

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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SMT BALTIMORE 2007

The Society for Music Theory will hold its thirtieth Annual Meeting at the Renaissance Baltimore Harborplace Hotel in Baltimore, November 15–18.

The Renaissance towers over Baltimore's Inner Harbor. In addition to the historic attractions that celebrate maritime heritage, the Inner Harbor has been the focus of a continuous urban renewal.

The Renaissance, built in 1987, was a key project of the city's facelift. The Renaissance is currently undergoing extensive renovation and modernization through August, and SMT will be one of the first groups to enjoy the refinished hotel. Its redesigned rooms and its bright and airy conference spaces open to spectacular views of the city and waterway.



PROGRAM

Peter Kaminsky chaired the SMT Program Committee, which included William Caplin (ex officio), Gretchen Horlacher, Cynthia Folio, Matthew Shaftel, Rebecca Leydon, and John Roeder. The committee selected seventy-five papers arranged in sessions that range from "Introduction to Geometrical Music Theory" to the intriguingly named "Time-Beat-Form-Pop"; and from "Evolutionary Theory" to "Intelligent Design." The plenary session, organized by Elizabeth West Marvin, will feature music cognition. For graduate students and emerging professionals, the Committee on Professional Development will offer a session on presenting at a conference, moderated by Maureen Carr. The Graduate Student Workshop Program will continue with sessions on early music and sonata theory. The Committee on the Status of Women will offer a session on sexual harassment in the workplace. That panel, chaired by Daniel Sonenberg, will include Sarah Warbelow from the American Association of University Women and Michele McDonald from the Maryland Office of the Attorney General.

CONCERTS AND ATTRACTIONS

Baltimore's cultural institutions are conveniently grouped within two miles of the conference hotel. While the Baltimore Symphony Orchestra has received a fair amount of coverage for its historic appointment of Maestra Marin Alsop as music director, the Symphony will play host to conductor Arild Remmereit and violinist Madeline Adkins for a performance of the Mendelssohn Violin Concerto, Berwald's Tragic Overture, and Schumann's First Symphony, November 16–18. The Baltimore Opera Company will perform Donizetti's *Maria Stuarda* on November 14, 16, and 18, featuring soprano Gabriele Fontana as the doomed Scottish queen. The Peabody Opera Company will present Britten's *Turn of the Screw* November 15–18. Peabody has reserved 20 tickets at a special price; for further information contact Vicky Long or Paul Mathews.

Centre Stage, Baltimore's professional regional theatre, will perform *Hearts* by Pulitzer-Prize-winning playwright Willy Holtzman. Lighter fare can be had at the Hippodrome Theatre at the France-Merrick Performing Arts Center—a recently restored movie palace and vaudeville house—which will host the 50th Anniversary London production of *My Fair Lady*.

The Baltimore Museum of Art, highly regarded for the Cone Collection of early twentieth-century masterworks, will have two exhibitions: "Matisse: Painter as Sculptor" and "Rodin: Expression & Influence." The Walters Museum of Art will offer the exhibitions "The Repeating



**Society for Music Theory
2007 Executive Board**

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Janna Saslaw, 2007
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Michael Buchler, 2008
Florida State University
Catherine Nolan, 2008
University of Western Ontario
Poundie Burstein, 2009
Hunter College and
The Graduate Center, CUNY
Yayoi Uno Everett, 2009
Emory University

Image in Renaissance and Baroque Art” and “*Déjà Vu?* Revealing Repetition in French Masterpieces.” Baltimore is also home to the American Visionary Arts Museum.

Other nearby destinations include the National Aquarium and Fort McHenry, the defense of which moved Francis Scott Key to pen the national anthem. The truly adventurous can journey south 38 miles to Washington D.C., easily accessible via the MARC commuter train. The conference hotel is in the center of tourist attractions and there are many nearby restaurants, including the first ESPN Zone restaurant, a Hard Rock Café, Ruth’s Chris Steak House, and a number of other chains. For a more authentic experience, crabs—the Baltimore cuisine—are available at local favorites Phillips Seafood and the Rusty Scupper. Numerous other restaurants and counter service can be found at Harborplace: two pavilions of shopping and restaurants opposite the hotel. Finally, the conference hotel and meeting areas sit atop the Gallery: four floors of shopping. Between conference sessions, members can actually look over the balcony at the mall, several floors below and easily accessible by elevator.

CONFERENCE GUIDE PROGRAM

If you are new to SMT conferences, you might wish to avail yourself of the conference guide program, which pairs less-experienced attendees with more experienced members of the Society to meet informally to discuss the program, have lunch, attend a session, or the like. To request a conference guide or to offer to serve as a guide, see the conference home page at www.societymusictheory.org.

WEATHER

November is cool in Mid-Atlantic states. In Baltimore, average temperatures in November range from 42° to 59° Fahrenheit (6° to 15° Celsius). The November rainfall average is 3.45 inches. While November snow is not unheard of, wintry precipitation tends toward freezing rain.

CONFERENCE REGISTRATION

A registration form can be found with this newsletter. For SMT members the conference fee is \$95 if received on or before 19 October and \$140 after 19 October. For students and retirees the fee is \$50 if received on or before 19 October and \$70 after 19 October. Online registration and additional information can be found on the Society’s Web page at <http://www.societymusictheory.org/conferences/2007>.

HOTEL INFORMATION

A block of rooms has been reserved at the Renaissance Baltimore Harborplace Hotel. The rates are \$195 for a single or double room, \$215 for a triple or quad room. Reservations are best made via the Society’s Web page or by calling 1.800.HOTELS1 (1.800.468.3571) and asking for the Society for Music Theory block at the Renaissance Harborplace Hotel. Further information about the hotel, including a virtual tour of the rooms and meeting spaces, can be found at the hotel’s Web site: <http://www.marriott.com/hotels/travel/bwish-renaissance-baltimore-harborplace-hotel>. SMT members are *strongly encouraged* to stay at the conference hotel. The Renaissance is one of the nicest hotels in the city and they have given the Society a terrific deal against the promise of a booking quota. If we do not make the quota, the Society will incur penalties and jeopardize future dealings for other conferences.

TRANSPORTATION

Baltimore is easily accessible by car; the waterfront area is a short distance from Interstate 95, which runs through the city (and under the harbor). Rail travelers along the East Coast corridor will arrive at Baltimore’s Penn Station, 1.5 miles north of the conference hotel. Baltimore-Washington International Thurgood Marshall Airport (BWI) is the closest airport. Taxi fare from BWI to the Inner Harbor is typically \$25. Budget-conscious members with a sense of adventure can take the MARC commuter train from the airport to Baltimore Penn Station and incur a shorter cab ride.

Baltimore is easily navigable by car and the traffic is manageable. Taxis can be found waiting at the train station and hotel. Elsewhere members should plan to telephone for a cab and await its arrival; cabs do not roam the city waiting to be hailed. On warm days it is an easy mile’s walk into the cultural district. Walking around the well-lighted tourist attractions is safe at night; in other locations members are advised to use common-sense precautions.

Members should especially note that on Sunday, 18 November, the Baltimore Ravens (the NFL football team) will play the Cleveland Browns at M&T Bank Stadium. The stadium is also downtown, a short walk from the conference hotel (in fact, some teams stay at the conference hotel). Members staying for the last sessions should miss most of the event traffic; dutiful fans will be in the stadium well in advance of the 1:00 p.m. kickoff. However, all are advised to allow for extra travel time.

LOCAL ARRANGEMENTS

Local Arrangements is chaired by Paul Mathews, who welcomes your questions: mathews@jhu.edu.

—Paul Mathews

FROM THE PRESIDENT



Last year at this time, as we approached our joint meeting with the AMS, I discussed the largely productive relationship that we have enjoyed with our sister society and my sense of a renewed rapport between the disciplines of music theory and music history. This year, in my final report as President and in anticipation of our solo meeting in Baltimore, I would like to address three general areas that pertain more specifically to our own Society, areas that afford major opportunities and challenges in the years ahead.

