

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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SMT Nashville 2008

The Society for Music Theory will hold its thirty-first Annual Meeting jointly with the American Musicological Society at the Renaissance Nashville Hotel in Nashville, November 6–9. Located in downtown Nashville, the Renaissance Hotel is just a short walk from many of the star musical attractions of Music City, from the honky tonks of the Second Avenue District, the Ryman Auditorium, and the Country Music Hall of Fame to the Schermerhorn Symphony Center, home of the Nashville Symphony Orchestra. Floor to ceiling windows in the guest rooms offer fine views of the city while high-speed internet access, a 24-hour fitness center, and a smoke-free policy provide comfort and convenience.

PROGRAM

Gretchen Horlacher chaired the SMT Program Committee, which included Justin London (ex officio), Jim Buhler, Gretchen Foley, C. Catherine Losada, Ian Quinn, and Peter Schubert. The committee selected seventy-seven papers in sessions that range from “Accent in Language, Accent in Music” to “Chromatic Extravagance” to “Indeterminacy.” The plenary session, entitled “Popular Music and the Canon,” features speakers Walt Everett (University of Michigan), David Brackett (McGill University), and Tim Riley (National Public Radio critic) and will be moderated by Lori Burns. SMT and AMS are offering a number of joint sessions, including “Redneck Rebellion: Constructing and Deconstructing the Masculine and Feminine in Country Music” and “Publishing in Music Theory and Musicology” (sponsored by the SMT Committee on Professional Development and featuring editors from *Music Theory Spectrum*, Grove Dictionaries of Music, *JAMS*, Oxford University Press, and Norton). A session entitled “Addressing the Gender Imbalance” comes from the Committee on the Status of Women, and the Diversity Committee (in conjunction with the SMT Pedagogy Interest Group, the SMT Disabilities in Music Interest Group, and the AMS Pedagogy Study Group) will offer “Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access.”

CONCERTS AND ATTRACTIONS

During the conference weekend, Nashville’s musical institutions will be offering something for everyone. Each evening the Nashville Symphony, led by Giancarlo Guerrero and joined by the Nashville Symphony Chorus, will perform Arvo Pärt’s *Cantus in Memory of Benjamin Britten*, Lutoslawski’s Concerto for Orchestra, and the Robert Levin edition of Mozart’s Requiem at the Schermerhorn Symphony Center. Discount tickets will be available. On Friday evening the world-famous Fisk Jubilee Singers, who continue the mission of the original Jubilee singers to perform Negro spirituals across the globe, will offer a special concert at the Fisk University Memorial Chapel. This event is not to be missed; bus transportation will be provided. Also on Friday evening, Vanderbilt University’s resident Blair String Quartet will play Haydn’s “Frog” Quartet, Robert Sirota’s *Tryptich* (written to commemorate the victims of September 11), and Dvořák’s “American” Quartet in the Ingram Center for the Performing Arts at Vanderbilt’s Blair

**Society for Music Theory
2008 Executive Board**

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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

School of Music. Every Friday and Saturday night the Grand Ole Opry broadcasts its radio show live from Opryland, and while the lineup for a show is not set until a few days before, country stars from the past and present appear regularly. Tickets are available directly through the Opry. Nashville's established and up-and-coming songwriters can be heard every evening performing original and acoustic music "in the round" at the Bluebird Café's listening room. The Station Inn is the place to hear bluegrass and roots music, and there are shows every night. Finally, there are countless clubs and small, intimate venues offering live music of nearly every type every night of the week. It's hard to imagine a musical itch you won't be able to scratch in Nashville. For further information consult these Web sites: www.NowPlayingNashville.com or www.nashvillescene.com/Calendar.

Three special exhibits will be at the Frist Center for the Visual Arts, Nashville's premiere non-profit art exhibition center: "Rodin: A Magnificent Obsession, Sculpture from the Iris and B. Gerald Cantor Foundation"; "Photography and Film from the George Eastman House Collection," featuring works by Ansel Adams, Edward Weston, and Alfred Stieglitz, among others; and "Indelible: Photographs of Moroccan-Born Lalla Essaydi," confronting issues of women's confinement and repression in Islamic societies. The Tennessee Repertory Theatre will stage Ron Hutchinson's *Moonlight and Magnolias*, a play about legendary producer David O. Selznick shutting down production of his new epic *Gone with the Wind*, in the Tennessee Performing Arts Center (TPAC). For those attendees accompanied by young children, the Nashville Public Library (located right next to the hotel) presents wonderful marionette shows every Saturday morning in the library's marionette theater.



In addition to the Country Music Hall of Fame and Museum (shown at the left), the Musicians Hall of Fame is a star attraction and honors legendary recordings of great American musicians. The Tennessee State Museum offers rich and fascinating exhibits on life in Tennessee, as well as the largest collection of Civil

War artifacts from the western battlefield. If the weather is pleasant (and it should be), the gardens and art of Cheekwood, a 55-acre estate with a botanical garden, museum, sculpture trail, and restaurant, provide for a lovely afternoon a few miles west of downtown. Close to Cheekwood is the Belle Meade Plantation, with its Greek revival mansion and history of thoroughbred breeding. Further afield is the Hermitage, the home of President Andrew Jackson, and the federal-style President James K. Polk Ancestral Home, the only remaining residence of Polk other than the White House. Finally, a full-scale replica of the Parthenon, complete with a re-creation of the 42-foot statue of Athena, is the showpiece of Centennial Park, one of Nashville's many urban parks.

CONFERENCE GUIDE PROGRAM

Members of SMT who are new to the conference can sign up for a conference guide. New attendees and their guide can meet informally to have coffee, discuss the program, attend a session, and so forth. Go to www.societymusictheory.org/index.php?pid=70 or contact Evan Jones (eajones@mailier.fsu.edu) directly.

WEATHER

Fall weather in Nashville is changeable but generally pleasant. Days are usually still warm, but evenings typically require a sweater or light jacket. Average temperatures in early November are in the low 60s during the day and the high 40s at night.

CONFERENCE REGISTRATION

A registration form is included with this newsletter. For SMT members the conference registration fee is \$95 if received on or before September 30, \$125 from October 1 through 29, and \$145 if received after October 29. For students and retirees the fee is \$40 if received on or before September 30, \$70 from October 1 through 29, and \$80 if received after October 29. Online registration and additional information about the conference is available on the Society's Web page at www.societymusictheory.org.

HOTEL INFORMATION

A block of rooms has been reserved at the Renaissance Nashville Hotel, 611 Commerce Street. The rates are \$170 for a single and \$190 for a double room per night. Reservations may be made either through the Society's Web page or by calling 800.327.6618 or 615.255.8400.

More information about the hotel is available at the Renaissance Nashville's Web site, www.marriott.com/hotels/travel/bnash-renaissance-nashville-hotel.

SMT members are strongly encouraged to stay at the conference hotel. The Renaissance Nashville is a beautiful, comfortable, and conveniently located hotel, and the conference rates offered are excellent but require the Society to agree to a booking quota. If we do not make the quota, the Society will incur penalties.



TRANSPORTATION

The Nashville International Airport is conveniently located on Interstate 40, only 8 miles west of downtown, and is serviced by 16 airlines. The hotel does not provide a shuttle, but the Gray Line Downtown Airport Express departs from the airport every 15–20 minutes between 5:00 a.m. and 11:00 p.m. and every 30 minutes from the hotel. Rates are \$12 one way and \$20 round trip. Reservations are not required for service from the airport. The schedule for service from the hotel to the airport is available at the hotel's concierge desk. Taxi fare from the airport to the downtown area is \$22.

Travel to Nashville by car is easily managed, since three major interstate highways intersect there: I-40, I-24, and I-65. The Renaissance Nashville Hotel is only a few blocks off I-40. The Greyhound Bus Line services Nashville; the station is one-half mile from the conference hotel.

IN NASHVILLE

Nashville is (unfortunately) a driving city, but traffic is mostly reasonable and the roads are easy to navigate. For those visitors wanting to explore a few sites beyond the immediate downtown area (e.g., the Grand Ole Opry, the Bluebird Cafe, the Station Inn, Cheekwood, Belle Meade Plantation, the Hermitage, etc.), renting a car is certainly a good option. Taxis are available from the hotel but will need to be requested by phone from elsewhere. The downtown area is generally safe and well lighted at night, and the historic Second Avenue District, Lower Broadway, and Printer's Alley are always full of pedestrians. Visitors should nonetheless exercise caution and common sense in all locations.

