

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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FROM THE PRESIDENT



I am writing this column at the end of the year, a time when we think of charitable giving to worthy causes that deserve our support. So the question comes to mind: are we a worthy cause? Should you give to SMT, rather than to your local food shelf, or to breast cancer research, or to international relief agencies? I found myself having a hard time coming up with a rationale that would justify charitable support for SMT.

SMT is a society that supports the professional development of its members. While we do contribute to the general knowledge of the world at large (blah, blah, blah), let us admit that what we do is largely a self-indulgent activity: we pursue our research mostly to satisfy our own musical and intellectual curiosities. We do not, generally, provide the underpinnings for critical assessment of music or performances; as Scott Burnham aptly remarked, “He plays like a theorist” is never a compliment. Likewise, while we may demonstrate that great works of musical art have various structural features and properties, it does not follow that having such properties is the source of their artistic greatness.

Indeed, we fail on a number of utilitarian criteria. There is no evidence that knowledge of music theory makes musicians play any better, or composers compose better music, any more than knowing phonology and linguistics makes one a better poet or actor. Moreover, a great many contemporary composers and musicians who are successful in a wide range of musical styles eschew traditional music education altogether (which includes, or rather, excludes us). The music that many of us care so passionately about—Western Classical Music—is known to and valued by a very small percentage of the general populace. Even when we talk about music that is held in broader esteem, whether rock songs or jazz standards, we do so in a way that is unintelligible to most of their devotees. Small wonder that there is little general interest in what we do.

So who does care about hypermeter in Brahms, or voice leading in Bach, or the medial caesura in Mozart? We do. We do because we have never lost the sense of enchantment that encounters with great music bring. But it is more than that. For us, it is not enough to experience those magical passages ourselves; we want to share our enchantment and sense

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SMT MONTRÉAL 2009

The Society will hold its next Annual Meeting from October 29 to November 1, 2009, at the Hyatt Regency in Montréal, Québec, Canada. Peter Schubert is chair of the Program Committee and Christoph Neidhöfer (christoph.neidhofer@mcgill.ca) is chair of local arrangements.

Centrally located in culturally vibrant downtown Montréal, the Hyatt Regency faces the Museum of Contemporary Arts and the Performance Arts Centre, home of the Montréal Symphony Orchestra. The hotel is within walking distance to Chinatown, the Latin Quarter, and historic Old Montréal, and is connected to the city’s extensive underground walkway system. Montréal also hosts CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology) and BRAMS (International Laboratory for Brain, Music, and Sound Research).

During the summer, the August Newsletter and SMT home page will provide specific information about the program and hotel accommodations. Members of the society are reminded that they now need a passport to enter Canada.

SMT GRADUATE STUDENT WORKSHOP PROGRAM

The Graduate Student Workshop Program (GSWP) conducts educational workshops at the SMT Annual Meeting for graduate students in music theory and musicology. These are interactive working sessions led by outstanding scholars emphasizing instruction, participation, and collaborative learning. The GSWP is a pedagogical dimension of the Society, a vehicle for increasing student membership, and a means of introducing emerging scholars to their colleagues and the profession as a whole.

Now in its fourth year of operation, the GSWP will present two three-hour workshops at the 2009 SMT National Meeting in Montréal on Friday morning, October 30, 2009. Professor Brian Alegant of Oberlin College will lead a Workshop on Music Theory Pedagogy and Professor Poundie Burstein of the City University of New York will lead a Workshop on Schenkerian Analysis. Fifteen graduate students will participate in each workshop, selected by a random draw from two separate applicant pools. Admission is open to all graduate students in good standing. Extensive preparation and a commitment to full participation are required. Reading and repertoire assignments are distributed during the summer and early fall. Participants attend

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Society for Music Theory 2009 Executive Board

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The Graduate Center, CUNY
Yayoi Uno Everett, 2009
Emory University
Brian Alegant, 2010
Oberlin Conservatory of Music
Dora Hanninen, 2010
University of Maryland
Michael Klein, 2011
Temple University
Ramon Satyendra, 2011
University of Michigan

of wonder with others, our musical friends and colleagues—and try to understand, and articulate, a small fraction of what makes for such musical wonders.

It seems to me that two things follow from these scattershot observations. First, it is the members of SMT who will need to bear the responsibility for the health and sustenance of the society and the discipline. Or, as the rabbis said, “Im ayn ani li, mi li?” (If I am not for myself, who will be for me?) There may be some financial challenges ahead for SMT—like everyone else in these difficult economic times—to insure that we can support our musical and intellectual curiosity, both now and in the future. Second, I think we really *do* have much to offer, given our enthusiasm and enchantment with music and its workings. But I think, mostly, that we have been sharing it with the wrong people. There are “vast unexplored markets” for music theory, or more precisely, music theory teachers. They are (a) undergraduates who are not music majors, and (b) the general public. More on these two things in my next/last column for the August Newsletter. Meanwhile, if you haven’t already, don’t forget to give to your local food shelf.

ACTIONS OF THE EXECUTIVE BOARD

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



1. to approve the minutes of the 2007 Executive Board meeting in Baltimore.
2. to accept the Treasurer’s Report for fiscal year 2007.
3. to add a new line item to the budget of \$3000 to defray the annual meeting travel and accommodation expenses of the officers of the Society.
4. to approve the subventions recommended by the Publications Subvention Committee.
5. to approve the conference subvention recommended by the Publications Subvention Committee.
6. to shift as quickly as feasible to an electronic-only newsletter.
7. to accept the recommendations of the Awards Committee for our annual publication awards.
8. to adopt the projected 2009 Budget.

—Mary I. Arlin, Secretary

SMT NOMINATIONS

The 2009 Nominations Committee consists of Nancy Yunhwa Rao, chair; Joe Dubiel, Rebecca Jemian, Joel Lester, and Eric McKee. For our upcoming general election, the Committee seeks nominations for the positions of Vice President 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, Nancy Yunhwa Rao (ryh@rci.rutgers.edu). The deadline is March 1, 2009.

FROM THE VICE PRESIDENT



In addition to participation on the Executive Board, the SMT Vice President’s responsibilities include chairing the Publication Subvention Committee and serving as a liaison with music theory Special Interest Groups and regional, student, and international societies.

Special Interest Groups (SIGs) and regional societies continue to be active, as is evident from the large number of SIG activities on the Fall 2008 conference program and from the calls for papers from regional conferences. I was able to drop in briefly on all but one of the SMT SIG meetings at the conference, and was impressed with the high level of participation at the SIG meetings during the lunchtime or late afternoon meeting times, even with competing activities: during one of the meeting slots, there were over 100 SMT members participating in one or another of the three SIGs meeting simultaneously; most members of the Society attending the conference chose to participate in at least one of these groups. The VP-hosted breakfast meetings for SIG leaders on Saturday and regional, student, and international society representatives on Sunday morning were not as well attended Fall 2008 as some years, perhaps because I did not send an e-mail reminder. SMT sponsors these breakfasts each year at the Annual Meeting to allow representatives of the SIGs and regional, student, and international societies to be able to share updated information about their current activities with

each other. If you are involved in a leadership position for one of these groups, please make sure that the president, chair, or designee is representing your group at the relevant annual breakfast meeting.

The Publication Subvention Committee received four strong proposals for the fall round of competition, and, after review, recommended publication subventions of \$750 each toward the costs of including musical examples for two substantial book projects authored by SMT members; these were approved by the Executive Board. Congratulations to Gretchen Horlacher (Indiana University), who has been awarded a subvention for *Building Blocks: Repetition and Continuity in Stravinsky's Music*, to be published by Oxford University Press, and Joseph Straus (Queens College and The Graduate Center, City University of New York), who has been awarded a subvention for *Twelve-Tone Music in America*, to be published by Cambridge University Press. The publication subvention proposals may be sent to Vicki Long at any time and are reviewed in two cycles. The deadlines for 2009 will be March 15 and September 15; for 2010 we plan to move these deadlines earlier—to February 1 and August 1 to allow more time for the committee to review the proposals. Please see the SMT Web site for application information and guidelines.

The Publication Subvention Committee also received one request for conference funding from the SMT-25 fund, submitted by Michael Spitzer (Durham University, UK) for the International Conference on Music and Emotion, organized by the Society for Music Analysis, to be held August 31 to September 3, 2009 at St. Chad's College & The Music School, Durham University. This conference will feature a large number of invited speakers, and is designed to promote a dialogue between music theorists, psychologists, philosophers, and scientists. Through this subvention, the Society for Music Theory joins other professional societies and European universities in financially sponsoring this conference, which has SMT members as featured speakers and should be of interest to many members of the Society.

—Jane Piper Clendinning

PUBLICATIONS COMMITTEE

The publications of the Society are doing well, with a number of important transitions having taken place in 2008. After an extensive search process, the Executive Board appointed Matthew Shaftel as editor of *MTO*, succeeding Tim Koozin. The passing of this baton was done expertly, and Matt has both maintained the energy Tim and his predecessors had devoted to the journal and brought fresh ideas for its future. Jeff Perry finished his term as *MTO* reviews editor, and Gretchen Foley was appointed to succeed him.

At *Music Theory Spectrum*, much happened behind the scenes. A new five-year contract with UC Press should increase the subscription base for the journal, especially overseas, and also will return more revenue to the Society. After production troubles in previous issues, a new typesetter was hired, with results that were both expert and smoothly executed. Finally, Henry Klumpenhouwer completed his term as editor, and Severine Neff has agreed to become his successor, becoming the first female editor of the journal.

At the Nashville meeting, it was decided that the Newsletter should become electronic-only over the course of 2009, with its content gradually being absorbed into a new Society Web site. Handling the transition into the new structure is an ad hoc task force chaired by Dave Headlam from the Networking Committee. By this time next year, we hope to have completed this major overhaul of our Web presence.