First, it is impossible to hold any position of leadership within SMT without being impressed by the enormous diversity of activities engaged in by our members. Long gone are the days when SMT was the Society for Schenker and Set Theory (if it ever really was). The field of music theory has now embraced such a wide variety of musical repertoires and analytical methodologies that few of us can claim to possess an inclusive view of the discipline, as was perhaps possible in the early years of the SMT. (Indeed, how many of our doctoral “comprehensive” exams any longer live up to their name?) In thinking about this matter, and in preparation for writing this column, I came across Thomas Christensen’s final President’s Report in the August 2001 Newsletter, where he applauded this diversity but also cautioned against the potential for disciplinary fragmentation ensuing from it. I encourage you to read again his eloquent statement, which can easily be accessed from the SMT Web site. Six years later, the variety of our interests has, if anything, only increased. Peter Kaminsky (our 2007 Program Committee chair) and his group have chosen a remarkably diverse program for this year’s Annual Meeting, one that stretches from the medieval Machaut to heavy-metal Meshuggah, with an appeal along the way to all manner of interdisciplinary methodologies (Deleuzian philosophy, evolutionary theory, Fourier space, to name but a few). Our plenary session, organized by Elizabeth West Marvin, will further this interdisciplinary bent by bringing together theorists and psychologists to consider the current state of music perception and cognition. As our Baltimore program amply attests, members of our Society are responding with enthusiasm to the many intellectual currents facing scholars today.

One institutional dilemma posed by this diversity of interests is the insuring of adequate adjudication by the many committees charged with selecting articles for publication, papers for presentation, and projects for awards and subventions. Having served for the past two years as ex officio member of the Program Committee, I often felt uneasy judging submissions that were so far removed from my own areas of familiarity, not to speak of expertise. And it concerned me that we so frequently had to rely on a single committee member to verify the substance of a given proposal. There are no easy answers to this situation: we cannot simply augment these committees in order to cover all research specializations. In the end, I suspect, our committees will increasingly resort to the time-honored criteria of rigorous argumentation and clarity of prose. Other academic societies undoubtedly face similar, if not more extreme, disciplinary diversity, and we can surely learn much from their experiences. Indeed, one of the great benefits of SMT being a member of the American Council of Learned Societies is that we are now well positioned to share information with other organizations and to keep abreast of new developments on a wide range of matters. I encourage future leaders of SMT to take full advantage of our ACLS connections as we confront the challenges of diversity and the host of yet unknown issues that will face our Society in the future.

Society for Music Theory 2007 Committees

Publications Committee

Thomas Christensen, chair
Mark Butler
Henry Klumpenhouwer
Tim Koozin
Joseph Kraus
Adam Krims
Rebecca Leydon
Jeff Perry
Peter Smith

2007 Program Committee

Peter Kaminsky, chair
Gretchen Horlacher (2008 Chair)
Cynthia Folio
Rebecca Leydon
John Roeder
Matthew Shaftel
William Caplin, ex officio

2007 Nominating Committee

David Bernstein, chair
Daphne Leong
Elizabeth West Marvin
Ramon Satyendra
John Snyder

Publication Awards Committee

Lynne Rogers, chair
David Gagné
Julian Hook
Judy Lochhead
Andrew Mead
Lee Rothfarb

Committee on the Status of Women

Brenda Ravenscroft, chair
Deborah Burton
Áine Heneghan
Harald Krebs
Heather Laurel
Sarah Reichardt
Daniel Sonenberg
Kristin Wendland

Publication Subventions Committee

Robert Hatten, chair
Mark Butler
Thomas Christensen
Yayoi Uno Everett
Rebecca Leydon

(continued, p. 4)

**Society for Music Theory
2007 Committees, continued**

Committee on Diversity

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

**Professional Development
Committee**

Maureen Carr, chair
Robert Cook
Evan Jones
Gary Karpinski
Severine Neff
Ève Poudrier
Jennifer Sadoff
Kevin Swinden
Keith Waters

Networking Committee

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

Editors

Henry Klumpenhouwer, Editor
Music Theory Spectrum
Adam Krims, Reviews Editor
Music Theory Spectrum
Tim Koozin, Editor
Music Theory Online
Jeff Perry, Reviews Editor
Music Theory Online
Joseph Kraus, Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

David Brackett
Susannah Clarke
Robert Gjerdingen
Gretchen Horlacher
Marianne Kielian-Gilbert
Elizabeth West Marvin
Jocelyn Neal
William Rothstein
Ramon Satyendra
Peter Smith
Michael Spitzer
Lawrence Zbikowski

A second area that will obviously demand increased attention in coming years is the evolving role of new technologies in research and teaching as well in the functioning of our Society. Not long ago, SMT stood at the technological forefront with our early use of e-mail discussion lists and our outstanding online journal. But we can hardly afford to become complacent. We are all too aware of the various disruptions to our networking services that have occurred in recent years, and though our Web site has been superbly managed by Leigh VanHandel, it will soon need another makeover. Clearly, greater financial resources will have to be devoted to networking operations. One idea being considered is to abandon printing a hard-copy version of our Newsletter and to deliver it instead directly to the computer desktops of our members. This change would save us considerable monies that could be redirected toward ensuring a stable and reliable delivery of electronic communications. I welcome the input of our members on whether they would be receptive to such an option.

As for the use of new technologies in our research and teaching, I believe that SMT can be helpful in informing our members about the resources available to scholars and educators. Those working in the more “scientific” sides of music-theoretical research—math modeling, perception and cognition, music informatics—probably have a good grasp of what can be of aid to them. But those on the “humanistic” sides likely have more to learn. To give just one example, I became aware at this year’s ACLS Annual Meeting in Montréal of a new initiative to help with bibliographic data collection—the “Zotero” project (www.zotero.org), which allows researchers to use their own web browser to facilitate a rapid gathering and organizing of bibliographic information as they search major databases. Unfortunately, I quickly discovered that our main bibliographic resource, RILM, is not yet accessible to this program. Can SMT help promote and support such initiatives? Ideally yes, though it is not entirely clear just how we would do so. I thus call on the technologically oriented constituencies within SMT—especially members of the Networking Committee and the Music Informatics and Pedagogy interest groups—to help us all the more understand how new technologies can enhance our research and teaching productivity.

A third area presenting both opportunities and challenges is the growing internationalization of our discipline. With the host of new foreign theory societies appearing in the past decade, we are no longer the main player on the stage. And though these societies pay close attention to what we do at SMT, they have developed their own modes of operation and forums for scholarly exchange. Each year, more and more North Americans are participating in foreign conferences, and members of those organizations are regularly visiting us. As a result, the role of the Vice President, as official liaison to these groups, has grown in importance. (And in this respect, I want to acknowledge the outstanding work that Robert Hatten has performed in sustaining and promoting connections to the many groups—foreign and domestic—that interact with SMT.)

Though the various national societies are clearly talking to each other, are they really listening to what each has to say? And especially are we North Americans understanding the different perspectives and attitudes conveyed by our foreign colleagues? To be sure, linguistics barriers are breaking down, with English emerging—for better or worse—as the lingua franca of our discipline. Yet while it might seem that we are doing music theory in similar ways, significant cultural differences may inhibit the reciprocal communication that we all desire. Let me give one example from my own personal experience. In the course of holding workshops on classical form to a group of students and colleagues in Germany a couple of years ago, I was struck by a distinct reluctance on the part of the audience to accept my own tendencies to systematize, which is a fairly typical (though perhaps less dominant) mode of North American theorizing. Rather, my audience, though appreciative of the categories of phrase structure that I was emphasizing, was consistently more responsive to the musical details running counter to those categories than to those details supporting my analytical readings. Whereas my own students so typically want to know the “right” answer to the analytical questions I pose, these students seemed less concerned with finding any particular answer. Specific problem solving did not seem to be the issue for them as it so often is for us, and I realized that music theory was being pursued and applied in quite different ways from what I was used to. Even if one should not generalize from this particular instance, I suspect that such cultural differences will continue to arise as we engage all the more with theorists from other countries.

In all three areas I have mentioned—diversity, technology, and internationalization—SMT has a role to play in helping our members deal with the changing realities of academic life. I would hope that all the hard work put in by the Executive Board in revising our bylaws

and codifying our governance procedures will have as its payoff a greater flexibility as our Society confronts the various challenges and opportunities ahead. To be sure, all the talk of bylaws revisions appearing in recent Newsletters (including this one, please see Justin London's report on pp. 7–8) may seem like arcane, legalistic trivia to most members. (Though we know that one issue—that of committee dissolution—touched a strong nerve for some.) Yet these matters are important: if our Society is well governed, with clear procedures and precedents, then SMT can be more responsive to the needs of its members and more effectively serve their interests.

To conclude my last report as President, I want to acknowledge the enormous contributions to the successful functioning of SMT made these past two years by our most capable Executive Director, our actively engaged Officers and Members-at-Large of the Executive Board, the dedicated Chairs of our standing and ad-hoc committees, and the hard-working Editors of our publications. As well, they have been unflinching in their support of my own efforts to realize the limited number of goals that any President can set during a two-year term. I have thoroughly enjoyed my tenure in this position, and I thank the membership as a whole for giving me this extraordinary opportunity to serve. This past year, I have been pleased to work closely with Justin London, who, as SMT's "bylaws maven," brings considerable experience to his position as President-Elect; I wish him the very best when he takes over as President following our next Business Meeting. Finally I look forward to seeing as many of you as possible in Baltimore, where we can celebrate the diversity of our interests as well as our shared love for the music that motivates our scholarly efforts.

