Canadian University Music Society .....	June 5–8
Mannes Institute for Advanced Studies in Music Theory .....	June 15–18
Ninth WSEAS International Conference on Acoustics and Music (Bucharest) .....	June 24–26
Fourth International Conference on Interdisciplinary Musicology (CIM 2008) .....	July 2–6
Performing Romantic Music: Theory and Practice.....	July 10–13
Music and Language II .....	July 10–13
Bartók String Quartets: Tradition and Legacy (University of Victoria) .....	September 19–21
SMT Annual Meeting, Nashville.....	November 6–9

**Regional and Affiliate Society Meetings**

Michigan Music Theory Society (“Conversations: Music Scholarship in Dialogue”) .....	February 8–9
Graduate Theory Association at Indiana University Biennial Symposium .....	February 15–16
South Central Society for Music Theory .....	February 15–16
Texas Society for Music Theory.....	February 22–23
Music Theory Southeast .....	February 29–March 1
CUNY Graduate Students in Music/Columbia Music Scholarship Conference .....	March 7–8
McGill Music Graduate Students’ Society.....	March 7–9
West Coast Conference of Music Theory and Analysis.....	March 7–9
Music Theory Society of the Mid-Atlantic .....	March 28–29
Rocky Mountain Society for Music Theory.....	March 28–29
New England Conference of Music Theorists.....	April 4–5
Music Theory Society of New York State.....	April 5–6
GAMMA-UT.....	April 12
University of Western Ontario Graduate Student Symposium in Music.....	May 2–4
Music Theory Midwest.....	May 16–17

The Society for Music Theory publishes the *SMT Newsletter* in February and August, with respective deadlines of December 1 and June 1. Send materials any time to: Joseph Kraus, Editor, SMT Newsletter, College of Music, Florida State University, Tallahassee, FL 32306-1180; 850.644.3428 (office); 850.644.2033 (FAX); jkraus@fsu.edu.