Recognizing that the landscape for publications has been changing rapidly in this digital age, the Publications Committee itself is changing its membership structure to enable sharper and more timely policy-making decisions. The new structure consists of a Chair, the editors of *Spectrum*, *MTO*, and the Newsletter, the Chair of the Networking Committee, and a liaison from the Executive Board.

—Dan Harrison

COMMITTEE ON DIVERSITY

Last year in Nashville we had a wonderful session Thursday night (in conjunction with the SMT Pedagogy Interest Group, the SMT Disabilities in Music Interest Group, and the AMS Pedagogy Study Group) entitled "Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access." We focused on two aspects of diversity: ethnic variety in the classroom (with respect to students and repertoire) and teaching students with disabilities. By all accounts the session was a success. Diversity Committee (DC) member

Society for Music Theory 2009 Committees

Publications Committee

Dan Harrison, chair
Dave Headlam
Joseph Kraus
Severine Neff
Ramon Satyendra
Matthew Shaftel

2009 Program Committee

Peter Schubert, chair
Matthew Bribitzer-Stull
Hali Fieldman
Elizabeth H. Margulis
David Neumeier
Steve Rings
Justin London, ex officio

2009 Nominating Committee

Nancy Rao, chair
Joe Dubiel
Rebecca Jemian
Joel Lester
Eric McKee

Publication Awards Committee

David Gagné, chair
Karl Braunschweig
David Carson Berry
David Clampitt
Henry Martin
Lee Rothfarb
Deborah Stein

Committee on the Status of Women

Brenda Ravenscroft, chair
Robin Attas
Jennifer Bain
Gabe Fankhauser
Áine Heneghan
Harald Krebs
Janet Schmalfeldt
Deborah Stein

Committee on Diversity

Philip Ewell, chair
Tomoko Deguchi
Sumanth Gopinath
Roger Grant
Marianne Kielian-Gilbert
Irna Priore
Deborah Rohr
Alex Sanchez-Behar

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Society for Music Theory 2009 Committees, continued

Professional Dev. Comm.

Maureen Carr, chair
Sean Atkinson
Deborah Burton
Robert Cook
Anne Marie de Zeeuw
Patrick McCreless
Matthew McDonald
Jan Miyake
Jennifer Sadoff Auerbach
Matt Steinbron

IT/Networking Committee

Dave Headlam, chair
Per Broman
Gavin Chuck
Stefan Honisch (Disability)
Tuuka Ilomaki
Bob Kosovsky (List)
Stephanie Lind
Scott Spiegelberg (Web)
Brent Yorgason (MTO)

Publication Subventions Comm.

Jane Piper Clendinning, chair
Yayoi Uno Everett
Dan Harrison
Graham Hunt
Shaugn O'Donnell

Editors

Henry Klumpenhower, Editor
Music Theory Spectrum
Janna Saslaw, Reviews Editor
Music Theory Spectrum
Matthew Shaftel, Editor
Music Theory Online
Gretchen Foley, Reviews Editor
Music Theory Online
Joseph Kraus, Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

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Elizabeth Eva Leach
Judy Lochhead
Jocelyn Neal
Michiel Schuijjer
Michael Spitzer
Dmitri Tymoczko

Marianne Kielian-Gilbert chaired the session, which featured 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.

One of the most visible functions of the DC over the years has been to administer two travel-grant programs designed to help defray the cost of attending the SMT Annual Meeting: ethnic-minority grants and grants for scholars residing outside of North America. This year we awarded six such grants, two international and four ethnic-minority: Emmanuel Amiot (France), Noriko Manabe (Japan), Anna Gawboy, Ayriole Frost, Chia-yi Wu, and Joon Park.

We were happy to inaugurate our Local Outreach Initiative this year. Based on a similar effort at AMS, the SMT Executive Board passed a resolution supporting local minority students at future conference locales. Such students are granted free conference registration and a one-year gratis membership in the society. Also, a small annual budget was established to help defray other costs associated with bringing these students to our meetings. We on the DC wish to thank the SMT Executive Board for this resolution. At this year's meeting, we had extensive interaction with Fisk University, a historically black institution located in Nashville. Spearheaded by DC member Horace Maxile, this initiative brought six Fisk students to our conference to attend sessions and speak with other SMT members, both informally and at a luncheon. Further, Horace went to Fisk to interact with other students and Fisk faculty, and did some teaching there as well.

Finally, we on the committee would like to thank Horace Maxile and Jeannie Guerrero, who rotated off the DC this year, and we welcome Alex Sanchez-Behar and Deborah Rohr, our newest members. If anyone wishes to become more involved with issues of diversity in our society, please don't hesitate to contact Philip Ewell at paewell@noctrl.edu or 630.637.5662 (w). We welcome all inquiries.

—Philip Ewell

COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the recent meeting of the Society for Music Theory in Nashville, the Committee on Professional Development sponsored a Special Joint Session (AMS-SMT), "Publishing in Music Theory and Musicology." At this session, Henry Klumpenhower spoke on how to publish in *Music Theory Spectrum*, Laura Macy on keeping *Grove Music Online* up to date, Maribeth Payne on textbook publishing, Suzanne Ryan on submitting a book proposal, and Kate van Orden on how to publish in the *Journal of the American Musicological Society*. The session moderator was Maureen Carr, chair of the PDC.

For the Conference Guides Program, thirty-one members were matched with fifteen guides. At the CV review and cover letter session, fifteen members met one-on-one with reviewers: Jack Boss (University of Oregon), Timothy Jackson (University of North Texas), Judith Lochhead (State University of New York–Stony Brook), Matthew McDonald (North-eastern University), Severine Neff (University of North Carolina–Chapel Hill), and Anne Marie de Zeeuw (University of Louisville).

Over one hundred students attended the Graduate Student Breakfast. Evan Jones distributed index cards for information gathering and to facilitate the drawing for the "almost complete run" of *Music Theory Spectrum*. Patrick McCreless drew the winning name (Joon Park, Eastman School of Music). The index cards will assist the student members of the Committee in registering students on the Grad Listserv (and the inauguration of Facebook). Jennifer Sadoff Auerbach spoke on behalf of the student members of the CPD to explain the benefits of participating on the listserv. Robin Attas, student member of the CSW, explained the special mentoring program for female members who wish to submit proposals for regional and/or national meetings. Student representatives announced upcoming events sponsored by regional societies and universities. Justin London made a brief appearance with gracious words of welcome. The level of enthusiasm generated by these students was remarkable. In the future, we will designate this as a Student Breakfast rather than as a Graduate Student Breakfast to be all-inclusive.

After a lively discussion at the CPD Business meeting, it was decided to try Facebook—thanks to the efforts of our student representatives: Sean Atkinson, Matthew Steinbron, and Jennifer Sadoff Auerbach. Students can subscribe by clicking on lists.societymusictheory.org/listinfo.cgi/cpd-gradlist-societymusictheory.org; they will then be invited to join Facebook.

The CPD decided unanimously to delay the topic “Tenure and Post-Tenure Reviews” until 2010 (as a joint session with AMS) and to collaborate with the SMT Theory Pedagogy Special Interest Group in 2009 with a focus on “The Teaching Component of the Job Interview.” A subcommittee consisting of Anne Marie de Zeeuw, Gary Karpinski (newly elected Chair of the Music Theory Pedagogy Interest Group), Elizabeth Smith (who brought a proposal to the meeting of the PDC on behalf of Theory Pedagogy) and Maureen Carr will develop a proposal. The session will be designed to help graduate students prepare for job interviews by giving them an opportunity to showcase their philosophy of teaching through a twenty-minute demonstration of teaching. The CPD will request that applicants submit a statement of teaching philosophy. The subcommittee will then invite approximately five students to teach one of five pre-determined topics for twenty minutes each. A panel of five master teachers representing different types of institutions will serve as respondents in order to provide feedback for ten minutes on methodology and on the way in which the teaching demonstration reflects their teaching philosophy.

Year-round, 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 refer to the CPD Web page (www.societymusictheory.org/administration/committees/pdc) for more details. Matthew McDonald continues to maintain this page.

Appreciation is well deserved by those rotating off the committee: Evan Jones, Gary Karpinski, and Severine Neff. Justin London appointed Patrick McCreless and Jan Miyake to the Committee. Patrick McCreless will serve as chair-elect of the CPD. Jan Miyake will serve as the liaison between the CPD and the CSW, Áine Heneghan as the liaison between the CSW and the CPD.

—Maureen A. Carr

COMMITTEE ON THE STATUS OF WOMEN

At the SMT Annual Meeting in Nashville last year, the Committee on the Status of Women tackled an issue of concern to many in the music theory community in a session titled “Addressing the Gender Imbalance in Music Theory.” The session opened with a statistical survey of female participation in the SMT that confirmed the gender imbalance; it was followed by a report on the number and nature of publications by women in music theory journals. Drawing on the results of a focus-group study and a public survey, the session explored possible causes for the gender imbalance and reasons why some women leave the field of music theory. Presentations were followed by a lengthy discussion period in which small groups debated these issues and discussed possible strategies for overcoming the barriers that women face. A set of recommendations arising from our session has been submitted to the SMT Executive Board, and a summary is posted on the CSW Web site. All SMT members interested in continuing this important discussion are invited to do so via the CSW-Affiliates e-mail list. Instructions for subscribing are available on the CSW Web site.

For the 2009 SMT Annual Meeting in Montréal, we are planning a session that honors a senior female music theorist by focusing on her research. Janet Schmalfeldt’s influential work in the field of tonal form will be explored in a session that includes presentations by invited scholars as well as papers selected through a call. Janet will play a central role, through responses to the papers, with performance demonstrations, and with new materials from her forthcoming book on formal processes in early nineteenth-century music.