—William Caplin

ACTIONS OF THE EXECUTIVE BOARD

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

1. to approve the following "Guidelines for Annual Meeting Requested Expenses":
 - Conference and membership fees will normally be waived for presenters outside of our discipline (music theory, musicology) that have been accepted by the Program Committee.
 - On an annual basis, funds will be allocated to a Program Budget Subcommittee (consisting of the current and incoming chairs of the Program Committee, along with the President and, when appropriate, the Executive Director) for the purpose of meeting program expenses requested by various constituencies of the society.
 - Priority for funding would be given in the following order to (1) the plenary session, (2) committee sessions (i.e., CSW, Diversity, and Professional Development, as standing committees of SMT with important missions), (3) regular and special sessions (from interest groups or others), and (4) regular meetings of interest groups.
 - Funds would normally be used for travel and hotel accommodations, but may include special equipment needs. We would not provide funds for honoraria.
2. to allocate \$1200 to the 2007 Program Budget Subcommittee.
3. that the sentence in Art. VIII of the 2006 Bylaws revisions proposal that currently reads "The Executive Board may, at its discretion, dissolve any committees not enumerated in the Bylaws" be replaced by the following sentences: "The Executive Board may, at its discretion, move to dissolve any Committees not enumerated in the Bylaws. The dissolution of such Committees designated as Standing Committees of the Society shall further require a two-thirds vote of the voting members present at a Business Meeting of the Members of the Society. The secretary shall inform the membership of any such votes at least 30 days in advance."
4. that the Editorial Board of *Music Theory Spectrum* shall comprise approximately twelve members, including the Editor. Three or four members shall be appointed to the Editorial Board of *Music Theory Spectrum* each year, for a term of three years.
5. that the Nominating Committee shall nominate at least two candidates for each open seat on the Executive Board.
6. that the Publications Subvention Committee be renamed the Subventions Committee.
7. that the Executive Board approve the June 2007 version of the SMT Governance Guidelines.

—Nancy Rogers

Society for Music Theory 2007 Committees, continued

Music Theory Online

Editorial Board

Michael Buchler
Norman Carey
David Cohen
Nora Engebretsen
Joel Galand
Kevin Korsyn
Rebecca Leydon
Scott Murphy
Richard Parncutt

Bylaws Committee (Ad hoc)

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

Local Arrangements

Baltimore (2007)
Paul Mathews, chair
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Nashville (2008)
Melanie Lowe, chair
Melanie.Lowe@Vanderbilt.edu

Graduate Student Workshop Program (Ad hoc)

Joseph Straus, chair
Wayne Alpern (Admin. Director)
Gretchen Horlacher
Peter Kaminsky

Legal Advisor

Wayne Alpern
waynealp@aol.com

Future SMT Meetings

- | | |
|------|---|
| 2007 | November 15–18
Baltimore, Maryland
(solo meeting) |
| 2008 | November 6–9
Nashville, Tennessee
(joint meeting with AMS) |
| 2009 | November 11–15
Montréal, Québec
(solo meeting) |
| 2010 | November 4–7
Indianapolis, Indiana
(joint meeting with AMS) |

FROM THE VICE PRESIDENT



This fall I plan to attend the joint meeting of the European music theory societies in Freiburg (October 10–14), both to represent the Society for Music Theory as its liaison and to contribute to a session. I welcome other SMT members who will be in attendance to touch base with me and share your experiences and connections with our colleagues in Europe. I will note these

and other exchanges in a brief account of the conference, to be submitted as a news item for the February 2008 Newsletter.

Surprisingly, there were no submissions in March for either the publication subvention or the SMT-25 workshop subvention programs. Since the unused allocation for each publication subvention competition carries over (totaling \$3000 for the next one), I strongly encourage those needing help with expenses relating to their articles or books to apply by the September 15 deadline (see the SMT Web page for guidelines).

September 15 is also the deadline for the final round of submissions for SMT-25 funding. We can provide up to \$5000 each for two innovative workshop, symposium, or conference applications that meet the guidelines on the SMT Web page, and I look forward to reading applications from those who have expressed interest in this opportunity. Funds may be spent through December 2008; thus, planning a summer 2008 workshop would be ideal.

My term as Vice President ends with the SMT Annual Meeting in Baltimore this November. It has been an honor to serve the Society and a pleasure to have become better acquainted with the many interest groups and other theory societies for which I have served as liaison. I have enjoyed working with President Caplin and all the other officers and Executive Board members over the past two years. Enormous care and energy has been expended to help improve and refine the workings of the Society, including the streamlining of our bylaws and the introduction of an evolving set of governance guidelines. Along with the exciting ventures of our ten interest groups, our session-offering standing committees, and our graduate student workshops, we are privileged to share in the success of a Society that is operating at its highest level to date. I extend my thanks to all who have contributed so richly to this community of scholars and teachers.

—Robert Hatten

SMT ONLINE ADDRESSES

- SMT home page: <http://www.societymusictheory.org>
- MTO home page: <http://www.societymusictheory.org/mto>
- List managers:
 - smt-announce-owner@societymusictheory.org
 - smt-talk-owner@societymusictheory.org
 - mto-list-owner@societymusictheory.org
 - mto-talk-owner@societymusictheory.org
- System Administrator: admin@societymusictheory.org
- Web Manager: lvh@msu.edu
- Online Directory: SMT is currently working to develop an online directory.
- RILM (replacement for the SMT bibliographic database):
<http://www.rilm.org>
To subscribe to any SMT list services, go to the SMT home page or send an e-mail message to the list managers.

COMMITTEE ON DIVERSITY

For the next several Annual Meetings, the SMT Committee on Diversity will be returning to the second of our two charges—to initiate presentations addressing minority issues within our field. For the Baltimore Annual Meeting in November 2007, we will be presenting a special session entitled *Ethnic Diversity in Music Theory: Voices from the Field*, chaired by Diversity Committee member Jeannie Ma. Guerrero, and featuring four experienced scholars who identify as members of visible minorities—YouYoung Kang, Sumanth Gopinath, Jairo Moreno, and Horace Maxile.

Our panel will address both the economic realities that are affecting the recruiting of promising minority scholars to our field and the apparently increasing marginalization of most non-traditional subject matter—as well as the very constitution of the academy today, as it pertains to the SMT and the teaching of music theory. The panelists' presentations will include biographical discussions of navigating through academia as minorities, experiences with university-administrative policies on ethnic diversity, and proposals for improving diversity within our field.

We have also activated our Diversity Committee Affiliates electronic listserv for students and faculty interested in issues of diversity. This could include members who identify themselves as part of a visible minority, or others who would like to help increase the Society's presence in this area. Simply visit the Diversity Committee's home Web page for logon instructions.

Of course, the Diversity Committee's most visible function over the years has been to administer two travel grant programs designed to help defray the cost of attending the SMT Annual Meeting: minority travel grants and, beginning in 2002, travel grants for scholars residing outside North America. Theorists belonging to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for one of our Minority Travel Grants; up to five (5) will be awarded. Furthermore, theorists who reside outside the United States and Canada are invited to apply for an International Travel Grant; this year we will award up to two (2) grants.

The Committee on Diversity requests that all applicants submit their materials by e-mail; attachments should be in a standard file format (such as Microsoft Word.doc). Complete application materials must be received by September 10, 2007. Specific guidelines for these grants may be found on the Committee on Diversity's "Travel Grants" page on the SMT website, www.societymusictheory.org/index.php?pid=18, or by contacting the chair, Fred Bashour, at dufaydigital@wildblue.net or 413.548.9881.

—Frederick J. Bashour

COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the upcoming meeting in Baltimore the Committee on Professional Development will offer a special session entitled "Presenting at a Conference." A panel of distinguished music theorists will speak on various aspects of the professional music theory conference paper, from writing a successful proposal to delivering your finished paper in a clear and interesting manner. The panelists include Taylor Greer, Joseph Strauss, Ellie Hisama, Julian Hook, and Janet Schmalfeldt, moderated by the CPD chair, Maureen Carr. For the full details of the session, consult <http://www.societymusictheory.org/index.php?pid=198>.