LOCAL ARRANGEMENTS

Local Arrangements is chaired by Melanie Lowe, and she welcomes your questions: m.lowe@vanderbilt.edu.

—Melanie Lowe

FROM THE PRESIDENT



This past March the Program Committee, ably chaired by Gretchen Horlacher, met in Nashville, and it was both taxing and exciting to have such a bird's eye view of the musical and intellectual interests of the discipline. Fortunately, as Ian Quinn aptly put it, we were quite a *gemütlich* bunch, and my thanks to Ian, Gretchen H., Gretchen Foley, Catherine Losada, Peter Schubert, and Jim Buhler for their good work and good company.

In the course of our deliberations it became clear that some changes were needed in our Call for Papers and our conference program. First, we need more room. The society has grown, both in the number of members and in the number of submissions over the years, and the Program Committee felt that a judicious expansion in the number of paper sessions would be appropriate. The Executive Board endorsed this recommendation, so starting in 2009 we will expand from three to four concurrent sessions. The extra time slots may be used for regular paper sessions, as well as to enable us to move some of the evening sessions to a daytime slot, if appropriate.

Society for Music Theory 2008 Committees

Publications Committee

Dan Harrison, chair
Mark Butler
Henry Klumpenhouwer
Tim Koozin
Joseph Kraus
Janna Saslaw
Matthew Shaftel
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

(continued, p. 4)

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

Professional Dev. 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

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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
Peter Smith

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Henry Klumpenhouwer, Editor
Music Theory Spectrum
Janna Saslaw, Reviews Editor
Music Theory Spectrum
Tim Koozin, Co-editor
Matthew Shaftel, Co-editor
Music Theory Online
Jeff Perry, Reviews Editor
Music Theory Online
Joseph Kraus, Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

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Dmitri Tymoczko

We also had to deal with a number of collaborative proposals. Taking a cue from our colleagues in the sciences where such collaboration is the norm, the Program Committee determined we needed to modify our “one paper per author” rule. Henceforth being a secondary author on one paper won’t disqualify consideration of another paper where the writer is the lead or sole author. This growing interdisciplinarity also means that music theorists often present their work at non-theory conferences, and many of these are national or international in scope. The goal of our Annual Meeting is to provide opportunities for SMT members to hear (and especially discuss) papers that most of us have not heard before. Thus we have always permitted papers read at meetings of regional theory societies to be read at the national SMT meeting, and in a similar spirit, the Executive Board affirmed that papers that are read at national or international meetings in music perception and cognition, aesthetics, semiotics, popular music, media studies, and so forth, should also be permitted. On another procedural note, the Executive Board also stipulated that henceforth all conference rejections will remain confidential; no one other than the Executive Director will know who submitted unsuccessful proposals.

Lastly, our colleagues in the NECMT brought to our attention the fact that papers read at other conferences are often included (or may be included at the author’s discretion) as PDF files or podcasts on the conference Web site. As our CFP has prohibited previously published material, this is a potential problem, especially as such archiving of conference presentations becomes the norm. The Executive Board has tried to finesse this issue by adopting the following new language in the CFP: “SMT welcomes submissions as long as they do not represent work that has already been published in peer-reviewed publications (print or electronic).” While we recognize that some peer review is involved with conference proposals (and some proceedings volumes), we hope this revised language will allow us to navigate through the brave new waters of information access in which we now live and work.

Back at the home office, I can report that the process of taking over membership management from UC Press has been proceeding apace, though at a slower pace than we had hoped. On March 13th I received an e-mail from Vicky Long: “It’s up!!!!!!” — “it” being the membership section of the SMT Web site (thanks to Vicky, Larry Zbikowski, Richard Plotkin, and Leigh VanHandel for their extra efforts in making this happen). While we’ve made a good start, much more work remains on the Web site and on the nuts and bolts of membership management. We are still in the process of hiring a professional Web designer/programmer for both completion of the site upgrades as well as ongoing maintenance. I hope to report on our success in this area at our Annual Meeting.

So, things are changing in many aspects of SMT, both intellectual and practical. While these are indeed “interesting times” for the Society (as the old saying goes), they are more encouraging than challenging, and a sign of the continuing growth and vitality of SMT.

—Justin London

ACTIONS OF THE EXECUTIVE BOARD

Since the publication of the February 2008 Newsletter, the Executive Board has approved the following motions:

1. SMT member contact information (i.e., mailing and/or e-mailing addresses) may be made available to third parties at the discretion of the Executive Director and SMT officers. Contact information for non-commercial uses (e.g., from other scholarly societies, conference organizers, etc.) shall be granted without charge. Commercial requests for contact information (e.g., from journal and book publishers) shall be granted for an appropriate fee, determined by the Executive Director, based upon the usual and customary fees for such information. All SMT members will have the option of having their contact information withheld from non-commercial and/or commercial uses as they so choose.
2. to encourage diversity in the society, minority students (undergraduate and graduate) who attend institutions close to the site of our annual meeting will be invited to attend the annual meeting. For these students, the meeting fee will be waived and they will be given a one-year gratis membership in the society. In addition, small stipends (for local travel and meals) may be offered; a budget of \$750.00 shall be established for that purpose. This program will be coordinated by the SMT Diversity Committee, working in conjunction with the Executive Director, appropriate faculty and administration at the local institutions, and appropriate members of our sister societies when we are meeting jointly.

3. as the SMT Graduate Student Workshop Program (GSWP) is a regular part of our annual meeting, the GSWP committee will be a sub-committee of the SMT program committee. The GSWP committee will consist of the SMT President (chair), the Administrative Director, current program chair, future program chair, and one “at large” member from current or former GSWP faculty. The Administrative Director of the GSWP is charged with the oversight of all administrative aspects of the program, with writing an annual report on workshop activities and finances (for both SMT and the program’s donors), reporting to the membership on the GSWP at our annual meeting, and (if needed) would make presentations to the Executive Board. The primary duty of the GSWP committee is the selection of GSWP faculty. It would also assist with the coordination of GSWP activities with the rest of the SMT meeting program, as well as other administrative details, program planning and oversight. As the GSWP is unique among SMT programs and activities, in that it involves external funding from an anonymous donor and a continuing Administrative Director, the 2008 GSWP committee is to establish and coordinate the means for independent assessment of the GSWP as needed.
4. to approve the subventions recommended by the Publications Subventions Committee.
5. in the annual call for proposals, to replace “Papers previously published or presented at other national or international conferences will not be considered” with “SMT welcomes submissions as long as they do not represent work that has already been published in peer-reviewed publications (print or electronic).”

—Nancy Rogers, Secretary

FROM THE VICE PRESIDENT



There are two SMT Subvention Funds that are administered through the Vice President’s office: publication subventions and the SMT-25 workshop subvention. The Publication Subventions Committee, consisting of Daniel Harrison, Peter Smith, Mark J. Butler, Yayoi Uno Everett, and Jane Piper Clendinning (chair), reviewed three applications for subvention that were received prior to the March 15, 2008 deadline. We recommended to the board that two applications be awarded subventions from the \$1500 subvention fund available to be distributed this round,

and the committee’s recommendation was approved. Congratulations to Walter T. Everett, Professor of Music and Chair of the Department of Music Theory at the University of Michigan, who received funding for subvention of recording costs for his forthcoming book *The Foundations of Rock from “Blue Suede Shoes” to “Suite: Judy Blue Eyes”* (Oxford University Press), and to Sylvia Kahan, Professor of Music at the Graduate Center and the College of Staten Island, CUNY, for subvention of the production of musical examples for her forthcoming book *Edmond de Polignac and the Discovery of Octatonicism* (University of Rochester Press).

No applications were received this spring for the remaining funds from the SMT-25 workshop subvention fund. Those planning an innovative workshop, symposium, or conference during 2009 are encouraged to apply for the SMT-25 workshop subvention; we would like to expend this money for the purpose for which it was intended.

The deadline for the next round of both subvention programs is September 15, 2008. Information regarding the application procedure and guidelines for applications are available on the SMT Web site.

—Jane Piper Clendinning



COMMITTEE ON DIVERSITY

The SMT Committee on Diversity seeks to promote diversity—of race and ethnicity, culture, values, and points of view—within the society. To this end, the committee fosters thought on and provides assistance for an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups.