One of the ways in which the CSW fulfills its mission of “promoting gender equity within the discipline of music theory” is to remind members of the profession about professional conduct at interviews by sending a document on interview procedures, including “illegal interview questions,” to US institutions conducting theory searches. This year we developed a parallel document based on Canadian laws so that we are now able to include Canadian institutions in this service.

The CSW thanks outgoing members Sarah Reichardt and Dan Sonenberg, both of whom have made invaluable contributions to the CSW during their terms. We will miss them. We are happy to offer a warm welcome to our new members, Jennifer Bain and Gabe Fankhauser; Gabe will take over the role of technical liaison from Dan. Áine Heneghan now serves as the liaison with both the Diversity Committee and the Committee for Professional Development.

—Brenda Ravenscroft

Society for Music Theory 2009 Committees, continued

Music Theory Online

Editorial Board

Nicole Biamonte
Matthew Butterfield
Guy Capuzzo
Nora Engebretsen
Joel Galand
Kevin Korsyn
Peter Martens
Scott Murphy
Shaugh O’Donnell

Local Arrangements

Montréal (2009)
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Disability (Ad hoc)

Poundie Burstein
Jeff Gillespie
Allen Gimbel
Ciro Scotto

Graduate Student Workshop Program (Ad hoc)

Wayne Alpern (Admin. Director)
John Roeder
Peter Schubert
Justin London, ex officio

Sustainability (Ad hoc)

Dora Hanninen
Patrick McCreless
Yonatan Malin
Bruce Quaglia
Anton Vishio

Future SMT Meetings

- 2009 October 29–November 1
Montréal, Québec
(solo meeting)
- 2010 November 4–7
Indianapolis, Indiana
(joint meeting with AMS)

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2008 PUBLICATION AWARDS

The winners of the 2008 SMT Publication Awards were announced at the Society's annual business meeting in Nashville in November 2008. The award-winning publications were selected from a broad range of work published during the last three years.



James Hepokoski

The **Wallace Berry Award**, recognizing a distinguished book in music theory, was presented to James Hepokoski and Warren Darcy for the book *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, published by Oxford University Press in 2006. This long-awaited book offers a new approach to understanding Classical-era movements in sonata form and the larger works to which they belong. By viewing individual movements as being in dialogue with a

background of normative and optional procedures, the authors convincingly re-define sonata form as a heuristic construct and a dynamic process. With its elaborate network of powerful and nuanced approaches to the repertory in question, this rigorously researched volume calls attention to the significance of events hitherto insufficiently appreciated, offers illuminating ways of explaining problematic situations, and inspires new discoveries about familiar works. It is a measure of the book's immediate and far-reaching impact that large parts of the authors' flexible and comprehensive system of terminology and nomenclature have already entered the vocabulary of scholars worldwide. This is the second time that Warren Darcy has received the Wallace Berry Award; the first instance was in 1995 for his book *Wagner's Das Rheingold* (Oxford University Press, 1993).



Warren Darcy

The **Outstanding Publication Award** was presented to L. Poundie Burstein for his article "The Off-Tonic Return in Beethoven's Piano Concerto No. 4 in G Major, Op. 58, and Other Works," published in *Music Analysis* in 2005. This highly engaging article identifies and explores a significant technique of the Classical style: the off-tonic return. With originality and comprehensiveness, the author elucidates the problems and opportunities that accompany the return of a main theme with a non-tonic opening, and persuasively distinguishes several categories of important strategies by which composers approach such returns. Illuminating analyses of works by Haydn, Mozart, and especially Beethoven illustrate these strategies and reveal their profound harmonic, motivic, and narrative implications. The author also points to the influence of these off-tonic returns on the music of Schumann, Chopin, and Brahms.



L. Poundie Burstein

The **Emerging Scholar Award**, given for a book or article by an author in an early stage of his or her career, recognized Su Yin Mak for her article "Schubert's Sonata Forms and the Poetics of the Lyric," published in the *Journal of Musicology* in 2006. Taking remarks from Tovey, Salzer, Adorno, and Dahlhaus as points of departure, the article probes into the notion of the lyric, explains

its role in 18th- and early 19th-century aesthetics, and documents its close relationship to music in general and to Schubert's instrumental works in sonata form in particular. Adapting the idea of paratactic discourse, borrowed from rhetoric, the author revises our conception of Schubert's sonata form from the conventional hypotactic, teleological design characteristic of Beethoven and others, to one having a lyric-epic, non-teleological basis. Schubert's compositional strategies emerge as musical illustrations of intellectual currents of the day, his leisurely unfolding sonata forms as musical analogs of lyric poetry in an age of dramatic prose.



Su Yin Mak

A **Citation of Special Merit** was awarded for the book *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History*, edited by Katelijne Schiltz and Bonnie J. Blackburn, published by Peeters in 2007. Imitative technique has been a fundamental resource of compositional structure for many centuries. This exceptional collection, beautifully designed and printed, brings together twenty-two specialized essays that individually and collectively explore a variety of canonic types, mobilizing historical and documentary musicology and musical analysis at their best. A remarkable depth of understanding, galvanized by theory, is achieved in penetrating discussions of individual works.



Bonnie J. Blackburn

Katelijne Schiltz

Of particular value is the appraisal of the methodology of composers four centuries and more removed from our own.

Members of the 2008 Publication Awards Committee were Julian Hook (chair), Mary Arlin, David Carson Berry, Mark DeVoto, David Gagné, and Lee Rothfarb.

—Julian Hook

2008 PROGRAM COMMITTEE

The 2008 Program Committee included Justin London (ex officio, Carleton College), James Buhler (University of Texas–Austin), Gretchen Foley (University of Nebraska–Lincoln), Catherine Losada (University of Cincinnati), Ian Quinn (Yale University), Peter Schubert (McGill University), and Gretchen Horlacher (chair, Indiana University).

At our meeting in Nashville on March 13–16, 2008, we considered 192 regular submissions and three special sessions (consisting of thirteen individual submissions) for a total of 205 proposals. We accepted 72 of the 205 proposals for presentation on the daytime program (35%), including four to be presented as poster sessions. Two of the special sessions were accepted as a whole; we rejected one special session, but accepted two of its papers in the daytime program. We also read and scheduled the three sessions from the standing committees with guaranteed slots (the Com-

mittees on the Status of Women, on Diversity, and on Professional Development). In addition, we met with AMS to create six joint sessions, three of which were scheduled in the daytime program and three of which took place in the evening program. Finally, we organized the SMT Plenary Session, entitled "Popular Music and the Canon," with Lori Burns (University of Ottawa) as moderator, Walt Everett (University of Michigan) as lead speaker, and David Brackett (McGill University) and Tim Riley (NPR critic) as respondents.

I am grateful to SMT for giving me the opportunity to participate in this process, and thank the committee for their hard work, wonderful contributions, and good humor. The entire committee would like to extend their hearty thanks to Vicky Long and Bob Judd, whose organizational genius and gentle temperaments kept us on track.

Proposers by Gender (including regular submissions and special sessions but not the guaranteed sessions)

	Male	Female	Total
Submitted	142 (69%)	63 (31%)	205
Accepted	55 (76%)	17 (24%)	72

—Gretchen Horlacher

NETWORKING COMMITTEE

By the time this note is distributed, the new online member-only portion of the SMT Web site will be operational, making it much easier for members to keep both their information and their membership in the Society up to date. In the course of the meeting of the Networking Committee in Nashville last November, the decision was made to explore hosting SMT's online resources on a commercial server. Although this would be a significant change in the operation and administration of our online resources (since we have always owned and maintained our own server), it was thought that this might provide the Society with a more cost-efficient and reliable base for our networking operations. By the time the next newsletter is released, Dave Headlam (incoming chair of the Networking Committee) should have more news on the results of this exploration, as well as further improvements to the Web site.

My thanks to Bret Aarden and Bill Renwick for their service on the committee as they end their terms, and for the service of continuing members of the committee, Gavin Chuck, Per Broman, and (ex officio) Brent Yorgason. Special thanks go to Leigh VanHandel for all of her work keeping the Web site up to date and our internal listservs operational, to Bob Kosovsky for all his work with SMT-Talk and SMT-Announce, and to all of the technical help I have received from Richard Plotkin and John Lato.

—Lawrence Zbikowski

Graduate Workshop, from page 1

a GSWP reception hosted by the President of the Society the night before, the Graduate Student Breakfast sponsored by the Professional Development Committee that morning, and an informal follow-up lunch with the GSWP Director.

Faculty members are strongly encouraged to urge and help their students take advantage of this extraordinary opportunity. In all, 75 students from 32 institutions have already participated, from a total of 160 applicants from 47 institutions. Consult the GSWP Web page under the SMT Web site at www.societymusictheory.org for program details and application requirements. GSWP is subsidized by the supporters of The Mannes Institute for the purpose of fostering innovative scholarship in the field of music. Please direct all inquiries to Wayne Alpern, GSWP Director, SMTworkshops@aol.com.