The CPD is also involved in other services related to the conference. The Conference Guides program pairs new conference-goers with more experienced members. If you are inexperienced with the conference scene, or if you are a conference veteran willing to share some of your experience with a new member, please contact Evan Jones at eajones@fsu.edu to sign up for the Conference Guides program. The Graduate Student Breakfast is a great way to meet graduate students from other institutions and to begin to develop that all-important professional network. It also features free food. The CPD also offers a CV review session where senior members of the society are available to review and critique the CVs of those applying for jobs in a friendly, constructive atmosphere.

—Maureen Carr

COMMITTEE ON THE STATUS OF WOMEN

The CSW special session planned for the SMT Annual Meeting in Baltimore promises to be interesting and informative for all members. Four panelists will present different perspectives on the topic “Sexual Harassment in the University Workplace.” The discipline of music theory will be represented by a report based on personal testimonials of harassment submitted anonymously by SMT members, and by a presentation by Elizabeth West Marvin on her experience as a university administrator. Sarah Warbelow, manager for the American Association of University Women’s legal advocacy fund, will address broader university issues, and Michele McDonald, Assistant Attorney General in the Maryland Office of the Attorney General, will cover the legal aspects of harassment.

The CSW Web pages have been updated by our technical expert, Dan Sonenberg, and I encourage all interested SMT members to visit our site to find out more about the Committee’s activities.

The Committee would like to thank Kristin Wendland for her service, and would like to invite any other SMT members interested in serving on the CSW to contact a current committee member.

—Brenda Ravenscroft

NETWORKING COMMITTEE

I am happy to report that, with but one exception, SMT’s networking resources have been operating in a seamless and trouble-free manner. That exception occurred late last year, when we upgraded the software on the server (an upgrade that, among other things, improved our ability to handle spam and to maintain the server). As a result of the upgrade the server was off-line for the better part of a week, an interruption that most users did not notice since it coincided with the holidays. Leigh VanHandel continues to do an excellent job keeping the Web pages up to date, John Lato remains our steadfast tech adviser at the University of Texas-Austin (where the server resides), and Richard Plotkin is as ever our consultant on various technical matters. I should, however, have more to report to you at the Annual Meeting, for SMT is looking into the possibility of taking over its membership list (which is currently maintained by the University of California Press). It is our hope that if this is done, we will be able to add new functionality to the SMT Web site (in the form of a “members services” section of the site), as well as to better serve the membership.

—Lawrence Zbikowski

BYLAWS COMMITTEE

Bylaws Revision: Take Two

As most SMT members know, last year we proposed a sweeping set of revisions to the Society’s Bylaws. Many members also know we were unable to enact those changes at the 2006 Annual Meeting of the Society. This was because several groups of members had independently raised some concerns regarding one small area of the proposed revision, namely the procedures for the dissolution of standing committees. Given the tightness of our meeting schedule (exacerbated by a joint meeting with the AMS), we were unable to allocate enough time to properly resolve those concerns at the Annual Business Meeting. And so the slate of proposed amendments was tabled by President Caplin.

Soon after our 2006 meeting the Executive Board revisited the problematic portion of the bylaws. After some deliberation, the sentence in Art. VIII of the 2006 bylaws revisions proposal that read:

“The Executive Board may, at its discretion, dissolve any Committees not enumerated in the Bylaws.”

was replaced by the following sentences:

“The Executive Board may, at its discretion, move to dissolve any Committees not enumerated in the Bylaws.

The dissolution of such Committees designated as Standing Committees of the Society shall further require a two-thirds vote of the voting members present at a Business Meeting of the Members of the Society. The secretary shall inform the membership of any such votes at least 30 days in advance.”

The Executive Board believes that the proposed mechanism—a supermajority vote at the annual business meeting of the society’s membership to ratify any standing committee dissolutions proposed by the Executive Board—should assuage the concerns of the members on this matter. The Executive Board has also scheduled ample time at our 2007 meeting for a thorough discussion and vote on the proposed bylaws amendments.

Here then, both for the record and to meet our legal obligations, is a recapitulation of the proposed bylaws amendments. In 2004 it came to the attention of the SMT Executive Board that additional changes were both needed and desired. First, the bylaws have become encumbered by too many details of committee appointments, duties of officers, and so forth. This hampers our ability to respond to the changing needs of the society and hinders the evolution of our operations. Second, “technical corrections” are required to bring the bylaws in line with our actual practices (e.g., to sanction online voting). Third, a number of current SMT functions (especially those dealt with by the Diversity, Professional Development, and Networking Committees) are addressed inconsistently. Thus in 2005-2006 the Ad Hoc Bylaws Committee (Justin London, chair; Richard Cohn, Janna Saslaw, and James Webster) set about streamlining and simplifying all aspects of our bylaws. Our goal has been to have the bylaws state, in the broadest possible terms, *what* needs to be done, but to delete any reference to *how* things are to be done, save for those details that are required by law.

Of course the nuts and bolts of committee size, terms of office, details of appointment, and specific responsibilities are important. Rather than have these details specified in the bylaws (and have to amend them every time a change is needed), the particulars of committee composition and operation will move to an online document, “SMT Governance Guidelines.” These guidelines, written under the authority of the Executive Board, would include

committee structure, procedures for publications and annual meetings, specific duties of officers, and so forth.

While there are many small changes throughout the proposed bylaws, the major changes are as follows:

1. Article II, the list of “Purposes and Activities of the Society,” has been reduced to a general statement that meets the legal requirements of the bylaws vis-à-vis our non-profit status. As per the suggestion of the Executive Board, the various purposes and activities currently listed in the bylaws will be integrated into a new mission statement for the Society (also to be published on the SMT Web site). The last paragraph of this section has been retained, as it fulfills various legal requirements; this is boilerplate legal language vis-à-vis our 501(c)(3) non-profit status with the Internal Revenue Service.

2. Article IV, “The Executive Board of the Society,” contains a number of changes. First, the minimum size of the Executive Board has been raised from nine to ten (including the Executive Director, who is a non-voting member). This allows the Executive Board to conduct business with two vacancies, but not three. Second, the descriptions of the Officers’ activities and/or responsibilities have been streamlined. Third, the Past President and President-Elect will now become voting members of the Executive Board; this is to avoid problems of tie votes, as the board currently has an even number of members.

3. Article VII, on “Meetings of the Society,” now clarifies the distinction between the “Business Meeting of the Members of SMT” and the “Annual Meeting,” which includes our entire scholarly program.

4. Article VIII, “Committees of the Society,” involves the most significant structural changes. The proposed bylaws list only four of our many standing committees: Nominations, Publications, Program, and Local Arrangements. After much deliberation, which included examining the bylaws of several other scholarly societies, the Ad Hoc Bylaws Committee went beyond streamlining the descriptions of our standing committees to actually reducing the number of committees enumerated in the bylaws. This does not mean that we do not have other standing committees, as the proposed language in Article VIII makes clear. Why retain these four standing committees in the bylaws? The Bylaws Committee identified two key reasons. First, and most important, it is necessary to enumerate these committees in order to make the bylaws internally consistent, as these committees are referenced elsewhere in the bylaws. Second, we recognized that holding elections (that is, ensuring the continued governance of the society), holding our annual scholarly meeting, and issuing scholarly publications are the core functions of the society. Indeed, elections, meetings, and publications each have their own sections of the bylaws.

5. Article IX, on “Publications of the Society,” has been streamlined. On the SMT home page, via a link entitled “2007 Bylaws Revisions,” you may find a copy of the proposed bylaws, as well as an annotated copy of our current bylaws. In the copy of our current bylaws, language which is to be excised is ~~struck through~~. In the proposed bylaws, new language is underlined. In addition, you will also find the currently approved version of the “SMT Governance Guidelines” document.

SMT members are encouraged to examine the current bylaws, proposed bylaws, and Governance Guidelines prior to our meeting this fall.

—Justin London

AMERICAN COUNCIL OF LEARNED SOCIETIES

The 2007 meeting of the American Council of Learned Societies (ACLS) took place in Montréal, Canada, on May 10–12. This was the first time in the history of ACLS that its annual meeting was held outside the United States. Delegates and administrative officers of 68 academic societies attended the conference. One of ACLS’s most important functions is to advance humanistic scholarship through the ACLS Fellowship Program and to strengthen relations among learned societies. Our membership in ACLS places SMT in a larger context of scholarly societies, and provides an opportunity to participate in discussions of wide-ranging issues that cross disciplinary lines.