Society for Music Theory 2008 Committees, continued

Music Theory Online

Editorial Board

Michael Buchler
Matthew Butterfield
Norman Carey
David Cohen
Nora Engebretsen
Joel Galand
Kevin Korsyn
Scott Murphy
Shaugh O’Donnell

Local Arrangements

Nashville (2008)

Melanie Lowe, chair
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Montréal (2009)

Christoph Neidhöfer, chair
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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) |

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Our upcoming session in Nashville, “Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access,” is sure to be a success. This session will be sponsored jointly with the SMT Pedagogy Interest Group, the SMT Disabilities in Music Interest Group, and the AMS Pedagogy Study Group. Under the Diversity Committee’s charge to promote multiple cultures, values, and points of view, we recognize the value of a discussion of diversity in the classroom, insofar as this is where our future members are trained. We, along with the groups mentioned above, have chosen to focus on two aspects of diversity: ethnic variety in the classroom (with respect to students and repertoire) and teaching students with disabilities. Diversity Committee member Marianne Kielian-Gilbert will chair the session, which will feature the following four presentations: Elisabeth Dykens on students with Williams Syndrome and other developmental disabilities; Stephanie Jensen-Moulton on teaching those who have suffered brain trauma; Brenda Romero on expanding ethnic diversity in the music classroom; and David Pacun and Janna Saslaw on teaching visually impaired students.

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 travel grants for scholars residing outside North America. Theorists belonging to an ethnic minority are invited to apply for one of our Minority Travel Grants; up to five will be awarded. Furthermore, theorists who reside outside the United States and Canada are invited to apply for an International Travel Grant; up to two will be awarded. Specific guidelines for these grants may be found on the Diversity Committee’s “travel grants” page on the SMT Web site, or by contacting Philip Ewell at paewell@noctrl.edu.

I am also pleased to announce that the SMT Executive Board has passed a resolution to encourage local minority students to attend our annual meetings. For such students the conference registration fee will be waived and they will be given a one-year membership in the Society. A small budget has also been allotted for local travel and meals. For our conference in Nashville, we already have a commitment of roughly six to eight students from Fisk University, a historically black college, to take part in this program. Committee member Horace Maxile is to be thanked for setting up and pursuing this connection. We will, in effect, sponsor these students, helping them get around the conference and treating them to a luncheon, likely on Saturday.

If anyone wishes to become more involved in issues of diversity in our society, please don’t hesitate to contact Phillip Ewell at the e-mail address above or at 630.637.5662 (w).

—Philip Ewell

COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the upcoming meeting of the Society for Music Theory in Nashville, the Committee on Professional Development will sponsor a Special Joint Session (AMS-SMT), “Publishing in Music Theory and Musicology.” At this session, tentatively scheduled for Thursday evening from 8:00 to 11:00, a panel of distinguished editors will discuss strategies for publishing articles in journals, submitting proposals for monographs and textbooks, and ways for us to help keep Grove Dictionaries of Music Online up to date. For specific details, please go to www.societymusictheory.org/index.php?pid=217 or refer to the Preliminary Program accompanying this Newsletter.

Members of SMT who are attending one of their first conferences and who would like to be paired with a more experienced conference-goer should sign up for a conference guide at www.societymusictheory.org/index.php?pid=70 or contact Evan Jones (eajones@mailier.fsu.edu) directly. Veteran Society members are also urged to volunteer to serve as guides, and may indicate their willingness to serve by using the online registration form or by contacting Prof. Jones. Evan will be convening a group meeting on Thursday from 5:00 to 5:30 at a location to be announced.

The CPD hosts a Graduate Student Breakfast during the conference. This is a great way to meet graduate students from other institutions and to begin to develop that all-important professional network. The annual breakfast is scheduled for Friday morning of the conference from 7:00 to 9:00 a.m. Questions may be directed to Maureen Carr (mac4@psu.edu).

The CPD also offers a CV review session where senior members of the Society are available to review and critique the CVs and cover letters one-on-one with those applying for jobs in the near future. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter for this session. Questions should be addressed to Anne Marie De Zeeuw (AnneMarie.deZeeuw@louisville.edu), session coordinator. The session is tentatively scheduled for Friday afternoon from 1:00 to 3:00.

Year-round the CPD also runs two other programs that might be of interest to our members. The CPD Mentoring Program is available to all members of the Society, at all stages of their careers. Mentoring relationships are private and confidential, allowing you an avenue for advice and counsel with any issues you may be facing. In order to be successful, volunteers are needed at all stages of their career. Please see the CPD Web site (www.societymusictheory.org/index.php?pid=85) for more details. (Note that the Committee on the Status for Women (CSW) also offers a Proposal Advising Program for female graduate students and junior faculty; see www.societymusictheory.org/index.php?pid=196.) Finally, the CPD sponsors a listserv for graduate students and first-year faculty moderated by the student members of the CPD with assistance from Robert Cook. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, applying for jobs, or other such questions and concerns, without being shared with the entire SMT membership. Complete details of the committee’s activities may be found on the SMT Web site at www.societymusictheory.org/index.php?pid=66.

—Maureen A. Carr

COMMITTEE ON THE STATUS OF WOMEN

In addition to ongoing activities and services, the CSW has devoted much time and energy over the past six months to preparing a special session for the SMT Annual Meeting in Nashville, “Addressing the Gender Imbalance in Music Theory.” Data on this topic have been gathered through a focus-group study with graduate students and a public questionnaire, and by compiling statistics on the rate of female participation in the Society and in journal publications. On Friday evening, November 7, from 8:00 to 11:00, our speakers will present reports on these data, after which the floor will be open for discussion. Using the reports as background, our goal is to work together to develop strategies for facilitating the entry of women into the music theory field and into the SMT, and for encouraging them to remain in both.

We look forward to seeing familiar faces and new ones at the annual CSW Brown Bag Lunch in Nashville, where the Committee will provide an update on the year's activities as well as soliciting ideas and suggestions for future endeavors. The CSW Lunch is open to any SMT members who share an interest in the objectives and activities of our Committee.

We are currently updating our online resources on women and music on the CSW Web site. We invite contributions to our collection of syllabi from Women and Music courses, and to our bibliography of sources related to women, gender, feminism, and music—particularly, the section on analyses of music by women composers. Contributions can be sent to committee members Robin Attas (rattas@interchange.ubc.ca) or Dan Sonenberg (dsonenberg@usm.maine.edu).

—Brenda Ravenscroft

NETWORKING COMMITTEE

I had hoped by this time to report that construction was completed on a members-only portion of the SMT Web site, but at this point we are still putting the pieces together. We hope to continue work on this aspect of the site over the summer, and have more to report in the Fall. Online renewal is available by means of a form very similar to what we used for online conference registration last 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.)

—Lawrence Zbikowski

AMERICAN COUNCIL OF LEARNED SOCIETIES

The 2008 meeting of the American Council of Learned Societies took place in Pittsburgh, Pennsylvania May 8–10, 2008. Delegates and administrative officers from member societies were treated to a program that, characteristically, dealt with issues of concern to scholars in a wide range of disciplines across the humanities. One memorable session was devoted to barriers emanating from American foreign policy that have been encountered by international scholars entering the United States to teach or to participate in scholarly conferences. This session, which was chaired by distinguished musicologist Richard Leppert, and included a report by American Musicological Society Administrative Officer Robert Judd, revealed a great cost in terms of impact on scholarly exchange.

A session on the digital revolution and the future of scholarly publishing included speakers representing a broad range of disciplines in the humanities and addressed a number of interrelated issues, such as the escalating costs of print journals, peer review, the importance of adequate digital archives, and the need for ongoing education in digital competence. The wide-ranging issues that emerged in the session can be characterized as a reflection of the relationship of format and content in scholarship, echoing Marshall McLuhan's pairing of the medium and the message.

As I have remarked in my previous reports, SMT is privileged to belong to the ACLS. Our association with the other learned societies that comprise the ACLS makes us part of a large and long-standing community of scholars with shared concerns and aspirations about the humanities, about disciplinary identity, and about the impact of new technologies in the academy. We benefit collectively from SMT's membership in ACLS, and individual SMT members who meet the eligibility requirements may apply

to the numerous ACLS fellowship programs available to scholars at all career stages. Full details are available at the recently revamped ACLS Web site, www.acls.org. The ACLS is also interested in finding scholars who are willing to serve on grant panels; interested SMT members should contact President Justin London or Executive Director Victoria Long.

It has been a privilege to serve SMT as its ACLS Delegate. My successor will be Brian Alegant of the Oberlin Conservatory of Music.