—Wayne Alpern

SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenditures, Account Balances Calendar Year 2007

Revenues:

University of California Press	\$55,294.45
Annual Meeting Proceeds and Donations*	17,985.33
Interest Earnings	3,108.26
Miscellaneous (voided checks, service fee reversals, etc.)	<u>878.00</u>
Total Income from all sources	\$77,266.04

Expenditures:

Executive Director (salary and benefits)	\$26,537.24
Executive Director (travel, other reimbursable expenses)	888.78
Secretary (ballots, postage, other reimbursable expenses)	1,329.38
Treasurer (tax prep, filing fees, etc.)	3,045.03
Liability Insurance	422.00
Web Site Upgrade and Maintenance	647.00
Newsletter (two issues and a back bill)	5,570.48
Music Theory Online (editorial assistant)	4,179.00
Publication Subventions	3,000.00
Contributions and Dues (RILM, ACLS, NHA)	3,122.00
2006 Annual Meeting Expenses	10,712.10
2007 Annual Meeting Expenses	<u>5,245.51</u>
Total Expenditures	\$64,698.52

Bank Balances:

Operating Funds on hand (checking and savings accounts)	\$102,495.95
SMT-25 Funds on hand	<u>11,895.08</u>
2007 Total Funds on hand (bank balances on 12/31/07)	\$114,391.03

*Includes some proceeds from 2004 and 2005 annual meetings.

Full accounting report available on request from
[David Smyth](#), SMT Treasurer.

SMT ONLINE ADDRESSES

- SMT home page: www.societymusictheory.org
 - MTO home page: 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: spiegelberg@depauw.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

At the Nashville meeting, the **Music Cognition Interest Group** hosted a well-attended discussion on the current place of music cognition and its attendant research methods within the discipline of music theory. The discussion extended to questions of how the increased visibility and acceptance of music cognition in the theory world might influence graduate course offerings and degree programs ostensibly in music theory. SMT-MCG thanks Richard Ashley and Robert Gjerdingen (Northwestern University) who, having dealt with many of these issues firsthand, served as discussants.

A blog-based pre-proposal editing process for 2009 paper proposals was also introduced during the meeting. This blog (currently at rest) resides at mcg.pmartens.net.

We are in the process of moving our Web site and mailing list to the SMT server; for the time being, however, the Web address remains smtmcg.acs.unt.edu, where one can subscribe to the e-mail list. Stay tuned for announcements pertaining to planned Montréal events, which we hope will include (1) tours of local music cognition labs (CIRMMT at McGill and BRAMS at U. Montréal), (2) a panel session on the SMT program, and (3) a one-day symposium on empirical methodology in music research, to be held on the Monday immediately following the conference. Questions or comments concerning the MCG can be directed to Peter Martens (peter.martens@ttu.edu).

At the AMS/SMT Annual Meeting in Nashville, the **Interest Group on Disability and Music** sponsored a panel discussion on "Scholars with Disabilities." Ten of our colleagues spoke movingly about the ways in which disability has affected their lives, careers, teaching, and scholarship. We hope to publish these papers, along with several other disability-related papers from the Nashville conference, in an appropriate journal. Looking ahead to the solo conferences in 2009, we are planning a session on Disability and Performance for AMS in Philadelphia and a session on Accommodating Learning Differences in the Music Theory Classroom for SMT in Montréal.

We continue to work to make our conferences and all of our public activities (including our print and online publications) fully accessible. Our detailed list of recommendations and guidelines is under consideration by the SMT Executive Board and the AMS Board of Directors. These guidelines, and a great deal of additional information, are available on our Web site: web.gc.cuny.edu/disabilityinmusic/index.html. One of our principal projects for the coming year is to make our site an indispensable resource for teachers who have students with disabilities in a class.

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 **Music Informatics Group** is intended for music theorists who are involved in a wide range of research involving music information technologies. The group's Web site includes a more detailed list of the group's activities, links to online resources (including software, professional organizations, and conferences), and information on how to join the group's mailing list, theory.music.indiana.edu/smtmig.

The **Jazz Interest Group** held its fourteenth annual business meeting on Friday, November 7, at the Renaissance Nashville Hotel. Henry Martin, the group's chair, began with a report on the interest group's Award for Jazz Scholarship. This year no award was presented. The group thanks committee members Janna Saslaw, Keith Salley, and Bob Wason (chair) for their service. The 2009 Award Committee consists of Ben Bierman, Janna Saslaw (chair), and Keith Salley. Henry also reminded members of the SMT jam session, scheduled for Friday evening, which was set up by Patricia Julien. After many years organizing the SMT jam, she has decided to step down. We thank Patricia for her generous service in dealing with this hugely successful Jazz Interest Group event! We are seeking a volunteer to take over this project.

The group would like to thank James McGowan, who set up the interest group's Web site and continues as its administrator (www.societymusictheory.org/resources/interest/jazz). SMT members with ideas for expanding the Web site via additional links should write their suggestions to the group's listserv.

Discussion then turned to the status of other projects. Of particular significance was the successful completion of the Mannes Institute for Advanced Studies in Music Theory 2008: *Jazz Meets Pop*, which took place in June at the Eastman School of Music. Among other things, the 2008 Institute celebrated the widespread acceptance of the scholarly study of vernacular Western music, which the Jazz Interest Group has advocated since its founding. Soon after conclusion of the Institute, the group was pleased to note publication of *Journal of Music Theory* 49.2 (Fall 2005), which is an all-jazz theory issue. Henry further noted that the on-line searchable Jazz Theory Bibliography is now operational and can be accessed at music.uncg.edu:2001. The bibliography was compiled by Henry and Kent Williams (University of North Carolina–Greensboro). The group thanks Kent for offering to maintain the bibliography on a server at UNCG. SMT members should e-mail Henry (martinh@andromeda.rutgers.edu) concerning any errata or entries for inclusion, as the bibliography will be corrected and updated periodically.

After founding the Jazz Interest Group in 1995 and serving as its chair since then, Henry decided to step down this year, a decision announced to the interest group's listserv in October. During October, Henry received four nominations for a new chair, all for Keith Waters. Keith, who is an Associate Professor of Music Theory at the University of Colorado, is a founding member of the Jazz Interest Group and organized its first special session at a SMT Annual Meeting (Phoenix, 1997). He is co-author of the book *Jazz: The First 100 Years*, has presented six papers on jazz at SMT conferences, has authored or co-authored numerous articles on jazz theory, and is a jazz pianist with several CDs and performances around the world. Keith was elected chair unanimously.

The meeting then turned to this year's discussion topic (suggested by Patricia Julien): handouts using jazz examples to demonstrate traditional theory topics. Presentations (by Nicole Biamonte, Patricia Julien, Steve Larson, Mark Levine, Keith Salley, David Smyth, and Steve Strunk) covered a wide range of topics, including chromatic third relations, tonal voice leading, pedal points, modes, Neapolitan chords, and secondary dominants of half-diminished-seventh chords. Details appear on Henry's report to the listserv.

There were several proposals for the topic of next year's Jazz Interest Group meeting in Montréal. Discussion continued on the group's listserv to determine the group's preference.

Henry would like to thank the members of the Jazz Interest Group for their support and for their many accomplishments, unselfish service, and excellent ideas. He is pleased to turn the duties of chair over to Keith Waters (Keith.Waters@colorado.edu). Those who wish to subscribe to the interest group's listserv should send a request to be added to Steve Larson at steve@uoregon.edu.

The **Mathematics of Music Analysis Group** hosted a remarkable series of talks at the 2008 AMS/SMT meeting in Nashville, covering some of most impressive recent forays of music theory into new fields of mathematics. The event was well attended, filling the venue beyond capacity, and discussions were lively. The presenters discussed a range of musical and mathematical topics, demonstrating the great amount of activity and excitement there is currently in incorporating concepts from modern mathematics into music theory. David Clampitt delved into some of the properties of musical scale theory as developed in terms of the mathematical field of word theory, showing some of the musical implications of results in the mathematical literature on word theory and defining properties of mode and tonality in a way that draws on deep mathematical properties of scales. Emmanuel Amiot described some of the mathematics associated with the discrete Fourier transform, and demonstrated a number of ways it can be used to elicit significant aspects of rhythmic canons, the intervallic content of pitch-class sets, and qualities of keyboard temperaments— aspects that could not be properly understood without this powerful mathematical tool. Rachel Hall used statistical tools to create a spatial model for relating Arabic *maqāmāt* according to the principles of Arabic theories of modulation. Finally, Guerino Mazzola described his “big science” project for music, a broad system for defining, organizing, and implementing musical concepts based on topos theory and analytical geometry, making the case that only the most sophisticated mathematics can do justice to the complexity of musical thinking.

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 making connections with other groups in SMT and creating networks that will help disseminate the exciting work going on in mathematical music research into the greater music theory community. 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.

The **Music Theory Pedagogy Interest Group** would like to thank J. Kent Williams for taking the initiative in founding the group in 1998 and leading it so well for ten years. Kent stepped down as chair last year, and the group elected Gary S. Karpinski as its new chair in October of 2008.

The group co-sponsored, with the SMT Diversity Committee and the AMS Pedagogy Study Group, a special session entitled “Diversity in the Music Classroom: Confronting the Politics of Inclusion and Access” during the 2008 SMT Annual Meeting in Nashville. Thanks are due to Marianne Kielian-Gilbert for chairing the session, and to panelists Elisabeth Dykens, Stephanie Jensen-Moulton, Brenda Romero, David Pacun, and Janna Saslaw for making excellent, thought-provoking presentations.

The group met on Saturday, November 8, 2008 in Nashville. Thirty-five members attended and discussed plans for special sessions during the next several annual meetings. We agreed on two

initiatives for the 2009 Annual Meeting in Montréal: (1) a session co-sponsored with the Professional Development Committee focusing on the teaching component of the job interview, and (2) a session co-sponsored with the Popular Music Interest group about incorporating popular music into the undergraduate curriculum. In addition, members suggested proposals for 2010 and beyond—including counterpoint pedagogy, and initiating and implementing new theory courses—but we also encourage members to develop and suggest other ideas as we move forward.