An important topic at this year’s conference was that of collaborative research in the humanities. While such research may be based on models often seen in scientific research, it frequently expresses models that are more specific to the humanities. The ACLS funding programs are generally designed to recognize the work of individual scholars, but the ACLS is taking notice of the growing interest in promoting the cause of collaborative research, and is currently canvassing views about institutional support for collaborative humanistic scholarship. Related to the topic of collaborative research was a report on a project entitled “A Scholarly Web Browser as a Gateway into the Digital Humanities” by Prof. Daniel J. Cohen of George Mason University, inaugural recipient of the ACLS Digital Innovation Fellowship. Prof. Cohen is also the director of the Zotero project, a tool for gathering and sharing research materials and a critical enhancement to the Firefox browser.

Eligible SMT members, including doctoral candidates, recently tenured faculty, Assistant Professors, Associate Professors, and Full Professors, are encouraged to consider applying for the ACLS Fellowship Program and other programs. Full details about eligibility and applications are available at www.acls.org.

—Catherine Nolan

SMT 2008 CALL FOR PAPERS

The Thirty-First Annual Meeting of the Society for Music Theory will be held in Nashville from Thursday, November 6, to Sunday, November 9, 2008, in conjunction with the American Musicological Society Annual Meeting. Proposals for papers, poster sessions, and special sessions on any topic related to music theory are welcome. In particular, the Program Committee warmly invites proposals that might be suitable for placement on joint sessions, sponsored by both SMT and AMS. **An individual may submit no more than one paper proposal to SMT. If an author submits two different proposals to the AMS and the SMT and both are accepted, only one of the papers may be read. Authors may not submit the same proposal to both the AMS and the SMT.** More specifically, an individual may have his or her name on the program only once in connection with a titled presentation (on any kind of session). An individual may appear a second time on the program as a chair, moderator, or respondent, or as some other participant in connection with an untitled presentation (e.g., a member of a panel discussion).

All papers, poster sessions, and special sessions must conform to the following guidelines: (1) A proposal of no more than three double-spaced pages of text including any footnotes or endnotes with one-inch margins, all (including notes) printed in a 12-point font. (2) Supplementary materials such as musical examples, diagrams, and bibliography should be included if appropriate;

they will not be counted within the three-page text limit but must not exceed four additional pages. (3) Seven copies of the proposal must be submitted, by mail only. Double-sided duplication is preferred. No faxed or electronic submissions will be accepted. (4) The proposal must include the title of the paper but exclude the author's name and any other identifying information. (5) An abstract of approximately 200 words, suitable for publication in the conference program. (6) A cover letter listing the title of the paper and the name, postal address, e-mail address, and telephone number of the author, as well as the author's rank and institutional affiliation, if any. (7) A listing, on a separate page, of all required equipment (such as piano, overhead projector, CD player, cassette deck, etc.) other than the public-address system that will be provided to all presenters. The Society cannot provide computers or internet access for presentations, but LCD screens and cables can be made available if requested in advance. (8) As in the past, papers previously published or presented at other national or international conferences will not be considered. (9) Proposals for poster sessions should follow the guidelines for submission of papers. (10) Proposals for special sessions and events of unusual format (such as analysis symposia or panel discussions) are welcome. However, individual proposals within a special session proposal should follow, where possible, the guidelines for paper proposals. Proposals for sessions requiring special equipment or invited speakers must itemize these requirements, the acceptance of which will depend on the cost being judged reasonable. Please note that special sessions must be "special" in that they could not be put together by the program committee. The program committee reserves the right to consider separately each paper in a special session proposal and program accordingly, with or without the other papers from that proposed session. (11) Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions must contact the program committee chair (see below) no later than two weeks before the postmark deadline for submissions. ***The postmark deadline is January 15, 2008.***

The complete call for papers is mailed to the membership along with the election ballot and is available online on the SMT home page. For more specific information about proposing special sessions and/or poster sessions, refer to the complete Call for Papers or contact 2008 Program Committee Chair Gretchen Horlacher (ghorlach@indiana.edu).



CONTACTING THE SOCIETY

Society for Music Theory
 Victoria Long, Executive Director
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SMT GRADUATE STUDENT WORKSHOP PROGRAM

The SMT Graduate Student Workshop Program (GSWP) conducts educational workshops at national meetings of the Society for Music Theory for graduate students in music theory led by outstanding scholars in a particular field. Unlike conventional conference paper presentations, these are interactive working sessions emphasizing instruction, participation, and collaborative learning. The GSWP constitutes an innovative educational arm 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. The program is modeled after The Mannes Institute for Advanced Studies in Music Theory and is supported entirely by the same private benefactors. All members of the Society are urged to encourage their students to apply and take advantage of this extraordinary opportunity.

In its second year, the GSWP is expanding to conduct two concurrent three-hour workshops at the 2007 SMT Annual Meeting in Baltimore. On Friday morning, November 16, 2007, James Hepokoski (Yale University) and Warren Darcy (Oberlin College) will guide a workshop on Sonata Theory, and Cristle Collins Judd (Bowdoin College) will guide a workshop on Analyzing Early Music. Prior preparation is required. Reading and writing assignments will be distributed over the summer and early fall. Participants are invited to attend the graduate student breakfast sponsored by the Professional Development Committee that morning, and an informal roundtable discussion and evaluation over lunch following the event. There will be a GSWP reception the evening before.

The GSWP received thirty-six applicants for the Sonata Theory Workshop and eighteen for the Early Music Workshop. Fifteen students were chosen from the eligibility pool for each workshop using a controlled random selection process. The participants in the 2007 GSWP Sonata Theory Workshop are James Bennett (University of Wisconsin), James Bungert (University of Wisconsin), Steven Cannon (McGill University), David Cubek (McGill University), Jon-Tomas Godin (Université de Montreal), Jonathan Guez (Indiana University), Carl Heuckendorf (Eastman School of Music), Ann Hiloski (Rutgers University), Emily Kausalik (Bowling Green State University), Christopher Matthay (Princeton University), Peter Purin (University of Kansas), Carissa Reddick (University of Connecticut), Robert Rival (University of Toronto), Daniel Stevens (University of Michigan), and Alissa Wendelschafer (University of Minnesota).

The participants in the 2007 GSWP Early Music Workshop are Wen-Mi Chen (University of Cincinnati), Timothy Chenette (Indiana University), Gregory Decker (Florida State University), Matthew Eddy (University of Maryland), Megan Jenkins (City University of New York), Ching Ching Lo (University of Chicago), Nicole Morgan (Tufts University), Crystal Peebles (Florida State University), Richard Porterfield (City University of New York), Ève Poudrier (City University of New York), Leann Sander (University of Connecticut), Timothy Shaw (University of Connecticut), Lawrence Shuster (City University of New York), Caitlin Snyder (University of Oregon), and Matt Steinbron (Louisiana State University).

The members of the GSWP Policy Committee are Wayne Alpern (Director), Gretchen Horlacher (2008 Program Committee Chair) Peter Kaminsky (2007 Program Committee Chair), Joseph Straus (Chair), and William Caplin (ex officio).

See the GSWP Web page under the SMT Web site at www.societymusictheory.org for additional details. Please direct all inquiries to Wayne Alpern, Director, SMT Graduate Student Workshop Program, SMTworkshops@aol.com, 212.877.8350.

—Wayne Alpern

NEWS FROM THE INTEREST GROUPS

The meeting of the **Music Informatics Group** at the Baltimore conference will focus on collections of digitally encoded music available to researchers, methods for searching for items within them, the kinds of practical and research-related questions they are suitable to answer questions about, and tools available to make that possible. Anyone who is interested in or curious about the potential of computer-aided music research is welcome to attend.

The **Jazz Interest Group** continues to make progress on a bibliography of jazz music theory. Based on prior work of Kent Williams and Henry Martin, the bibliography will appear on a Web site hosted by the University of North Carolina-Greensboro.

The topic for the Jazz Interest Group's session at the 2007 SMT Annual Meeting has been changed. We had originally planned to discuss harmonic theory, in particular by applying recent work by Daniel Harrison and Kevin Swinden to jazz harmony and comparing its efficacy with traditional approaches. Since then, it has come to our attention that James McGowan has had a formal paper accepted for a regular SMT session that applies Harrison-based harmonic theory to jazz. James's paper is developed from his recent Eastman dissertation.

For our SMT-Jz meeting, we will now pursue the topic of jazz analysis in the context of the traditional analysis class, i.e., how we should teach jazz analysis now that it's part of the canon. Steve Larson will moderate the session, which will focus on Charlie Parker's studio recording of "Shaw 'Nuff." Anyone interested in jazz analysis is invited to attend our meeting. Steve suggests that you listen to the piece, bring a transcription and any work you've done on the tune, and think about how you would teach it.