—Catherine Nolan

SMT 2009 CALL FOR PAPERS

The Thirty-Second Annual Meeting of the Society for Music Theory will be held in Montréal, Québec, Canada from October 28 to November 2, 2009. Proposals on any topic related to music theory are welcome. *NEW: SMT welcomes submissions as long as they do not represent work that has already been published in peer-reviewed publications (print or electronic); papers previously published or presented at other national or international conferences will be considered.* An individual may have his or her name on the program **only once as sole author** of a titled presentation (on any kind of session). *NEW: An individual may appear a second time on the program as a co-author, chair, moderator, or respondent, or as some other participant in connection with an untitled presentation (e.g., a member of a panel discussion).*

Submissions for papers must include: (1) A proposal of no more than three double-spaced pages of text—including any footnotes or endnotes—with one-inch margins, all (including notes) printed in a 12-point font. A maximum of four pages of supplementary materials (such as musical examples, diagrams, and bibliography) should be included if appropriate; they will not be counted within the three-page text limit. *NEW: They must be appended and not integrated into the body of the proposal.* Seven copies of the proposal must be submitted, by mail only. Double-sided duplication is preferred. No faxed or electronic submissions will be accepted. The proposal must include the title of the paper but exclude the author's name and any other identifying information. (2) An abstract of approximately 200 words, suitable for publication in the conference program. (3) A cover letter listing the title of the paper and the name, postal address, e-mail address, and telephone number of the author, as well as the author's rank and institutional affiliation, if any. *NEW: Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identity of those authors.* (4) A listing, on a separate page, of all required equipment (such as piano, overhead projector, CD player, etc.) other than the public-address system that will be provided to all presenters. The Society cannot provide computers or internet access for presentations, but LCD screens and cables can be made available if requested in advance.

Proposals for poster sessions should follow the guidelines for submission of papers. Proposals for special sessions and events of unusual format (such as analysis symposia or panel discussions) are welcome. Individual proposals within a special session proposal should follow, where possible, the guidelines for paper proposals, including the preservation of author's anonymity. Proposals for sessions requiring special equipment or invited speakers must itemize these requirements, the acceptance of which will depend on the cost being judged reasonable. Note that special sessions must be "special" in that they could not be put together by the

Program Committee. The Program Committee reserves the right to consider separately each paper in a special session proposal and program accordingly, with or without the other papers from that proposed session. Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions must contact the Program Committee chair (see below) no later than two weeks before the postmark deadline for submissions. **The postmark deadline is January 15, 2009.**

The complete call for papers is mailed to the membership along with the election ballot and is available on the SMT home page. For more specific information, refer to the complete Call for Papers or contact 2009 Program Committee Chair Peter Schubert (peter.schubert@mcgill.ca).

SMT GRADUATE STUDENT WORKSHOP PROGRAM

The Graduate Student Workshop Program (GSWP) conducts educational workshops at national SMT meetings for graduate students in music theory and musicology led by scholars in a particular field. These are interactive working sessions emphasizing instruction, participation, and collaborative learning. The GSWP enhances the educational dimension for the Society, as it is a vehicle for increasing student membership, and a means of introducing emerging scholars to their colleagues and the profession as a whole. The costs of the program are subsidized by private donors.

In its third year of operation, the GSWP will conduct two concurrent three-hour workshops at the 2008 SMT Annual Meeting in Nashville on Friday morning, November 7, 2008. Robert Hatten (Indiana University) will lead a workshop on "Musical Meaning in Beethoven" and John Roeder (University of British Columbia) will lead a workshop on "Analyzing Contemporary Music." Fifteen students will participate in each workshop, selected by a random draw from a record pool of over seventy applications. Reading and repertoire assignments are distributed during the summer and early fall. Participants attend a GSWP reception the night before, the Graduate Student Breakfast sponsored by the Professional Development Committee that morning, and an informal lunch after the event. See the GSWP Web page under the SMT Web site at www.societymusictheory.org for more details. Please direct all inquiries to Wayne Alpern, GSWP Director, SMTworkshops@aol.com.

—Wayne Alpern

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
 - smt-talk-owner@societymusictheory.org
 - mto-list-owner@societymusictheory.org
 - mto-talk-owner@societymusictheory.org
- System Administrator: admin@societymusictheory.org
- Web Manager: lvh@msu.edu
- Online Directory: SMT is currently working 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.

The **Music Cognition Group** (MCG) brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A Web site (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). Other questions concerning MCG may be addressed to its chair, Peter Martens (peter.martens@ttu.edu).

The Interest Group on **Disability and Music** is working to make our conferences and all of our public activities (including our print and online publications) fully accessible. To that end we have submitted a detailed list of recommendations and guidelines to the SMT Executive Board (and similarly to the AMS Board of Directors and AMS Council). Our goal is to ensure that SMT complies with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, which mandate that no otherwise qualified person with a disability shall, solely by reason of his/her disability, be excluded from participation in, be denied the benefits of, or be subjected to discrimination in public programs.

For the conference in Nashville, we helped to organize an AMS Evening Panel Discussion on "Scholars with Disabilities." Our ten panelists, all with profound personal or familial experience of disability, will assess the impact of disability on their own lives, careers, teaching, and scholarship. Their public acts of self-identification with a long-stigmatized social group will affirm the inextricable relationship between personal position and engaged scholarship. In conjunction with the Committee on Diversity and other groups, we also have co-sponsored a session in Nashville on disability in the music classroom.

We continue to maintain a Web site that is rich in resources and information: web.gc.cuny.edu/disabilityinmusic/index.html. If you would like to join the Interest Group on Music and Disability, please sign up for our listserv: DISMUS-L-request@GC.LISTSERV.CUNY.EDU. If you would like more information or wish to get involved in any way with issues related to disability and music, please contact Joseph Straus (jstraus@gc.cuny.edu).

The main activity of the **Jazz Interest Group** during the past several months has been the compilation and editing of a bibliography of jazz theory research. The bibliography is based on earlier compilations by Kent Williams of the University of North Carolina-Greensboro (UNCG) and Henry Martin of Rutgers University-Newark. Henry and Kent plan to post the bibliography on a Web site hosted by UNCG during the summer of 2008. They expect that it will be available for research by the time you are reading this report. The bibliography is searchable, and its address is music.uncg.edu:2001. Users are encouraged to suggest additional references to Henry and Kent that will be added during periodic updates. Kent also generously offered the use of a server at UNCG to host the interest group's Web site, for which we thank Kent and UNCG heartily.

For this 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) will continue as chair of the Jazz Interest group. Anyone wishing to belong our listserv should e-mail Steve Larson (steve@uoregon.edu) with a request to be added.

The Society for Music Theory's **Mathematics of Music Analysis Interest Group** is pleased to announce an exciting panel discussion to take place at the 2008 Annual Meeting in Nashville on new ideas bringing the cutting edge of modern mathematics into music analysis. Participants will discuss ways in which such sophisticated mathematical ideas as functors, topoi, sheaves, and topologies can deepen our conceptual architecture for music. Extensive background in any of these topics is not a prerequisite for participation. We will tackle the challenge of taking these sometimes difficult mathematical ideas and making them accessible and useful to a wider community of music theorists. To join the e-mail list for the group, please send a request to jason.yust@gmail.com.

The SMT **Pedagogy Interest Group** along with the SMT Diversity Committee, the SMT Disability and Music Interest Group, and the AMS Pedagogy Interest Group successfully proposed a special session entitled "Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access" for the 2008 AMS/SMT joint conference. Our session will be moderated by Marianne Kielian-Gilbert (Indiana University); see the accompanying Preliminary Program for further details.

The group maintains an e-mail list (theoryped-l@uncg.edu) for discussion of group business or any aspect of music theory pedagogy. To subscribe to the list, send a request to Kent Williams, jkwillia@uncg.edu. A search is underway for a new chair of the Pedagogy Interest Group. Any member who is interested in assuming this position is encouraged to contact Kent Williams.

The annual meeting of the **Performance and Analysis Interest Group** (PAIG) will take place in Nashville at noon on Saturday, November 8. The agenda will include continued planning toward a PAIG-sponsored conference, reports on international conferences devoted to issues in performance and analysis, a discussion on a significant area of interest (topic to be announced), and updates on ongoing activities. In particular, we are looking to expand and bring up to date PAIG's annotated bibliography on performance and analysis, which is maintained and moderated by Daniel Barolsky, Alan Dodson, and Richard vonFoerster. The current bibliography, along with contact and submission information, and information on other activities, is available at the PAIG page on the SMT site, under Resources/Interest Groups. We encourage all members of SMT to visit the site, and welcome comments and contributions to the bibliography. The PAIG Web site is maintained by James McGowan (mcgowan@mcmaster.ca). To join the PAIG mailing list, please contact Jan Miyake (Jan.Miyake@oberlin.edu). For general inquiries and comments, contact the chair, David Kopp (dako@bu.edu).