The Music Theory Pedagogy Interest Group maintains an e-mail list (theoryped-l@uncg.edu) to facilitate communication and promote discussion of pedagogical issues and group business. SMT members who wish to subscribe should send an e-mail message to Gary S. Karpinski (garykarp@music.umass.edu).

The Nashville meeting of SMT's **Performance and Analysis Interest Group** (PAIG) was well attended, lively, and instructive. In addition to the regular business of the group, there were two special segments. The first segment featured a series of reports on recent European conferences on performance and analysis, which raised a number of topics of great interest to the group. Our thanks to Patrick McCreless, Daniel Barolsky, Jeff Perry, and Sandra Rosen, who prepared the reports. Information on upcoming conferences was also disseminated. In the second segment, we were treated to very informative presentations by Jonathan Dunsby and William Rothstein on teaching courses in performance and analysis, followed by questions and discussion. We are grateful to Jonathan and Bill for the time, effort, and care they devoted to preparing their presentations. Various plans for 2009 and beyond were also discussed.

As always we wish to promote awareness of PAIG's annotated bibliography on performance and analysis, whose principal caretaker is Daniel Barolsky (barolskd@beloit.edu). The current bibliography, along with contact and submission information, and information on other activities, is available at the PAIG page on the current SMT Web site, under Resources/Interest Groups. We encourage all members of SMT to visit the PAIG page, and welcome comments and especially contributions to the bibliography. The PAIG Web master is James McGowan (mcgowan@mcmaster.ca). To join the PAIG mailing list, please contact Jan Miyake (Jan.Miyake@oberlin.edu). For general inquiries, comments, and suggestions, contact PAIG's chair, David Kopp (dako@bu.edu).

The **Music and Philosophy Interest Group** conducted an extremely successful special session on the work of French philosopher Jean-Luc Nancy at AMS/SMT Nashville 2008. Chaired by Joseph Dubiel (Columbia University), the evening session featured papers by Brian Kane (Yale University), Elizabeth Hoffmann (New York University), Roger Grant (University of Pennsylvania) and James Wierzbicki (University of Michigan). The session went long, and incited heated and productive debate concerning the problems Nancy's book *Listening* (Fordham University Press, 2007) raises for musical thought. In our actual special interest group, we discussed Stanley Cavell's now classic essay, “Music Discomposed” published in his 1976 book, *Must We Mean What We Say?* Franklin Cox (Wright State University) and John Koslovsky (Eastman School of Music) gave position papers. Next year's meeting will feature a discussion of Wittgenstein, music, and mathematics. We are proposing yet another special session for SMT 2009 on Cavell, music criticism, and the twentieth-century

MANNES INSTITUTE: MUSIC AND THE MIND

The Mannes Institute is a musical think tank dedicated to communal exploration at the highest level of inquiry. Now in its ninth annual season, the Institute has achieved international recognition as the premier organization of its kind and a singular innovation in music scholarship. We offer professional music theorists and musicologists from around the globe a uniquely challenging opportunity to work together intensively in a sustained, collegial, and synergetic way. Instead of traditional and passive monologic paper presentations, the Institute is premised upon participatory dialogue and rigorous critical debate within small, high-powered, and diverse groups of scholars, who learn, teach, and interact with each another under the guided direction of an expert faculty of peers. Through an integrated and carefully structured series of workshops, roundtable discussions, and plenary sessions, we consolidate and inspire contemporary research by those dedicated to a particular area of study, while also providing meaningful continuing professional education for others more broadly within our field. A different constituency of forty-five outstanding scholars convenes each year to examine a single musical topic in depth. Extensive prior preparation and active contribution by everyone involved are mandatory and essential to this special endeavor.

This year the Mannes Institute will convene on the exciting and evolving topic of Music and The Mind from June 26–29, 2009. The event will take place at our home base at Mannes College of Music in New York City. Six workshops limited to fifteen scholars each will meet for a total of nine hours over a four-day period to investigate specific cognitive and perceptual issues in music. Running concurrently in the mornings will be the Workshop on Expectation in Music Theory and Analysis conducted by Professor David Huron of The Ohio State University, the Workshop on Tonal Tension conducted by Professor Fred Lerdahl of Columbia University, and the Workshop on Music and Analogy conducted by Professor Lawrence Zbikowski of the University of Chicago. Running concurrently in the afternoons will be the Workshop on Music and Embodiment conducted by Professor Eric Clarke of Oxford University, the Workshop on Human Memory and Its Role in the Emergence of Musical Categories conducted by Professor Robert Gjerdingen of Northwestern University, and the Workshop on Experimental Approaches to Perceived Pitch, Tonality and Tonal Function conducted by Professor Elizabeth West Marvin of Eastman School of Music. Participating scholars select and immerse themselves in depth in a single morning workshop and a single afternoon workshop for the entire duration of the Institute to achieve maximum intensity. Substantial reading and repertoire are assigned in advance for each workshop to insure that everyone comes fully prepared and ready to participate as a contributing member to the collaborative enterprise. Our distinguished special guest this year will be Professor Eugene Narmour of the University of Pennsylvania, presenting plenary reflections on “Inside and Outside Music Theory: Twenty-One Provocative Dualisms.” We will also conduct an empirical experiment on “Implicit Learning: How Do We Segment Incoming Pitch Streams?” Finally, the recipient of the prestigious annual Mannes Institute Musical Essay Award will deliver the winning essay on a topic pertaining to the theme of this year’s program.

avant-garde. Finally, the SMT group will apply this spring for a parallel Study Group in the American Musicological Society. If you are interested in being involved with the group please contact us collectively at philosophymusic@gmail.com or individually: Michael Gallope (michael.gallope@nyu.edu), John Koslovsky (john.koslovsky@rochester.edu), Amy Cimini (amy.cimini@gmail.com), or Stephen Smith (sdecatursmith@hotmail.com). Visit us online: www.societymusictheory.org/resources/interest/musicphil, or join our new group on Facebook.

At the 2008 SMT Annual Meeting, the **Popular Music Interest Group** presented a panel discussion on career issues in popular music theory, which was well attended and well received. The invited panelists were Walter Everett (University of Michigan), Ellie Hisama (Columbia University), Tim Hughes (University of Surrey), and Mark Spicer (Hunter College/CUNY Graduate Center). For the 2009 SMT Annual Meeting, the group has proposed a joint special session with the Pedagogy Interest Group on “Incorporating Popular Music into the Undergraduate Curriculum.”

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 www.unc.edu/music/pop-analysis, which among other information includes an extensive bibliography. To offer additions or corrections to the bibliography, as well as questions or suggestions, contact Nicole Biamonte at nicole-biamonte@uiowa.edu.

At the Nashville meeting, the **Queer Resource Group** devoted its gathering to presentations of recent research: Fred E. Maus (University of Virginia), “Insidious Trauma, Dissociation, and Musical Expression”; Shana Goldin-Perschbacher (Yale University), “Antony’s In-Between Identity”; Stephan Pennington (College of William and Mary), “Transexual Passing Guides as a Tool for Vocal Gender Analysis”; and Mitchell Morris (UCLA), “Avant-Garde Music and Sexuality in Silver-Age Russia.” The presentations were enjoyable, with many points of intersection, and discussion was lively. We hope to have similar presentations in the future.

Scholars for Social Responsibility had an engaging meeting in Nashville featuring several provocative presentations on the use of music in torture. Our speakers included Suzanne Cusick (New York University), who reflected on her research on the topic and its reception in the blogosphere and beyond; Phil Ford (Indiana University), who explored how music helped record the crossing of a “moral frontier” across which torture suddenly became a policy option—analyzing the use of Bach in the movie *The Battle of Algiers* in this connection; and James Deaville (Carleton University), who approached the topic from a different angle, through the study of how music was used to create anxiety in various artifacts of cold war culture. Roger Grant (University of Pennsylvania) read an eloquent statement arguing for a response from the SMT, and Marianne Kielian-Gilbert (Indiana University) helped lead a wide-ranging conversation.

We plan to continue the discussion through a revitalization of our e-mail network, SFSR-list; to subscribe to the list, send a message with the subject “subscribe sfsr-list” and your first name and last name to sympa@lists.marshall.edu. Inquires may be directed to co-chair Anton Vishio (anton.vishio@nyu.edu).

Specific details about the 2009 Mannes Institute on Music and The Mind, including our selection criteria, policies, and application form, are posted on the Institute's Web site at www.mannes.edu/mi and periodically announced over the SMT list. *The application deadline is March 1, 2009.* Applications may only be submitted electronically via the Web site and are adjudicated by a committee including the two program chairs and director. There is no charge or registration fee. The Institute is funded entirely by generous private individuals with a creative vision and benevolent desire to foster innovative music scholarship. There is no institutional support of any kind. We urge you to join your peers and share in this provocative and transformative experience in collaborative learning. Please direct inquiries to Wayne Alpern, Director, The Mannes Institute, mannesinstitute@aol.com, 212.877.8350, 150 West 85th Street, New York, NY 10024 USA.

MANNES INSTITUTE ESSAY AWARD

The Mannes Institute proudly announces its fourth annual Musical Essay Award honoring an outstanding essay on this year's topic of Music and The Mind, in conjunction with the Mannes Institute to be held from June 26–29, 2009 at Mannes College of Music in New York City. The winner of the award 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.

The essay, as spoken, should be approximately fifteen to twenty minutes in length and may relate to the overall theme of the Institute in any way. It may be reflective, historical, humorous, metaphorical, philosophical, theoretical, playful, ironic, or critical, but above all, must engage readers and listeners in a compelling, creative, thoughtful, imaginative, sensitive, and provocative way. *Please note that this award is not for a scholarly paper comparable to those read at an academic conference or analytical article appearing in a professional journal.* That is not the nature of this presentation. The desired style and tone are more subjective, personal, poetic, lighter, entertaining, contemplative, ruminative, and if anything, more in the manner of an informal talk or keynote address. The genre is creative nonfiction, with an emphasis on charm, wit, insight, sincerity, wisdom, profundity, erudition, oratorical flair, and the inherent quality and sophistication of the prose itself. The personal essays of Lamb, Wolfe, Montaigne, and Emerson are better models than the contents of *Spectrum* or *JMT*. This prestigious award is given in honor of Miles Levin, an astonishingly moving and imaginative young essayist—not a scholar.