For the SMT solo meeting in Baltimore, the **Performance and Analysis Interest Group** (PAIG) is planning an informal session on the relationship of analysis to live performance, with the potential involvement of a major archive of historical piano recordings located near the conference site. For more information, see our Web site, accessible via the SMT home page > Resources > Interest Groups. To join the PAIG e-mail list, contact Jan Miyake (Jan.Miyake@oberlin.edu). For further questions, contact David Kopp, Chair (dako@bu.edu).

The **Pedagogy Interest Group** will sponsor a session entitled "Pedagogy of Music Theory: Practicum and Discussion" at the 2007 Annual Meeting. This session will bring together music theorists at significantly different stages in their careers in a series of teaching demonstrations followed by group discussion. Three model teachers at the beginning of their careers will each work with a group of undergraduate music students from the Baltimore area. Feedback will be provided by a panel of experts including Mary Wennerstrom and Robert Gauldin, both of whom are recipients of the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. For the remainder of the session, attendees will break into small groups to discuss good pedagogical practices and exchange practical advice.

The pedagogy group maintains an e-mail list to facilitate communication among its members. To subscribe, send your name and e-mail address to Kent Williams (kent_williams@uncg.edu). Information about the group can be found under Resources > Interest Groups on the SMT Web site.

The **Music and Philosophy Interest Group** of the Society for Music Theory is pleased to announce that it will host a special session at the society's meeting this year in Baltimore on Gilles Deleuze and Félix Guattari's *A Thousand Plateaus*, a work that has had a considerable influence in recent Continental Philosophy and literary theory, and poses many interesting questions about music. Our session will focus on the ramifications of their thought for music theory. Papers will be given by John Rahn (University of Washington), Michael Gallope (New York University), Martin Scherzinger (Eastman School of Music), Amy Cimini (New York University), and Benjamin Boretz (Bard College). Papers will then be followed by an extended discussion between audience members. All interested persons are encouraged to read Deleuze and Guattari's text, as well as *Anti-Oedipus* and *What is Philosophy?*, two other books by Deleuze and Guattari intimately related to *A Thousand Plateaus*.

In addition to our special session, we will have our annual interest group meeting in Baltimore (Friday, November 16, 5–7 p.m.). We will be discussing—and potentially voting on—proposals for the following year's conference in Nashville (2008). In addition, we are looking for opportunities to broaden our base by connecting with other societies potentially interested in the relationship between music and philosophy (American Musicological Society, American Society of Aesthetics, American Philosophical Association, etc.), and welcome any suggestions from members on ways of pursuing this. All questions and/or comments may be directed to John Koslovsky at jkoslovs@mail.rochester.edu.

In 2007, members of the **Popular Music Interest Group** have been presenting their research at numerous conferences, including meetings of the Society for American Music, the International Association for the Study of Popular Music, the Experience Music Project, and regional theory societies. They have also published new work in a variety of journals and essay collections. At the 2007 SMT Annual Meeting, the Popular Music Interest Group will present a special session entitled "Theory, Metatheory, and Popular Music." Four panelists—Fred Maus, Akitsugu Kawamoto, Mark Butler, and Andrew Robbie—will address a variety of methodological issues that emerge in popular-music research; among the themes that will be considered are intertextuality, performance, multimedia formats, and relationships between analysis and field research. The PMIG wishes to thank Tim Hughes, Heather Laurel, and Eugene Montague, who served on the committee that reviewed abstracts and formulated the session proposal.

The Popular Music Interest Group is dedicated to theoretical, analytical, and critical inquiries into a variety of popular-music styles. To subscribe to our electronic discussion list, visit <http://listserv.uncg.edu> and use the "Search for Lists" feature to locate the "pop-analysis" list. For more information about the PMIG, visit our Web site at <http://www.uncg.edu/music/pop-analysis>. If you have questions, contact Mark Butler, chair (mabutler@sas.upenn.edu).

The **Queer Resource Group** will convene at the 2007 SMT Annual Meeting in Baltimore on Friday, November 16, 5–7 p.m. There will be time to discuss recent readings on LGBTQ topics, to report on your own queer studies-related research in progress, and to consider general issues and ideas that arise when we gather. The University of Virginia maintains an e-mail list for use of the QRG. If you wish to subscribe to this list, go to <http://list.mail.virginia.edu/mailman/listinfo/qrg-1> and follow the instructions there. For more information contact Fred Maus (fred.maus@virginia.edu) or Deborah Rifkin (driifkin@ithaca.edu).

NEWS ITEMS

THE MANNES INSTITUTE FOR ADVANCED STUDIES IN MUSIC THEORY

The Mannes Institute for Advanced Studies in Music Theory is a musical think tank dedicated to collaborative learning at the highest level of inquiry. It offers music scholars a unique opportunity to gather outside of the conventional conference format and interact together in a sustained and meaningful way. Each year an intensive series of participatory workshops and plenary sessions focuses on a different topic under the guidance of expert peers in a particular field. Now initiating its eighth season, The Mannes Institute has achieved international recognition as a significant innovation in our profession.

This past year's Institute on Arnold Schoenberg and His Musical Legacy convened at Mannes College of Music in New York City from June 24–27, 2007. Forty-five outstanding theorists and musicologists gathered from ten countries and eighteen states for comprehensive workshops on "Hearing and Modeling Schoenberg's Serial Works" with Brian Alegant (Oberlin College), "Conflict, Flux, Imperfection—and Schoenberg" with Michael Cherlin (University of Minnesota), "Schoenberg and the Relationship to the Text" with Walter Frisch (Columbia University), "Schoenberg and the Past" with Ethan Haimo (University of Notre Dame), "Schoenberg as Theorist" with Severine Neff (University of North Carolina), and "Schoenberg's Twelve-Tone Thinking" with Andrew Mead (University of Michigan).

Our special plenary guests were Allen Forte (Yale University), discussing "Schoenberg as Webern: The Three Pieces for Chamber Orchestra (1910)," and Therese Muxeneder (Schoenberg Center, Vienna), discussing "The Categorization and Systematization of Arnold Schoenberg's Oeuvre." The winner of the second annual Mannes Institute Musical Essay Award, James Wierzbicki (University of Michigan), presented his prize-winning essay, "Schoenberg as Werewolf?" The Da Capo Chamber Players performed *Pierrot Lunaire* with soprano Lucy Shelton, and Noam Sivan (Mannes College) performed and discussed the Schoenberg piano fragments. Wayne Alpern, the Institute's Director, spoke on "What is the Institute?" and "Why is Schoenberg Great?" Original voice recordings of Arnold Schoenberg were played throughout. The Institute's members enjoyed communal meals, two receptions, a picnic, a banquet, a raffle, and a diploma ceremony.

Next year, The Mannes Institute on Jazz and Pop will be hosted as a special event at Eastman School of Music during the exciting Rochester International Jazz Festival in June 2008. Six workshops will be conducted by an outstanding faculty of expert peers chaired by Henry Martin (Rutgers University) and Walter Everett (University of Michigan), with Lori Burns (University of Ottawa), Jonathan Covach (Eastman School of Music), Cynthia

Folio (Temple University), and Steve Larson (University of Oregon). Plenary presentations of jazz and pop film archives and documentaries are planned. Future institutes will include the 2009 Institute on Music and the Mind at Mannes College, the 2010 Institute on Aesthetics at the University of Chicago, and a special 2011 Institute on the State of the Discipline, celebrating ten years of The Mannes Institute.

Information regarding The Mannes Institute and its unique scholarly mission and interactive methodology is available on our newly redesigned Web site at www.mannes.edu/mi. Program details for the 2008 Jazz/Pop Institute will be posted this fall, announced at the SMT Annual Meeting in Baltimore, and circulated on the SMT list. Online applications will be accepted from January 1 to March 1, 2008. Kindly direct all inquiries to Wayne Alpern, Director, The Mannes Institute for Advanced Studies in Music Theory, mannesinstitute@aol.com, 212.877.8350.

JOURNAL OF MATHEMATICS AND MUSIC

The newly founded *Journal of Mathematics and Music: Mathematical and Computational Approaches to Music Theory, Analysis, Composition and Performance*—published by Taylor & Francis—is available to individual SMT members at a special annual print-only subscription rate of US \$40 or GB £24. For details, click on "News & Offers" on their Web site at www.informaworld.com/JMM.

Taylor & Francis is making this offer on the strict condition that such subscriptions are for the private use of each member and are received at the private address of that individual member. Personal copies are not to be placed in a library nor in any way used to substitute for an existing or potential library subscription.