The **Music and Philosophy Interest Group** is pleased to announce that it will host a special session at the joint AMS/SMT conference this November in Nashville entitled "Music Theory as Sense: The Musical Philosophy of Jean-Luc Nancy." The audience will hear papers from Brian Kane (Yale University), Elisabeth Hoffmann (New York University) Roger Grant (University of Pennsylvania) and James Wierzbicki (University of Michigan);

see the Preliminary Program for further information. The group will also hold its meeting on Friday, November 7, from 5:00 to 7:00 p.m. More details on the meeting will be posted on the SMT listserv in due course. If you are interested in working with the group, have any ideas for sessions/symposia, or have any questions regarding our group, please feel free to contact either Michael Gallope (michael.gallope@nyu.edu), Amy Cimini (amy.cimini@gmail.com), Stephen Smith (sdecatursmith@hotmail.com), or John Koslovsky (jkoslovs@mail.rochester.edu).

At the SMT Annual Meeting in Nashville, the **Popular Music Interest Group** will present a panel discussion on career issues in popular music theory, including writing dissertations, positioning oneself on the job market, earning tenure, scholarship and publishing, academic legitimacy, and engaging with the broader field of popular-music studies. The invited panelists are Lori Burns (University of Ottawa), John Covach (Eastman School of Music), Walter Everett (University of Michigan), Tim Hughes (University of Surrey), and Jocelyn Neal (UNC-Chapel Hill).

A series of bibliographies have been compiled and posted on the PMIG Web site at www.unc.edu/music/pop-analysis. As of this writing, sections on pop-rock theory and analysis, progressive rock, heavy metal, blues and R&B, country music, dance music, rap and hip-hop, global pop, popular song, film and television music, and issues of gender and sexuality in popular music are included, as well as a list of undergraduate textbooks.

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 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 the address above. If you have questions or suggestions, feel free to contact the current chair, Nicole Biamonte, at nicole-biamonte@uiowa.edu.

The **Queer Resource Interest Group** will meet at SMT-Nashville on Friday, November 7, from 12:00 to 2:00 p.m. The group will discuss recent readings on LGBTQ themes, upcoming projects, and issues of general interest. All members are welcome to attend. If you wish to subscribe to the e-mail list of the QRG, please go to listserv.virginia.edu/mailman/listinfo.qrg-1 and follow the given instructions.

The **Scholars for Social Responsibility** met last year in Baltimore to hear a talk about academic freedom from 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. Prof. Shapiro illustrated his talk with a performance of his original anti-war protest song, and gave us a good lesson in what academic freedom means and how it can be protected.

We are looking forward to our next meeting in Nashville where the subject will be Music and Torture, featuring guest speakers Suzanne Cusick, Roger Grant, and Marianne Kielian-Gilbert. Prof. Cusick has published several important articles on this topic in *Revista Transcultural de Musica* and the *Journal of the Society for American Music*. We invite members of the Diversity Committee and all who are interested to attend the meeting to help us draft a statement about the use of music as torture. Further details about the meeting and other relevant topics will be available soon at our Web site: www.freewebs.com/sfsr. Hope to see you there!

THE MANNES INSTITUTE

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 and musicologists 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. The Institute is housed at the Mannes College of Music in New York City, and convenes in alternate years at other distinguished institutions in North America. The program is funded entirely by generous private individuals with no institutional support.

This summer the Mannes Institute on Jazz Meets Pop convened at the Eastman School of Music in Rochester, New York from June 15 to 18, 2008. Intensive jazz and pop workshops of fifteen qualified scholars met for a total of nine hours each 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 the Eastman School of Music in the afternoon. Participants enrolled in one morning jazz workshop and one afternoon pop workshop. Extensive prior readings and repertoire were assigned in advance.

In addition to our workshop curriculum, plenary sessions involving all Institute members featuring special guests explored “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 the 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. Christopher Doll of Rutgers University won the annual Miles Levin Musical Essay Award and presented his winning essay on “A Tale of Two Louies: The Jazz and Blues Origins of Rock’s Greatest Riff.” Douglas Lowry, the Dean of Eastman, welcomed the members of the Institute at our opening session. Participants enjoyed a reception hosted by the University of Michigan Press, several communal meals including an outdoor picnic and an elegant banquet, and our traditional diploma ceremony. Our proceedings took place against the exciting musical backdrop of the Rochester International Jazz Festival.

Next year, the Mannes Institute on Music and the Mind will convene at Mannes College of Music in New York City during a four-day period spanning the weekend of June 27–28, 2009. Six workshops will be conducted by an outstanding faculty of expert peers co-chaired by David Huron of The Ohio State University and Lawrence Zbikowski of the University of Chicago, with

Eric Clarke of the University of Oxford, Robert Gjerdingen of Northwestern University, Fred Lerdahl of Columbia University, and Elizabeth West Marvin of the Eastman School of Music. Our special guest will be Eugene Narmour of the University of Pennsylvania. The following year, the Mannes Institute on Aesthetics will convene at the University of Chicago in June 2010, with a distinguished faculty co-chaired by Berthold Hoeckner of the University of Chicago and Alex Rehding of Harvard University, with Daniel Chua of Kings College London, Fred Maus of the University of Virginia, Susan McClary of the University of California, Los Angeles, Steven Rings of the University of Chicago, and Martin Scherzinger of Eastman School of Music.

Information regarding the Mannes Institute and its scholarly mission is available on our Web site at www.mannes.edu/mi. Details of the 2009 Institute on Music and the Mind will be posted this fall, announced at the SMT Annual Meeting in Nashville, and circulated on the SMT list. Online applications will be accepted from January 1 to March 1, 2009. Direct all inquiries to Wayne Alpern, Director, The Mannes Institute, mannesinstitute@aol.com.

NEH 2009 SUMMER STIPENDS AWARDS

The National Endowment for the Humanities awards Summer Stipends of \$6000 to allow faculty members to pursue their scholarship during the summer months. Although regular faculty members of colleges and universities must be nominated by their institutions, and each institution may nominate a maximum of two applicants, independent scholars and adjunct or part-time faculty may apply for these grants without nomination. The program supports two months of full-time research on a project in the humanities. The nationwide competition has an October 1, 2008 deadline. Applications must be submitted online; instructions and guidelines are posted at www.neh.gov/grants/guidelines/stipends.html. Because of recent changes, potential applicants and grants administrators are strongly encouraged to familiarize themselves early with this information. Questions about the program can be sent via e-mail to stipends@neh.gov or via telephone (202.606.8200).

RADCLIFFE FELLOWSHIP

The Radcliffe Institute for Advanced Study at Harvard University awards approximately 50 fully funded fellowships each year. Radcliffe Institute fellowships are designed to support scholars, scientists, artists, and writers of exceptional promise and demonstrated accomplishment who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2007 in the area of the proposed project. Radcliffe welcomes proposals from small groups of scholars who have research interests or projects in common. The stipend amount is \$70,000. Fellows receive office space and access to libraries and other resources of Harvard University. During the fellowship year, which extends from early September 2009 through June 30, 2010, residence in the Boston area is required as is participation in the Institute community. Fellows are expected to present their work-in-progress and to attend other fellows’ events. Applications must be postmarked by October 1, 2008. For more information, visit www.radcliffe.edu. For an application, contact the Radcliffe Application Office, 8 Garden Street, Cambridge, MA 02138; phone: 617.496.1324; FAX: 617.495.8136; fellowships@radcliffe.edu.

CALLS FOR PAPERS

In celebration of the **Haydn Year 2009**, The Haydn Society of North America, in partnership with the Handel and Haydn Society, will hold a conference in Cambridge, Massachusetts, May 28–31, 2009. Proposals are invited for papers on critical, analytical, and historical topics related to Haydn and his musical context. Papers that address *The Creation* or connect scholarly work with performance and/or teaching are especially welcome. Proposals (300 words maximum), indicating A/V needs, should be sent by September 30, 2008 as e-mail attachments or by post to Benjamin M. Korstvedt, Associate Prof. of Music, Chair of the Haydn 2009 Program Committee, Clark University, Worcester, Massachusetts 01610; bkorstvedt@clarku.edu.

Celebrating Haydn: His Times and Legacy is an international conference to commemorate the bicentenary of Joseph Haydn's death, to be held August 6–9, 2009 at York University, Toronto, Canada. Scholars are invited to submit 250-word abstracts for papers of 25 minutes in length by October 1, 2008. For detailed information, visit www.brocku.ca/haydnconferenceyork.