The essay may, and indeed should, have intellectual substance and musical relevance, references, and allusions bearing on the topic of music and the mind, but it should contain no footnotes, no bibliography, and no analytic handouts or examples, other than perhaps a brief musical excerpt. Doctoral students are ineligible. Submissions may be considered for eventual publication in a projected periodical entitled *The Musical Essayist*. Essays should be submitted electronically as a pdf file or MS Word document to mannesinstitute@aol.com. Submissions are evaluated and decisions rendered by a committee consisting of the two program chairs and director. *The submission deadline is March 1, 2009.* For further information see the Institute's Web site at www.mannes.edu/mi or contact Wayne Alpern, Director, The Mannes Institute, mannesinstitute@aol.com, 212.877.8350, 150 West 85th Street, New York, NY 10024 USA.

NEWBERRY LIBRARY FELLOWSHIPS, 2009–2010

The Newberry Library, an independent research library in Chicago, Illinois, invites applications for its 2009–2010 Fellowships in the Humanities. Newberry Library fellowships support research in residence at the Library, and all proposed research must be appropriate to the collections (excluding the Terra Foundation Fellowship and certain short-term awards). Our fellowship program rests on the belief that all projects funded by the Newberry benefit from engagement both with the materials in the Newberry's collections and with the lively community of researchers that gathers around those collections. Long-term residential fellowships are available for periods of six to eleven months to postdoctoral scholars who must hold the Ph.D. at the time of application. The stipend for these fellowships ranges from \$25,500 to \$70,000. Short-term residential fellowships are intended for postdoctoral scholars or Ph.D. candidates from outside the Chicago area who have a specific need for Newberry collections. The tenure of short-term fellowships varies from one week to two months. The amount of the award is generally \$1600 per month.

Applications for long-term fellowships were due January 12, 2009; applications for most short-term fellowships are due March 2, 2009. For more information or to download application materials, go to www.newberry.org/research/felshp/fellowshome.html. If you would like materials sent to you by mail, write to the Committee on Awards, 60 West Walton Street, Chicago, IL 60610-3380. If you have questions about the fellowships program, contact research@newberry.org or 312.255.3666.

NEW JOURNAL: MUSIC SCHOLARSHIP

A new Russian journal entitled *Music Scholarship (Problemy Muzikal'noi Nauki)* announces a call for papers for its upcoming issues. This peer review journal has been established by 12 Russian conservatories and approved by the V. A. C. (All-Russian Degree Accreditation Committee). The journal will publish scholarly articles in the areas of music theory, musical semiotics, historical musicology, ethnomusicology and world music. Selected articles will be translated into the Russian language.

For preliminary consideration, please submit a 250-word abstract in pdf format to Dr. Ildar Khannanov, Editor of the International Division of *Music Scholarship*; solfeggio7@yahoo.com.

CALLS FOR PAPERS

AND

NOTICES FOR UPCOMING CONFERENCES

MAY BE FOUND

ON THE NEW SMT WEB SITE

SOCIETYMUSICTHEORY.ORG

CANADIAN UNIVERSITY MUSIC SOCIETY

The Canadian University Music Society is the primary association bringing together scholars from across the country and providing leadership on issues of concern to post-secondary music programs.

In June 2008 we held our annual conference jointly with the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML), as part of the Congress of the Humanities and Social Sciences at the University of British Columbia. The conference is a reflection of our diverse membership, offering papers and round table discussions in music theory, musicology, music education and ethnomusicology, as well as lecture-recitals and mini-concerts often marrying performance with other areas of research. This year's distinguished keynote speaker was Dr. Regula Qureshi, who addressed the audience with a talk entitled "Oral Tradition and Musical Canons: a Global Perspective from India."

In keeping with our Society's commitment to contemporary music, the conference featured performances by the Nu:BC Collective and Turning Point Ensemble, two outstanding new music groups from Vancouver. Among their selections were first performances of works by Jérôme Blais, Alfredo Santa Ana and Frédéric Chiasson, who won our annual composition prize for his stunning piece, *Cristal*. A remarkably strong participation by graduate students resulted in the selection of two winners of the George Proctor Prize for the best student paper at the conference. The prize was awarded to Adalyat Issiyeva (McGill University) for her paper, "'You were born to be a spark for a poet's inspiration': Exotic Other in Early Nineteenth-Century Russian Art Song," and to Stephanie Lind (University of British Columbia) for her presentation of "Interpreting Gesture as Motive: A Transformational Perspective on Recursion in R. Murray Schafer's Seventh String Quartet."

The 2009 conference will take place at Ottawa's Carleton University, May 28–31, under the theme of "Capital Connections: *nation, terroir, territoire*." In addition to joint and parallel sessions with CAML, we also will host a joint session for the first time with the Canadian Society of Aesthetics (CSA). For further information about the conference or any of our other activities, please visit our Web site at www.cums-smuc.ca.

Finally, it is with pleasure that I announce that we are in the process of bringing our journal, *Intersections*, online. Some SMT Newsletter readers will be able to access *Intersections* through Érudit, others through EBSCO or PROQUEST, and I invite you to take a look. Other avenues for future access are being explored and we will announce new developments as they occur.

—Deanna Oye

SOCIETY FOR MUSIC ANALYSIS

The Society for Music Analysis's flagship conference took place in Cardiff University September 4–7, 2008. While the weather—non-stop precipitation—may have been inclement, the conference, marvelously organized by Charles Wilson, was warmly welcoming, vibrant and musically stimulating, and many friends from the USA travelled to Wales to contribute strongly to the event. Highlights included the keynote lecture by Rose Rosengard Subotnik, "How Many Ways Can You Fetishize a Song? From Adorno to *American Idol*," Robert Hatten and the Gould Piano Trio's "Interpreting Schubert's Slow Movements for Piano Trio: A Dialogue of Gestures and Meaning," a pair of high-powered sessions on Elliott Carter's music in the year of his one-hundredth birthday, and the plenary sessions "Composing Globalization" and "Music Theory in Cross-cultural Context." An outstanding paper by a graduate student—Joshua B. Mailman (Eastman School of Music)—won the right to be published in *Music Analysis*.

Events during the 2008–9 academic year began with the Autumn Study Day, "Analyzing the Musically Sensuous" (University of Liverpool, November 22, 2008), organized by Mirjam Jooss and Anahid Kassabian. Keynoted by theorist and dubstep DJ Steve Goodman (his paper was on "Bass Materialism"), the day featured sessions on the sensuous in listening, in aesthetics, in twentieth-century Western art music, and in contemporary popular musics.

SMT

Membership Reminder:
It's Time to Renew!

To receive future mailings and issues of *Spectrum*, make sure to renew your membership now. Go to the SMT Web site (www.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) of your change of address at least 30 days prior to your move. Claims for missing issues should also be sent to Victoria Long.

Forthcoming SMA events include a study weekend analyzing Bach's Passions (University of Glasgow, April 24–25, 2009) with keynote lectures by John Butt, Laurence Dreyfus, and Daniel Melamed; a theory and analysis graduate study weekend (University of Durham, May 2–3, 2009) with keynote speakers Robert Gjerdingen and Rudolph Lutz; the Society's theory and analysis summer school (University of Durham, July 13–15—*please note the change from previously advertised dates*—www.dur.ac.uk/analysis.school for more details) at which the Wiley-Blackwell Fellow will be Richard Cohn; and the SMA's 2009 conference, "Music and Emotion" (University of Durham, August 31–September 3, 2009, www.dur.ac.uk/music.emotion), with keynote speakers including Robert Hatten, David Huron, Jenefer Robinson, John Sloboda, and Lawrence Zbikowski.

Full details of these events can be found on the SMA's Web site www.sma.ac.uk, where you can also read reviews of recent events in the Society's Newsletter and find details of how to join the Society and receive a discounted subscription to *Music Analysis*.

—Nick Reyland

DUTCH-FLEMISH SOCIETY FOR MUSIC THEORY

For the 2008–2009 Music Theorist in Residence program, the University and Conservatory of Amsterdam hosted Kofi Agawu for a number of stimulating and well-attended events from November 18 to 20, 2008. Agawu will offer a similar series of workshops and lectures at the Orpheus Institute in Ghent from May 11 to May 13, 2009. The Eleventh International Conference of the Dutch-Flemish Society for Music Theory will take place in Leuven (Belgium) from February 20 to February 22, 2009. The conference theme is "Time, Temporality, and Proportions." To celebrate the Society's tenth anniversary, the conference will feature no less than four keynote addresses by Gianmario Borio, James Hepokoski, Joseph Straus, and Dorit Tanay.

—Steven Vande Moortele

GRUPPO DI ANALISI E TEORIA MUSICALE

2008 has been a very important year for GATM in several respects. Already established undertakings have continued successfully, and new and exciting ones have significantly enhanced the scope and range of GATM activities.

The Sixth Annual Conference of GATM has continued the traditional cooperation with the Istituto Musicale Lettimi of Rimini thanks to the support of the dean, Maestro Enrico Meyer. This year, for the first time, the conference was held in conjunction with the Sagra Musicale Malatestiana, and took place on October 9–11. The program included two special sessions devoted to Angelo Berardi and to the analysis of early tonal music, and several free sessions. The conference included the presentation of the Italian edition of the well-known harmony textbook *Harmony and Voice Leading* by Aldwell and Schachter, edited by Giorgio Sanguinetti and published by Fogli Volanti (Subiaco).