INTERNATIONAL ORPHEUS ACADEMY 2008

The sixth International Orpheus Academy for Music & Theory will convene March 26–29, 2008. Internationally renowned performers, composers, and guest professors will meet musicians, students, music theorists, and musicologists during a four-day congress. Various lectures and workshops will be followed by discussions and panels inviting a dynamic interaction among all 30 participants. The objective is to work at a high level with a selected group of musicians, so that it will become an enriching experience for everyone involved. The theme for 2008 is "Music Theoretical Dimensions of 18th-Century Opera." Application is only possible through the Web site of the Orpheus Institute from November 1, 2007 until January 31, 2008. From October 2007 on, more information will be found at www.orpheusinstituut.be.

NEW ONLINE JOURNAL: ReSonare

The Graduate Music Students Association (GMSA) of the University of Alberta announces the launch of its new online journal, ReSonare, whose aim is to broaden and disseminate the vistas of musical scholarship and to promote multidisciplinary approaches to the study of music. The GMSA welcomes contributions from all areas of musicology, criticism, music theory, composition, ethnomusicology, popular music studies, performance studies, and pedagogy, as well as disciplines outside of music departments. The premiere issue, "Contemporary Challenges in Interdisciplinary Musical Scholarship," is currently under development. For submissions to future issues, contact Mickey Vallee, Chief Editor (vallee@ualberta.ca) for guidelines.

IN MEMORIAM

Rosemary N. Killam (May 13, 1939 – May 3, 2007)

Rosemary N. Killam (D.M.A., Music Education, Stanford University, 1976; M.A., Music Theory, George Washington University, 1969; B.M., Music Theory, The Eastman School of Music, 1960), a Professor Emerita of the College of Music at the University of North Texas, died unexpectedly at her home on May 3, ten days before her 68th birthday. In addition to her appointment at North Texas from 1977 until her retirement in 2005, she also taught at Tarleton State University (1969-72), San Francisco State University (1976), the University of Delaware (1976-77), and the University of Massachusetts-Amherst (1998-1999). Her dissertation research focused on music theory pedagogy, computer-assisted instruction and analysis, and issues in perception and cognition related to aural skills teaching, topics she explored in articles appearing in *The Journal of Music Theory* (1975), *The Journal of the Acoustical Society of America* (1976, 1990), *Music Theory Spectrum* (1984), *The Journal of Music Theory Pedagogy* (1988), and *Musicae Scientiae* (2003). Her other primary research area concerned feminist theory and roles of women in music, resulting in publications in the *International Alliance for Women in Music Journal* (1995), *Perspectives of New Music* (1993, 1994), and *Music Theory Online* (1987, 1994). She was also active in preserving and documenting folk music performance, recording music and interviews with performers at fiddlers' conventions, community gatherings, and private homes in north-central Texas (1971) and southeast Missouri (1983-85). In 1994 and 1998, she deposited over 150 hours of cassette recordings and field notes at the American Folklife Center at the Library of Congress, Washington D.C.

Rosemary was best known in SMT circles for her outspoken advocacy for women's issues, including support for mentoring initiatives and activities of the Committee on the Status of Women. Her activism sprang in part from her own experiences in the 1960s and 1970s as a woman in the competitive, male-dominated fields of music theory and computer applications and as a mother when it was socially acceptable for women to have either a career or children but not both. (Her daughter, Frances, was born in 1960 before Rosemary completed her undergraduate degree at Eastman, and her son, Walter, arrived the following year; while completing graduate school and starting her career she raised them on her own.) She will be remembered for sometimes being outrageous—what other senior professor could appear at the opening SMT Reception with hot pink, bright green, and electric blue streaks in her grey hair (perfectly matching her dress, of course) and carry it off with panache?—and for often being provocative—for example, accosting the Chair of the Publications Committee to demand an explanation for the lack of articles by women scholars in SMT journals. Yet her activism and that of others she helped inspire has resulted in changes in the field which we now take for granted, including women active in all levels of SMT leadership, mentoring initiatives by both the CSW and the Professional Development Committee, and an increased awareness and inclusion of music by women in music theory and teaching. She was a distinctive voice in the field of music theory, and she will be missed.

—Jane Piper Clendinning



CALLS FOR PAPERS

CONFERENCE ON AMERICAN MUSICAL THEATER

Music in Gotham, in collaboration with Song, Stage and Screen III, invites proposals for presentations on topics in American musical theater, for a conference to be held April 2–5, 2008 at the City University of New York Graduate Center. The organizers request abstracts of up to 250 words on 19th-century musical theater, the musical from 1900 through World War I, and the musical from 1920 through the present. Proposals on other aspects of musical theater, including the issues of critical editions, revivals, and textual and musical problems are also welcome. Abstracts, with “Musical Theater” in the subject line, should be sent to MusicinGotham@gc.cuny.edu by August 30, 2007.

AMERICAN BACH SOCIETY

The Biennial Meeting of the American Bach Society will convene May 8–10, 2008 in Bethlehem, Pennsylvania. The conference will take place in conjunction with the 2008 Bethlehem Bach Festival and will include lectures and performances as well as excursions to points of interest in the vicinity of Bethlehem. Proposals on all aspects of Bach research are invited, but of particular interest

are those that focus on the conference theme, “Bach and the Oratorio Tradition.” A one-page, double-spaced abstract should be submitted, preferably as an e-mail attachment, by September 1, 2007, to Mary Dalton Greer, Chair, Program Committee, ABS Meeting 2008, 3 Channing Place, Cambridge, MA 02138-3306; GreerM1750@aol.com; FAX 617.576.0038.

FORUM ON MUSIC AND CHRISTIAN SCHOLARSHIP

The Forum on Music and Christian Scholarship seeks proposals for its upcoming annual meeting, which will take place at the Baylor University School of Music, Waco, TX, February 29–March 1, 2008. The Forum especially invites proposals for a special session fashioned around the theme of “Music, Moral Values, and Christianity.” At the same time, we welcome proposals on any topic related to music and the study of Christianity; a perspective such as theory and analysis is also welcome. Papers will be 25 minutes long. By September 15, 2007 please send a 300-word abstract including your name, institutional affiliation, and contact information to Dr. Kevin Holm-Hudson, University of Kentucky School of Music, 105 Fine Arts Building, Lexington, KY 40506-0022; kjholm2@gmail.com. Visit www.fmcs.us for additional information.

SOCIETY FOR SEVENTEENTH-CENTURY MUSIC

The sixteenth annual conference of the Society for Seventeenth-Century Music will be held on April 17–20, 2008 in Pasadena (San Marino), CA at the Huntington Library (hosted by the University of Southern California). Proposals on all aspects of seventeenth-century music are welcome, particularly those drawing on other fields as they relate to music. Abstracts not exceeding 350 words should be submitted by e-mail not later than midnight, October 1, 2007. For further details, see www.arts.uci.edu/sscm.

CIM 2008

The Fourth Conference on Interdisciplinary Musicology will convene July 2–6, 2008 at the Aristotle University of Thessaloniki, Greece. The theme of the conference is an interdisciplinary approach to musical structure (rhythm, melody, harmony, motive/theme, musical reduction, musical prolongation, and timbre). Each submission must have at least two different authors who represent different disciplines (e.g., theory and performance). The deadline for abstracts is November 30, 2007. Visit musicweb.hmt-hannover.de/escom/english/CIM08.htm.

TRIBUTE TO ELLIOTT CARTER: AN INTERNATIONAL CONFERENCE

“Tribute to Elliot Carter: An International Conference” is being organized by the music team of the Center for Research in Arts and Language, Paris, France. The event is scheduled for December 11–12, 2008, to coincide with the composer’s 100th birthday. The selection committee encourages participants to explore a broad range of approaches: analytical, aesthetic, historical, philosophical, and even sociopolitical. Possible topics include: Carter’s language; tradition and innovation; interpreting Carter’s music; influences (literature, arts, sciences, etc.); and writings. Each paper will be limited to 30 minutes, with an additional 10 minutes for discussion. Send an abstract (300 words or less) and a brief résumé to Carterparis2008@aol.com or maxnoubel@aol.com, or to École des Hautes Études en Sciences Sociales, CRAL, Secrétariat de direction, Colloque Elliott Carter, 105 boulevard Raspail, 75 006 Paris France (attn. Max Noubel, CRAL/EHESS). The deadline is December 1, 2007.