The American Handel Society invites submission of abstracts for papers to be given at the **American Handel Festival 2009**, to take place at Centre College in Danville, Kentucky, February 26–March 1, 2009. Papers on any topic connected to Handel's life and music are welcome. Abstracts of no more than 500 words may be sent by October 15, 2008 to Prof. Wendy Heller, Music Department, Princeton University, Woolworth Center 214, Princeton, NJ 08544; wbheller@princeton.edu. Electronic submissions are preferred.

UPCOMING CONFERENCES

The **Cardiff University Music Analysis Conference (CarMAC)** will take place September 4–7. The program and abstracts can be found at www.cardiff.ac.uk/music/newsandevents/events/conferences/08CarMAC/index.html.

The **Ninth International Conference on Music Information Retrieval** is slated for September 14–18, 2008 in Philadelphia. ISMIR has rapidly become the premier venue for the multidisciplinary field of accessing, analyzing, and managing large collections and archives of music information. ismir2008.ismir.net

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. For further information, visit finearts.uvic.ca/music/whats_new/bartok.

The **Fifty-First National Conference of the College Music Society**, "A Changing Profession in a Changing World," is scheduled for September 25–28 at the Atlanta Marriott Marquis Hotel. They will meet jointly with the Association for Technology in Music Instruction. www.music.org/Atlanta.html

The **Eighth Congress of the Gesellschaft für Musiktheorie**, "Music Theory and Interdisciplinarity," meets October 9–12, 2008 in Graz, Austria. www.kug.ac.at/musiktheorie2008/index_en.html

"Formulate with the Greatest Care": Adorno and Performance will convene October 13–14, 2008 at the Royal Northern College of Music in Manchester (UK). www.mcm.ac.uk/content/view/134/80.

Part One of **Crosscurrents: American and European Music in Interaction, 1900–2000** takes place at Harvard University October 30–November 1, 2008. crosscurrents08-09.org

Tribute to Elliott Carter: An International Conference is being held December 11–12, 2008 in Paris. Contact: Carterparis2008@aol.com

ELECTION REMINDER

This year we will elect the President-Elect, Secretary, and two members of the Executive Board. The ballot and the 2009 Call for Papers will be mailed to current SMT members at the beginning of August. You may vote online, using the Web address and PIN number provided with your ballot, or by mailing in your ballot. Please remember to vote! Results will be announced at the SMT Business Meeting in Nashville.



SMT BUSINESS MEETING

The annual business meeting is scheduled for Saturday, November 8, 4:30–5:15 p.m., immediately following the awards ceremony.



MEMBERSHIP 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 (<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.



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) of your change of address at least 30 days prior to your move. Claims for missing issues should also be sent to Victoria Long.

NEWS FROM INTERNATIONAL SOCIETIES

SOCIETY FOR MUSIC ANALYSIS

The Society for Music Analysis has organized and supported a particularly successful series of recent events: “Analyzing Popular Music in Context,” a well-attended study day at the University of Liverpool (November 16, 2007), which drew speakers from several continents and included a keynote lecture by Professor Allan Moore; the major “Tonality in Perspective” conference at King’s College, London (March 27–29, 2008); a busy study day for theory and analysis graduates at the University of Cambridge (May 3, 2008), with a keynote lecture by outgoing SMA President Dr. Amanda Bayley; a pair of Research Training Roadshows for postgraduates, “Analysis for Non-Analysts” and “Musical Meaning and its Signs,” which took place in London, Manchester and Durham, and were organized with assistance from the Institute of Musical Research, London.

Forthcoming events for the Society, now under the Presidency of Dr. Michael Spitzer, include the Society’s own Music Analysis Conference, which is being hosted by Cardiff University and organized by Dr. Charles Wilson (September 4–7, 2008). The keynote lecture of CarMAC will be delivered by Professor Rose Rosengard Subotnik; core sessions include “Composing Globalization,” “Phenomenological Approaches to the Music of Elliott Carter,” and “Music Theory in Cross-Cultural Context.” Events during the 2008–9 academic year include the study day “Analyzing the Musically Sensuous” (University of Liverpool, November 22, 2008) and a study weekend analyzing Bach’s Passions (University of Glasgow, April 24–25, 2009), a theory and analysis graduate study weekend (University of Durham, May 2–3, 2009), and support of the Sixth Biennial International Conference on Music Since 1900 (Keele University, July 2–5, 2009).

Building on the success of their jointly sponsored Research Training Roadshows, the SMA, in collaboration with the IMR and the publishers of *Music Analysis*, Wiley-Blackwell, will inaugurate a biennial summer school in music analysis at Durham University, July 17–19, 2009. The residential course will be open to international applicants and will provide a unique forum for advanced study in theory and analysis in the UK. Designed as an intensive program run in small seminar groups, it will feature three UK tutors from different institutions (William Drabkin, Julian Horton, and Michael Spitzer), and a Wiley-Blackwell Fellow from the United States, the eminent theorist Richard Cohn (Yale University). The Editorial Board of *Music Analysis* has provided a subvention that will offer up to twenty-five postgraduate students in music free accommodation and meals. Planning is in progress.

Further details of the Summer School, reviews of past SMA events and details of future meetings, calls for papers, program and abstracts, can be found online at www.sma.ac.uk along with back issues of the Society’s newsletter, membership information, and contact details.

—Nick Reyland

DUTCH SOCIETY FOR MUSIC THEORY

During the Tenth International Conference of the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie) at the Maastricht Conservatory on February 22–23, 2008, presenters from Belgium, Denmark, Switzerland, the Netherlands, and the USA spoke about issues of “music theory and performance.” The keynote was delivered by Patrick McCreless (Yale University). In a

paper entitled “Performance and Analysis. A Counter-Example?,” he showed how his analysis of the closing peroration of César Franck’s Chorale in E Major for Organ was inspired by a particular performance of the same passage. During the conference, the biannual M. J. Lürsen prize for an outstanding essay in the field of music theory was awarded to Jan Christiaens (University of Leuven) for his article “Analysis as Mediated Immediacy: Adorno, Hepokoski & Darcy, and the Dialectics of Music Analysis.”

Almost simultaneously with this year’s conference, the selected proceedings of the 2007 conference on improvisation were published as volume 13.1 of the *Dutch Journal of Music Theory*. For more information, see www.djmt.nl.

After his successful three-day seminar last fall at the Conservatory and University of Amsterdam, the Society’s Theorist in Residence, Robert Gjerdingen (Northwestern University), was at the center of another series of stimulating workshops and presentations at the Orpheus Institute in Ghent. This time, the topic was schema theory.

Finally, this spring saw the launch of a new series of teaching workshops. The first of these took place at the Conservatory of Enschede and was ably led by Jan Ezendam (Conservatory of Maastricht).

—Steven Vande Moortele

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest’s Nineteenth Annual Conference was held May 16–17, 2008 at Bowling Green State University, with 86 registered attendees. The Local Arrangements Committee was co-chaired by Per Broman and Nora Engebretsen (both of Bowling Green State University). Philip Stoecker (Oberlin College Conservatory) chaired the Program Committee, which included Karen Fournier (University of Michigan), Jean Littlejohn (Iowa City, Iowa), Mitch Ohriner (Indiana University), Ron Rodman (Carleton College, ex officio), and Elizabeth Sayrs (Ohio University). Thirty-two papers were presented and session topics ranged from Renaissance music and sonata theory to serialism, minimalism, and harmony and modality in pop-rock music. Sessions on song, opera, and text-music relations examined vocal music topics, while sessions on perception, phenomenology, philosophy, and irony and metaphor offered interpretive strategies. A session on aural skills pedagogy rounded off the program. The keynote address entitled “When Things Just Don’t Line Up: Textural Stratification in Rock Music” was delivered by John Covach (Eastman School of Music). At the time of the meeting, three invitations were being considered for the 20th Annual Meeting in May 2009.

Among the highlights of the conference were the *fifteen* papers competing for the Komar student paper award, which made a difficult job for the Komar Committee: Eleanor Trawick (chair, Ball State University), Karen Bottge (University of Kentucky), Steven Rings (University of Chicago), and Claire Boge (Miami University of Ohio). After careful deliberation, the 2008 Arthur J. Komar Award for Best Student Paper was awarded to Michael Vidmar-McEwen (Indiana University) for his paper, “Franz Schubert & the Ethereal Mechanical.” Philip Duker’s paper, “Resulting Patterns, Palimpsests, and ‘Pointing Out’ the Role of the Listener in Reich’s *Drumming*” received honorable mention.