Following the retirement of Professor Mario Baroni from the University of Bologna, the sponsorship of the journal *Rivista di Analisi e Teoria Musicale* (RATM) has been taken over by the Music and Arts Department (BEMUS) of the University of Rome–Tor Vergata. The new issue (2008/1) includes articles by Andrea Malvano, Lauri Suurpää, Vasileos Kallis, Domenico Giannetta, and Claudia Aristotile. The journal is sent free of charge to GATM members; for membership, visit the Web site of the journal's publisher, LIM (www.lim.it).

Beginning in 2008, GATM, in cooperation with the University of Rome–Tor Vergata and the Accademia Nazionale di S. Cecilia (Rome), has initiated a new project: a seminar, to be held every year in March, on some "hot" issue in music theory. The first seminar was devoted to "New Developments in the Theory of Form" and the guest professors were William Caplin (Montréal) and David Gagné (New York). The seminar, held in Rome in Renzo Piano's new *Parco della Musica*, lasted two days and was a tremendous success. About fifty participants (among them many new GATM members) created an enthusiastic and vibrant atmosphere, encouraging the organizers to repeat the event the next year. The 2009 seminar will again be held in Rome and the guest professor will be Carl Schachter (New York).

The old Web site of GATM, hosted by the University of Bologna, has been abandoned, and a new Web site created: www.gatm.it. The new site has been completely redesigned and updated. In the coming months the online journal *Analitica* will be also given a home at the new Web site.

—Giorgio Sanguinetti

GESELLSCHAFT FÜR MUSIKTHEORIE

The Eighth Congress of the Gesellschaft für Musiktheorie (GMTH) took place October 9–12, 2008. Sponsored by the University of Music and Dramatic Arts, Graz (Kunsthochschule Graz) in association with the Austrian Society of Musicology (ÖGMW), the Congress was planned around the theme "Music Theory and Interdisciplinarity." The meeting was organized in six sections, each devoted to the dialogue between music theory and a related discipline: music history, music aesthetics, musical performance, composition, ethnomusicology, and musicology. Keynote lectures were delivered by Nicholas Cook ("Triangulating Period Performance and Theory: The Evidence of Recordings"), Berthold Hoeckner ("Truth, Beauty, and the Good in Music Theoretical Discourse"), Michael Gielen and Paul Fiebig ("From Beethoven to Lachenmann: Analysis as the Foundation of Musical Interpretation"), Michael Tenzer ("Cross-Cultural Perspectives on Augmentation as a Category of Musical Time Transformation"), and Helga de la Motte-Haber ("The Search for Logic and Meaning in Music: On the Necessity of Interdisciplinary Collaboration"). Pietro Cavallotti, Martin Kaltenecker, Christian Utz, and Clemens Gadenstätter participated in a symposium on the musical discourse of composer Helmut Lachenmann. The conference also featured a workshop on "Embodied Generative Music"—a research initiative led by Gerhard Eckel that attempts to incorporate bodily movement into the creation of electronic music by transforming space itself into a virtual instrument "played" by professional dancers.

Plans are now under way for the Ninth Congress of the GMTH, to be held in October of 2009 at the Universität Mainz; the central theme will be "Improvisation." More details will become available soon at the GMTH Web site: www.gmth.de/veranstaltungen/jahreskongress.aspx.

SOCIÉTÉ FRANÇAISE D'ANALYSE MUSICALE

The SFAM, in collaboration with IRCAM (Institut de Recherche et Coordination Acoustique/Musique) and the Université de Strasbourg, will sponsor a conference entitled "Appraisal of Twenty Years of Analysis in Europe—Anniversary of the First European Music Analysis Conference, Colmar 1989." A call for papers and other information will be posted at www.sfam.org.

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest's Twentieth Annual Conference will be held May 15–16, 2009 at the University of Minnesota in Minneapolis. The conference will be a joint meeting with the Midwest chapter of the Society for Ethnomusicology. The MTMW keynote speaker will be David Huron (The Ohio State University). Steven Rings (University of Chicago) chairs the program committee. Local arrangements for the conference are chaired by Matthew Bribitzer-Stull (University of Minnesota). Full details of the May conference may be found on the MTMW Web site: 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 Ron Rodman (Carleton College), president; Stan Kleppinger (University of Nebraska–Lincoln), secretary; and Gretchen Foley (University of Nebraska–Lincoln), treasurer. Area representatives are Catherine Losada (University of Cincinnati, College-Conservatory of Music), Steven Rings (University of Chicago), Matthew Bribitzer-Stull (University of Minnesota), and Elizabeth Margulis (University of Arkansas); student representatives are Timothy Best (Indiana University) and Jessica Barnett (University of Cincinnati–CCM). David Loberg Code (Western Michigan University) maintains the MTMW Web site.

MTMW welcomes members from all geographic areas. Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for students, 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. Donations to the Arthur J. Komar Student Award are always welcome.

The program committee of the **Music Theory Society of the Mid-Atlantic** is reviewing the proposals received for its Seventh Annual Meeting, which will take place at George Mason University on April 3–4, 2009. Chaired by Anne Marie de Zeeuw (University of Louisville), the committee includes Tomoko Deguchi (Winthrop University), Dora A. Hanninen (University of Maryland), Danny Jenkins (University of South Carolina), Eric J. McKee (Penn State University), and Kip Wile (Peabody). Information regarding the spring conference will be posted at www.mtsma.org after the beginning of the new year. Membership in the MTSMA is free; anyone may join by simply sending an e-mail to the Secretary, Vincent Benitez, at vpb2@psu.edu.

The **Music Theory Society of New York State** (MTSNYS) will hold its next meeting on April 4–5, 2009 at Hofstra University in Hempstead, New York. The conference will feature a special plenary session entitled, “Music Theory in the Conservatory,” and will consist of presentations from the theory faculties of the three New York City conservatories, Juilliard, Manhattan, and Mannes. The complete program and registration information may be found at the MTSNYS Web site, www.ithaca.edu/music/mtsnys.

MTSNYS Membership comes with a subscription to the journal *Theory and Practice*. The 2008 issue of the journal is expected to be sent to press in January 2009. The 2009 issue will appear by summer. Those wishing to join MTSNYS may register and pay dues online through PayPal at www.ithaca.edu/music/mtsnys/

joining.html. For inquiries about membership, please contact President Norman Carey (ncarey@gc.cuny.edu) or Secretary Lisa Behrens (Lisa.Behrens@hofstra.edu).

Music Theory Southeast (MTSE) will hold its annual meeting at the University of Central Florida in Orlando on February 27–28, 2009. This will be a joint meeting with the Southern Chapter of the College Music Society. Thomas Christensen (University of Chicago) will give MTSE's keynote address, and Gil Weinberg (Georgia Institute of Technology) is the CMS Southern Chapter's keynote speaker. Attendees will enjoy academic papers as well as a concert and reception on Friday evening; MTSE's prize for the best student presentation will be awarded during the business meeting on Saturday. Adrian Childs (University of Georgia) chairs MTSE's 2009 Program Committee, and Eugene Montague (University of Central Florida, emontagu@mail.ucf.edu) is coordinating local arrangements. Further information is available on our Web site (music.uncg.edu/mtse).

The **New England Conference of Music Theorists** is very pleased to announce several exciting innovations. As part of its meeting at Yale University (on Friday and Saturday, April 24–25, 2009), there will be a special session on “Reminiscence in Music” presenting the essays of the three finalists of our new NECMT prize, which is open to scholars and students of all ranks. We asked for short essays that focus on any aspect of this subject, such as quotations of or allusions to previously composed music, homages, cyclic music, or operatic reminiscence motives. The winner, to be decided by the Program Committee after that session, will be awarded a \$250 prize, have their written essay archived on the NECMT Web site, and receive three years' membership to NECMT.

The NECMT will be holding the second of its student workshops, led this time by Janet Schmalfeldt (Tufts) and Peter Kaminsky (University of Connecticut). The subject of the workshop will be the performance/analysis relationship, with a focus upon music of the early nineteenth century (the “Romantic Generation”). Professors Schmalfeldt and Kaminsky will also take part in a panel discussion on performance and analysis. We are very grateful to Yale, and especially to local arrangements chair Patrick McCreless for helping to make this all happen.

The 2009 Program Committee, which includes David Kopp, chair (Boston University), Allan Keiler (Brandeis University) and Stefan Kostka (University of Texas, emeritus), will be judging the NECMT essay contest, as well as the remainder of the program, for which all music-theoretical or analytical topics are welcome.

The terms of office for NECMT President and Treasurer will expire in 2009, and the Executive Board has appointed a nominating committee to develop a slate of candidates: Richard Bass (University of Connecticut), chair; Gary S. Karpinski (University of Massachusetts–Amherst); and Anna Gawboy (Yale University). Nominations (including self-nominations) are welcome, and should be sent to Richard Bass, NECMT 2009 Nominating Committee, richard.bass@uconn.edu.

The Conference is now podcasting its 2008 meeting at Harvard University. Audio recordings of the talks are available at www.necmt.org/podcasts.php. Please see our Web site for details about all these new projects. This is going to be a great year at NECMT, and we hope you can be a part of it.

The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, held its annual meeting on October 10 at the University of Oklahoma. Our thanks go

out to Sarah Reichardt for taking the lead in organizing the meeting. The group enjoyed presentations on music in horror films by special guest James Buhler, as well as papers by members. 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, Assoc. Prof. Music Theory, The University of Oklahoma, Norman, OK 73019; 405.325.1650; kstephenson@ou.edu.

The annual meeting of the **Rocky Mountain Society for Music Theory** will take place on Friday and Saturday, April 17–18, 2009, at the University of Colorado–Boulder. We are soliciting proposals for papers, demonstrations, and special sessions on any topic related to music theory, historical musicology, or ethnomusicology. In accordance with the traditions of the chapters, papers will be limited to twenty minutes. Submissions are welcome from all members of the societies, but we do ask that any student proposal be accompanied by an e-mail of approval from a supervising faculty member. The submission deadline is Monday, February 16th. Please send your 1-2 page proposal with this information: title, abstract of 250 words, your name as it should appear on the program, institutional affiliation, e-mail address, phone number, and AV equipment needs. E-mail attachments in Microsoft Word format are preferred. Please send proposals to Don Traut (dgtraut@email.arizona.edu) by February 16, 2009.

The **South-Central Society for Music Theory** will hold its 2009 Annual Conference on February 6–7 at the University of Houston. The conference will be a joint meeting with the Texas Society for Music Theory. The keynote speaker will be Robert Hatten from Indiana University. 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** will hold its thirty-first annual meeting on February 6–7 at the University of Houston. Andrew Davis will coordinate local arrangements. Our keynote address on performance and analysis with illustrations at the piano will be given by Robert Hatten (Indiana University). Professor Hatten is well known for his research on semiotic, hermeneutic, and gestural approaches to expressive meaning in music, including his much acclaimed books, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* and *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. 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; Matthew Santa (Texas Tech University), president-elect; Philip Baczewski (University of North Texas), secretary; and Jana Millar (Baylor University), treasurer. These officers, along with Cynthia Gonzales (Texas State University), Frank Heidlberger (University of North Texas), 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 Michael Berry (Texas Tech University), Stacey Davis (University of Texas–San Antonio), Erik Heine (Oklahoma City University), and Timothy Jackson (University of North Texas).

For additional information about TSMT, please contact Edward Pearsall, Butler School of Music, 1 University Station, E3100, The University of Texas–Austin, Austin, Texas 78712-0435; 512.471.0793; epearsall@mail.utexas.edu. The TSMT Web site, maintained by Philip Baczewski, is located at tsmt.unt.edu.

The eighteenth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held at Scripps and Pomona Colleges in Claremont, California, March 6–8, 2009. The Program Committee consists of chair Joti Rockwell (Pomona College), Alfred Cramer (Pomona College), Amy Bauer (University of California–Irvine), Patricia Hall (University of California–Santa Barbara), and Jack Boss (University of Oregon), ex officio. We are planning an interdisciplinary keynote panel involving Elaine Chew, Diana Deutsch, Aniruddh Patel, and Ian Quinn, and have received a substantial number of proposals, which we are organizing into sessions growing out of some of the topics of the panel, as well as other topics. Please consult our Web site, wccmta.org, for more details about the program and local arrangements as they become available.

The West Coast Conference would like to announce the publication of *Musical Currents from the Left Coast* (Cambridge Scholars Publishing, 2008), which began as a proceedings volume for our 2007 meeting in Salt Lake City, but grew beyond that to become a full-fledged essay collection of 320 pages. It features a colloquy on Schoenberg's Piano

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(continued, p. 16)

REGIONAL AND AFFILIATE SOCIETIES, continued

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West Coast Conference of Music Theory and Analysis

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

Piece, Op. 11, No. 1, with contributions by Bruce Quaglia, Jack Boss, Richard Kurth and Áine Heneghan, but also includes sections devoted to rhythm and meter, the music of the twentieth and twenty-first centuries, and tonal music of the late nineteenth and early twentieth centuries. Jack Boss and Bruce Quaglia were co-editors.

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 **City University of New York Graduate Students in Music** will present their twelfth annual symposium on Saturday, April 25, 2009 at the CUNY Graduate Center. This year's symposium is a collaborative, interactive event on the theme "Representing Music—or—Music Representing," and will consist of two parts: a morning seminar for the selected participants, conducted by Distinguished Professor Emeritus Leo Treitler; and an afternoon workshop, moderated by Professor Treitler, in which a selected number of student papers will be the focus for group discussion and critique. The seminar will focus on the intersections between theories of musical meaning and musical discourse. For further information, please visit web.gc.cuny.edu/Music/events/GSIM2009.html; questions may be sent to gsim.cuny.2009@gmail.com.

The **Music Theory Society at Florida State University** had a very full schedule during the fall semester of 2008. In addition to weekly meetings and a workshop series focusing on music theory pedagogy and professional development, the society welcomed guest scholar Professor Adrian Childs (University of Georgia). During his visit, Professor Childs presented research on the music of John Harbison, taught classes, and met individually with students. The spring semester began with the society's twenty-sixth annual Forum, which was held January 17, 2009. Professor Kofi Agawu (Princeton University) delivered the keynote address, entitled "A Topical Analysis of the First Movement of Mozart's Quintet in E-flat Major K. 614."

GAMMA-UT, the Graduate Association of Music and Musicians at the University of Texas–Austin, announces its ninth annual conference, "Music and Memory," to be held on Saturday, March 7, 2009. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology will meet to share their research. Composers will present their works at a concert on Saturday evening in Bates Recital Hall. This year's keynote speaker is Aaron Fox. Dr. Fox is an associate professor of ethnomusicology at Columbia University, where he is also chair of the Department of Music. His publications include the 2004 book *Real Country: Music and Language in Working-Class Culture* (Duke University Press) as well as articles on country music, music/language relationships, and working-class culture. Dr. Fox is currently working on a musical heritage repatriation project of field recordings with the Iñupiat community of Barrow, Alaska.

The **Graduate Theory Association of the Indiana University Jacobs School of Music** will host a Special Symposium on Performance and Analysis on February 20–21, 2009. The keynote speakers will be Carl Schachter, Susan McClary, and Daphne Leong. For more information about the program, contact Mitch Ohriner at mohriner@gmail.com.

Plans are under way for the **McGill Music Graduate Symposium**, to be held at the Schulich School of Music March 13–15, 2009. The keynote speaker is Steve Waksman, (Smith College), who will present ideas from his new book on heavy metal and punk.

The graduate students at the **University of Michigan** selected Daniel Harrison (Yale University) for the 2008–2009 Michigan Distinguished Residency in Music Theory. Now in its fourth year, the Distinguished Residency invites an established scholar to deliver a lecture and hold individual meetings with Ph.D. students to discuss their research. In addition, the Michigan Interdisciplinary Music Society (www.umich.edu/~mimsoc), an organization of graduate students in musicology, ethnomusicology, and music theory, will hold its third annual Conversations Conference on February 13–14, 2009, in Ann Arbor, Michigan. The conference will feature individual presentations and a keynote address by Dr. Berthold Hoeckner (University of Chicago), entitled "Taking Stock of Film Music."

The **Graduate Student Symposium at the University of Western Ontario** will convene May 8–10, 2009. For further information, please visit www.music.uwo.ca/students/graduateStudentSymposium.html or contact Kristina Baron-Wood (kbaron2@uwo.ca).

SOCIETY FOR MUSIC THEORY

ANNUAL PUBLICATION AWARDS: 2009

—CALL FOR NOMINATIONS—

The Society for Music Theory invites nominations for the 2009 Publication Awards, for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English, published between January 1, 2006 and December 31, 2008. 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 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 on a copy of this form, by letter, by electronic mail, or online through the SMT home page: Grants & Awards > Nominations (www.societymusictheory.org/grants/publications)
- Please give complete bibliographic information for each nominated work.
- If the information is available to the nominator, indicate whether the work is eligible for the Emerging Scholar Award, and on what basis.

* * * * *

Author and publication information: _____

Nominator's name: _____

Nominator's e-mail address (or alternative contact): _____

Please direct nominations to:
Prof. David Gagné, Chair
SMT Publication Awards Committee
The Aaron Copland School of Music
Queens College
Flushing, NY 11367
David.Gagne@qc.cuny.edu

Nominations must be postmarked on or before April 1, 2009.

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
DATES PUBLISHED AS OF JANUARY 30, 2009

SMT Dates and Deadlines

Graduate Student Workshop Program	May 1
SMT Publication Subvention Grants	March 15 and September 15
Nominations for SMT Officers	March 1
Nominations for 2009 SMT Awards.....	April 1
Submissions to August SMT Newsletter	June 1
SMT Annual Meeting, Montréal	October 29–November 1

Deadlines for Applications and Proposals

Mannes Institute for Advanced Studies in Music Theory	March 1
Mannes Institute Musical Essay Award	March 1
Newberry Library Short-Term Fellowships.....	March 2

Regional and Affiliate Society Meetings

South Central Society for Music Theory	February 6–7
Texas Society for Music Theory.....	February 6–7
Michigan Interdisciplinary Music Society (“Conversations: Music Scholarship in Dialogue”)	February 13–14
Graduate Theory Association at Indiana University Special Symposium (Perf. and Analysis).....	February 20–21
Music Theory Southeast	February 27–28
West Coast Conference of Music Theory and Analysis.....	March 6–8
GAMMA-UT	March 7
CUNY Graduate Students in Music Twelfth Annual Symposium	March 7–8
McGill 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
Rocky Mountain Society for Music Theory.....	April 17–18
New England Conference of Music Theorists.....	April 24–25
University of Western Ontario Graduate Student Symposium in Music.....	May 8–10
Music Theory Midwest.....	May 15–16

Reminder—It’s Time to Renew!

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.”

Encourage Your Students and Colleagues to Join SMT!

SMT members should encourage their students and colleagues to join the Society. Becoming a member is an important mark of professional commitment, and the benefits are well worth the modest fee.