MTMW welcomes members from all geographic areas. More information can be found at the MTMW Web site: www.wmich.edu/~mus-theo/mtmw.

The **Music Theory Society of the Mid-Atlantic** met in Washington DC at the Library of Congress. From 57 submissions our program committee selected 17 for presentation. Philip Duker received the Dorothy Payne Award for best student paper for his “Resulting Patterns, Palimpsests, and ‘Pointing Out’ the Role of the Listener in Reich’s *Drumming*.” The sessions were recorded and will be prepared for distribution via the Web. A special exhibit was prepared for us by the Library that included such items as the autograph manuscript of Brahms’s Symphony No. 1, a letter from Berg to Schoenberg regarding the structure of *Wozzeck*, and several early treatises. As the newly elected president of MTSMA, Joel Phillips reports that the 2009 meeting will take place at George Mason University on April 3–4. Rachel Bergman will be chair of local arrangements.

The **Music Theory Society of New York State** (MTSNYS) held its annual meeting on April 5–6, 2008 at Ithaca College. The conference honored the memory of Edward Aldwell, the world-renowned pianist and pedagogue who passed away recently. Sessions at the meeting were devoted to areas that were among his special interests, including Schenkerian analysis, analysis and performance, and the analysis and theory of fugue. The keynote speaker was Jonathan Dunsby (Eastman School of Music) who posed “Three Grand Questions about Playing with Analysis.” The winner of this year’s Patricia Carpenter Emerging Scholar Award is Kate Soper for her paper, “Making Many From Few: Orchestration in the Chamber Works of Ruth Crawford Seeger.” Thanks to the local arrangements coordinators, Les Black and David Pacun, and to the entire Ithaca music theory faculty. Mark Anson-Cartwright was the program chair.

At the business meeting, we were pleased to announce that the journal *Theory and Practice* is now available through the Web. While not yet complete, 20 of the 32 volumes are available at <https://urresearch.rochester.edu/title?action=initialCollectionTitleSearch&collectionId=183>. Volume 33 (2008) of *Theory and Practice* is due out this fall. The journal is now under the editorship of Adrian Childs. Former editor Philip Stoecker is co-editing a special issue of the journal with Dave Headlam (Eastman School of Music) devoted to the theories and compositions of New York composer George Perle.

The next meeting of the society will take place on April 4–5 at Hofstra University in Hempstead, Long Island. The theme of the conference will be “Music Theory in the Conservatory,” which will also be the name of a plenary session featuring presentations from Juilliard School of Music, Manhattan School of Music, and Mannes College of Music, with respondents from Eastman School of Music. In keeping with the theme, the committee is seeking proposals that focus on music theory pedagogy, analysis and performance, and studies of rhythm and meter. For details contact the program chair, William Rothstein (CUNY Graduate Center) or visit our Web site, www.ithaca.edu/music/mtsnys/2009_call.html.

Members of MTSNYS include those who live in and around New York State, as well as anyone interested in any aspect of music theory. Membership comes with a subscription to the journal *Theory and Practice*. Those wishing to join may register and pay dues online through PayPal at www.ithaca.edu/music/mtsnys/joining.html.

Music Theory Southeast held its seventeenth annual meeting on February 29 and March 1 at the University of North Carolina–Greensboro. The MTSE Program Committee, chaired by

Nancy Rogers (Florida State University), scheduled twenty papers addressing topics that included music cognition, film music, mathematical models, and music theory pedagogy. Presenters representing thirteen universities delved into a wide variety of music by composers ranging from Bach to Bruckner to Takemitsu to Zappa, and attendees enjoyed lively discussions between papers. From an exceptionally strong field, two recipients were selected for the best student paper award: Mike Solomon (University of Florida) for “Stability Space and the Below- n Threshold: A Computational Approach to Segmentation and Analysis” and Alan Theisen (Florida State University) for “From Piano to Orchestra (and Back) with Boulez’s *Notations pour orchestre*.” MTSE thanks Irna Priore (UNCG) for her excellent work as local arrangements chair of a very successful and well-attended conference.

MTSE will next meet on February 27–28, 2009 along with the Southern Chapter of the College Music Society at the University of Central Florida in Orlando. Adrian Childs (University of Georgia) will chair the Program Committee and Eugene Montague (UCF) will oversee local arrangements. A call for proposals will be issued soon. For the program and abstracts of the 2008 conference, plus names and contact information for our officers, please visit our Web site at music.uncg.edu/mtse.

The 23rd Annual Meeting of the **New England Conference of Music Theorists** was held on Friday and Saturday, April 4–5 at Harvard University in Cambridge, Massachusetts. The 2008 Program Committee—Roger Graybill (New England Conservatory), chair, Richard Randall (University of Massachusetts, Amherst), Paula Telesco (University of Massachusetts, Lowell), and Deborah Burton (Boston University, ex officio)—received a record number of intriguing proposals and, with only ten possible speaking spots, the choices were extremely difficult. Podcasts of the talks will be available soon at www.necmt.org. The society also elected a new secretary, Brent Auerbach (UMass, Amherst), and is very grateful to Alex Rehding and Harvard for helping us put together this meeting.

This was the inaugural year of the NECMT student workshops. Richard Cohn of Yale led the session, which centered on the relationship of neo-Riemannian theory to theories of classical tonality, particularly Riemann’s theory of functions. By all accounts, it was a great success! On a related theme, there was a panel discussion with Professor Cohn, Dan Harrison, and David Kopp entitled “Riemann’s Offspring” on Saturday afternoon. The 2009 meeting will be on April 24–25 at Yale University, with Pat McCreless serving as local arrangements chair. The student workshop will be led by Janet Schmalfeldt on the topic of performance and analysis. Further information about the workshop—and other exciting developments—will appear soon on the Web site.

The **Oklahoma Music Theory Round Table**, the world’s oldest professional music theory society, will meet in October at The University of Oklahoma, in Norman, OK. For information on this meeting, please contact Prof. Sarah Reichardt (sjr@ou.edu). For more information on the Round Table, visit our Web site at faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html or contact Ken Stephenson (kstephenson@ou.edu; 405.325.1650).

The **Rocky Mountain Society for Music Theory** (RMSMT) joined the annual meeting of the Rocky Mountain Chapter of the American Musicological Society and the Southwest Chapter of the Society for Ethnomusicology on March 28 and 29, 2008, at Utah State University in Logan, Utah. Susan de Ghizé (University of Denver) chaired the Program Committee. There were four

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sessions, chaired by Don Traut (University of Arizona), Bruce Quaglia (University of Utah), Ellon Carpenter (Arizona State University), and Susan de Ghizé. RMSMT's next meeting will be held at the University of Colorado at Boulder. For more information, please contact RMSMT President Don Traut (dgraut@email.arizona.edu).

The **South Central Society for Music Theory** held its 2008 annual meeting at The University of Mississippi in Oxford, Mississippi on February 15–16. Many thanks to Laurdella Foulkes-Levy, Burt Levy, John Latartara, and Gary Fisher (all from the University of Mississippi) for organizing local arrangements. The 2008 SCSMT Program Committee was chaired by Samuel Ng (Louisiana State University) and included Aaminah Durrani (University of Houston), James Mackay (Loyola University), Stephen Peles (University of Alabama), David Smyth (Louisiana State University), and Daniel Jenkins (University of South Carolina). Session topics at this year's meeting included the European avant-garde, German lied, sonata theory, performance practice, and twentieth-century harmony and form. Michael Chikinda (University at Buffalo) won the Outstanding Student Paper Award for "*Due liriche di Anacreonte* and a Narrative of Exile." The 2009 SCSMT meeting is scheduled for February 6–7 as a joint meeting with the Texas Society for Music Theory. Membership fees are \$20 (individual) and \$15 (student). For more information on the 2009 SCSMT conference please visit the SCSMT Web site at www.music.ua.edu/departments/theory/scsmt.

The **Texas Society for Music Theory** held its thirtieth annual meeting on February 22–23 at Texas State University, located in the heart of the Central Texas Hill Country. Nico Schüler chaired the local arrangements committee. The keynote address on "Sonata Theory and Dialogic Form" was given by James Hepokoski of Yale University. The address provided an interesting and well-received assessment of sonata form deformations in overtures written in the late eighteenth and early nineteenth centuries. There were four additional paper sessions on the topics of music and meaning, stylistic interactions in twentieth-century music, theory and practice, and analytical issues. The Herbert Colvin Award for best student presentation was awarded to Jennifer Iverson (University of Texas at Austin) for her paper "Ligeti and *Jeux*: The Influence of Debussy via the Darmstadt Avant-Garde." The complete conference program may be viewed on the TSMT Web site, tsmt.unt.edu. The program selection committee consisted of Paul Dworak (University of North Texas), Peter Martens (Texas Tech University), David Neumeyer (University of Texas at Austin), and Stephen Slottow (University of North Texas). The 2009 meeting will be held jointly with the South Central Society for Music Theory and is scheduled to take place at the University of Houston on February 6–7. The call for papers will be transmitted via the usual media in the fall.

The **West Coast Conference of Music Theory and Analysis** held its 2008 meeting from March 7 to 9 at the University of Washington in Seattle. The Program Committee, consisting of Áine Heneghan, chair (University of Washington), Jonathan Bernard (University of Washington), John Rahn (University of Washington), John Roeder (University of British Columbia), and Jack Boss (University of Oregon, ex officio) developed a schedule that included presentations on a wide variety of topics. We began with musical form in the nineteenth and twentieth centuries and ended with "Theoretical Constructs and Refinements," touching on Stravinsky, rhythm, meter, accent, groove, and harmonic developments along the way. The keynote presentation, "In Praise of Short Work," was delivered by Henry Klumpenhouwer of the University of Alberta. Its repertoire ranged from Beethoven to Webern, and its analytic techniques from Riemannian approaches to those kinds of networks that bear the speaker's name. Many thanks are due to Áine Heneghan for not only chairing the program committee but also handling the local arrangements.

During the annual business meeting, we determined that next year's conference will be held at Pomona and Scripps Colleges near Los Angeles, March 6–8. Joti Rockwell and Alfred Cramer from Pomona College will organize the program and local arrangements. More information regarding the call for papers will become available through our Web site, wccmta.org, in the fall. Our work on the proceedings of the 2007 meeting, *Musical Currents from the Left Coast*, will be published by Cambridge Scholars Press this summer.

The West Coast Conference invites all who are interested in music theory and analysis to join us. Membership fees are \$10 (individual) and \$5 (student/retired), and should be sent to Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. If you have questions or comments regarding the WCCMTA, please contact Jack Boss, President, at jfboss@uoregon.edu or 541.346.5654.

NEWS FROM GRADUATE STUDENT ORGANIZATIONS

The **Music Theory Society at Florida State University** enjoyed a very exciting spring semester. Highlights include visits from renowned guests Judith Lochhead (Stony Brook University), Michael Klein (Temple University), and Housewright Scholar Robert D. Morris (Eastman School of Music).

The student-run organization is now in the early stages of planning its 26th annual forum, which will be held Saturday, January 17, 2009. The keynote speaker for the event will be Professor Kofi Agawu (Princeton University). For more information about the Music Theory Society at FSU or the upcoming Music Theory Forum, please visit mtsfu.org.

The highlight of the year for the **Graduate Theory Association of the Indiana University Jacobs School of Music** was their Fifteenth Biennial Symposium of Research in Music Theory. The focus of this year's symposium was "Rhythm, Meter, and Temporality." Invited papers were presented by Indiana University's own Frank Samarotto, Gretchen Horlacher, and Julian Hook, all of whom participated in a panel discussion moderated by Roman Ivanovitch. The conference was bookended by two keynote presentations. Harold Krebs (University of Victoria) discussed "Fancy Footwork: Distortions of Poetic Rhythm in the Late Songs of Robert Schumann" and Justin London (Carleton College) presented on "Cognitive and Aesthetic Aspects of Metrical Ambiguity."

The year was capped off with a GTA recital featuring performances of the vocal music of Gioseffo Zarlino and Carlo Gesualdo. The GTA will host a special symposium on the interaction of performance and analysis on February 20–21, 2009. The call for papers is on their Web site at theory.music.indiana.edu/gta. The conference chair, Mitch Ohriner, can be contacted by e-mail at mohriner@gmail.com.

The **Music Graduate Students Society of McGill University** held its symposium March 7–9, 2008. The event was a great success, with presentations by graduate students from across North America and from overseas. Prof. Linda Hutcheon and Dr. Michael Hutcheon jointly gave the keynote presentation titled "Benjamin Britten: Last Works, Late Style." The next symposium will be held March 13–15, 2009. Watch their Web site, www.music.mcgill.ca/mgss/symposium, and smt-announce for the call for submissions.

The **Michigan Interdisciplinary Music Society**, an organization of graduate students in Music Theory, Musicology, and Ethnomusicology, is pleased to announce its third annual "Conversations" graduate conference, to be held in February 2009 at the University of Michigan in Ann Arbor. Paper submissions in music theory, musicology, ethnomusicology, and related disciplines are welcome; interdisciplinary work is especially encouraged. For more information, including submission guidelines, please visit www.umich.edu/~mmts or send an e-mail to conversations2009@umich.edu.

This February, the University of Michigan Music Theory Department welcomed Brian Alegant of Oberlin College Conservatory, the third recipient of the Distinguished Residency in Music Theory. Professor Alegant presented his analysis of Luigi Dallapiccola's *Paurole di San Paolo*, and met individually with several of the department's graduate students to offer advice on mutually interesting research projects. The Michigan Distinguished Residency in Music Theory is awarded annually by the department's graduate students.

The 18th Annual **Pacific Northwest Music Graduate Students** Conference took place January 11–12, 2008 at the University of Washington. Keynote speaker Cristle Collins Judd (Bowdoin College) spoke on "Music in Dialogue: Conversational, Didactic, and Literary Discourse about Music in the Renaissance." The next conference is scheduled for September 27–28, 2008 at the University of British Columbia, Vancouver, BC. For further details, consult theory.music.ubc.ca/~theorist/index.htm.

The **University of Western Ontario Music Graduate Student Symposium** was held on May 2–4, 2008. Dr. Sherry Lee (University of Toronto) was the keynote speaker. Abstracts can be found at www.music.uwo.ca/pdf_documents/UWOSymposium2008.pdf.

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."

REGIONAL AND AFFILIATE SOCIETIES, continued

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

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
DATES PUBLISHED AS OF JULY 1, 2008

SMT Deadlines

International and Minority Travel Grants for Attendance at SMT Annual Meeting	September 12
SMT-25 Support Grants for Special Conferences and Workshops	September 15
SMT Publication Subvention Grants (fall round).....	September 15
Call for Papers, 2009	January 15

Deadlines for Applications and Proposals

Haydn 2009 (Cambridge, Massachusetts).....	September 30
Celebrating Haydn: His Times and Legacy (York University, Toronto).....	October 1
Music Theory Society of New York State.....	October 1
American Handel Festival 2009 (Centre College, Danville, Kentucky).....	October 15
Mannes Institute for Advanced Studies in Music Theory	March 1

Conferences, Institutes, Meetings, and Symposia

Society for Music Analysis, Cardiff (CarMAC 2008).....	September 4–7
Ninth International Conference on Music Information Retrieval (ISMIR), Philadelphia.....	September 14–18
Bartók String Quartets: Tradition and Legacy (University of Victoria)	September 19–21
Fifty-First National Conference of the College Music Society, Atlanta	September 25–28
Eighth Congress of the Gesellschaft für Musiktheorie: Music Theory and Interdisciplinarity, Graz.....	October 9–12
“Formulate with Greatest Care”: Adorno and Performance, Manchester (UK)	October 13–14
Crosscurrents: American and European Music in Interaction, 1900–2000 (Harvard)	October 30–November 1
SMT Annual Meeting, Nashville (with AMS)	November 6–9
Tribute to Elliott Carter: An International Conference, Paris.....	December 11–12

Regional and Affiliate Society Meetings

Pacific Northwest Music Graduate Students	September 27–28
Oklahoma Theory Round Table.....	October
Florida State University Music Theory Forum.....	January 17
Michigan Interdisciplinary Music Society	February
South Central Society for Music Theory	February 6–7
Texas Society for Music Theory.....	February 6–7
Indiana University Graduate Theory Association (Special Symposium).....	February 20–21
Music Theory Southeast	February 27–28
West Coast Conference of Music Theory and Analysis.....	March 6–8
Columbia Music Scholarship Conference.....	March 7
McGill University Music Graduate Students Society	March 13–15
Music Theory Society of the Mid-Atlantic	April 3–4
Music Theory Society of New York State.....	April 4–5
New England Conference of Music Theorists.....	April 24–25
Music Theory Midwest.....	May
Midwest Graduate Music Consortium	TBA
Rocky Mountain Society for Music Theory.....	TBA
University of Western Ontario Graduate Student Symposium in Music.....	TBA