FIRST INTERNATIONAL CONFERENCE OF MESSIAEN STUDIES

The First International Conference of Messiaen Studies will be held March 29–April 1, 2008 at the University of Southern Queensland in Toowoomba, Australia (near Brisbane) to celebrate the centenary of Messiaen’s birth. Paper sessions will be devoted to Messiaen in Australia, Messiaen’s musical language, Messiaen and spirituality, and other topics. Papers should be 20 minutes in length and formatted for inclusion within the conference proceedings. Please submit a 500-word proposal by December 16, 2007 to Dr. Judith Crispin (crispin@usq.edu.au).

PERFORMING ROMANTIC MUSIC: THEORY AND PRACTICE

This conference is scheduled for July 10–13, 2008 at the School of Music, Durham University, and will feature keynote addresses by Charles Rosen and John Rink. The main focus of the meeting is the performance of the Romantic repertoire and the influences that musical Romanticism—in all its dimensions—has had on

musical performance. Topics include analysis in relation to the performance of 19th-century music, theories of interpretation and expressivity in performance, pedagogy, and performance criticism. Abstracts for 20-minute individual papers should include contact information, and should be sent to bennett.zon@durham.ac.uk. The complete call for papers may be found at www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-7-prm.html. The deadline is January 31, 2008.

UPCOMING CONFERENCES

The **Sixth European Music Analysis Conference**, October 10–14, 2007, in Freiburg, Germany, will focus on “Interpretation.” This conference will also function as the seventh annual meeting of the Gesellschaft für Musiktheorie. The full program may be found on the conference Web site at www.gmth.de/site/k_programm.html.

New Music and the Musical Canon: A Symposium on Composition in the Twenty-First Century will take place November 26–30, 2007, in Hong Kong. This Symposium seeks to explore the notion of musical canons in the twenty-first century in the context of historiography, reception, hermeneutics, cultural identity, aesthetics, and cross-cultural studies. For details contact Michael McClellan (michael@arts.cuhk.edu.hk or mcclellan@cuhk.edu.hk) or visit www.hkcg.org/2007worldmusic/prog/1126.html.

The **Society for American Music** will host its 34th annual conference in San Antonio, Texas, February 27–March 2, 2008. See their Web site (www.american-music.org) for complete information.

Paris, France will be the locale for **Leos Janáček: Creation within European Culture International Symposium**, April 3–5, 2008. This symposium will approach the work of the Czech composer from the historical as well as analytical standpoint. Contacts: Bernard.Banoun@univ-Tours.fr; jean-jacques.velly@paris4.sorbonne.fr.

The **Messiaen 2008 International Centenary Conference** is scheduled for June 21–24, 2008 at the Birmingham Conservatoire. Look for the complete program on the conference Web site in September: <http://www.conservatoire.uce.ac.uk/messiaen>.

The **Ninth WSEAS International Conference on Acoustics and Music: Theory and Applications (AMTA '08)** will be held June 24–26, 2008 at the Institute of Solid Mechanics of the Romanian Academy in Bucharest. For details visit www.wseas.org.

The Society for Music Analysis will sponsor **CarMAC 2008**, the **Cardiff University Music Analysis Conference**, September 4–7, 2008. Check the SMA Web site (www.lancs.ac.uk/sma/events.htm) for the call for papers, or contact Dr. Charles Wilson (WilsonC@cardiff.ac.uk).

Part One of **Crosscurrents: American and European Music in Interaction, 1900–2000** will take place at Harvard University October 30–November 1, 2008. www.rhul.ac.uk/Music/Golden-pages/Conferences/2008/08-b-crc.html.

NEWS FROM INTERNATIONAL SOCIETIES

CANADIAN UNIVERSITY MUSIC SOCIETY

From May 10–13, 2007, the Canadian University Music Society and Canadian Association of Music Libraries 2007 held their annual joint conference at the Faculté de musique of the Université de Montréal, under the over-arching theme “Thoughts on Research-Creation.” The following papers concerned topics of interest to music theorists: Bruno Gingras (McGill University), “The Performer as Analyst: A Case Study of J.S. Bach’s ‘Dorian’ Fugue (BWV 538)”;

Avila Lotoski (University of Regina), “Motion and Structure in S. C. Eckhardt-Gramatté’s Caprice No. 5, ‘Meermuschel’”;

Harald Krebs (University of Victoria), “Devious Simplicity: Robert Schumann’s Song Album for Young People”;

Heather White Luckow (McGill University), “Messiaen’s Influence on the Early Compositional Techniques of Three Québécois Students: Serge Garant, Clermont Pépin, and André Prévost”;

Ian Bates (Yale University), “Structural Implications of Motive and Mode in Vaughan Williams’ ‘Five Variants of ‘Dives and Lazarus’”;

James K. Wright (Carleton University), “Understanding Modernist Aesthetics Sub Specie Ludi”;

Nicole Biamonte (University of Iowa), “Melodic and Harmonic Modality in the Music of Rush”;

Kate Galloway (University of Toronto), “Performative Pathways Through the Labyrinth in R. Murray Schafer’s *Patria 7: Asterion*”;

Philip Gareau (Université de Montréal), “Lorsque l’Orient rencontre l’Occident: L’influence des tapis sur la musique de Morton Feldman”;

and Edward Jurkowski (University of Lethbridge), “Memory, a Remembrance of Past Things and Morton Feldman’s *Triadic Memories*.”

Lori Burns (University of Ottawa) was on the program with the paper “All that Matters is my Voice and my Story: Dynamic Vocal and Instrumental Expression in PJ Harvey’s *Uh Huh Her* (2004),” but a change in the scheduling by the organizers meant that she could not be in attendance to give the paper. As the program reflects, Canada has a vibrant community of music theorists, who work on a variety of topics, including music by Canadian composers.

—James Deaville

SOCIÉTÉ FRANÇAISE D’ANALYSE MUSICALE

The SFAM brings together musicians, artist-teachers, interpreters, composers, and analysts. The society will participate in the Sixth European Music Analysis Conference in Freiburg, Germany in October of 2007; a conference on improvisation and another devoted to the publication of the five volumes of the *l’Encyclopédie Einaudi-Actes-Sud* are planned for 2008. In addition to conferences, SFAM also sponsors study days devoted to special topics, and “Concerts-Analyze” which bring together prominent performers and analysts in collaboration. For further information, visit www.sfam.org.

After publishing several issues of *Analyse Musicale* under its aegis, the society created a new journal, *Musurgia* (ed. Nicholas Meeùs; musurgia.free.fr), which offers four issues annually. It also supports the publication of basic works (like the translation of *Analysis* by Ian Bent), as well as more advanced research (e.g., *Formalismes et modèles musicaux* by André Riotte and Marcel Mesnage). At present SFAM is preparing a series of monographs on music analysis.

—Jean-Michel Bardez

SOCIETY FOR MUSIC ANALYSIS

The Society for Music Analysis is Britain’s leading organization dedicated to the theory and practice of musical analysis. Our members include a wide cross-section of the musical population, among them professional performers, musicologists, students, and teachers. One of our most important contributions to British musical life is the regular program of events that we organize and sponsor. Each year we hold Autumn and Spring Study Days at different universities and on diverse topics; we also have an annual TAGS Day for Theory and Analysis Graduate Students; and we organize “MACs” (Music Analysis Conferences) on a regular basis, the next one being at Cardiff University in September 2008. The SMA also promotes joint conferences and themed events with other organizations; e.g., we are sponsoring sessions within the Rethinking Tonality Conference at King’s College, London in March 2008.

ELECTION REMINDER

This year we will elect the Vice President and two members of the Executive Board. The ballot and the 2008 Call for Papers will be mailed to current SMT members at the beginning of August. Please remember to vote! Results will be announced at the SMT Business Meeting in Baltimore.



SMT BUSINESS MEETING

The annual business meeting is scheduled for Saturday, November 17, 4:00–5:30 p.m., immediately following the awards ceremony.



MEMBERSHIP REMINDER

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



MOVING?

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address at least 30 days prior to your move. To complete an online address change, go to www.ucpressjournals.com/contact.asp. Please choose the “Customer Service—Change of Address” option on the e-mail form. Claims for missing issues should be sent to journals@ucpress.edu.

A full calendar of forthcoming events can be found at www.lancs.ac.uk/sma/events.htm, along with reviews of its most recent events in the Society's regular Newsletters. In 2006-7, those events have included a Late Schumann Study Day at University of Manchester in July 2006; support for the conferences Music and Consciousness (Sheffield University) and the Second International Conference on Music and Gesture (Royal Northern College of Music, Manchester), also both in July 2006; an Autumn Study Day entitled Musical Programme Notes at Sussex University in November 2006, including a keynote address by Ian Pace, the proceedings of which may be viewed at www.amsnet.org/sma; a Spring Study Day on Haydn's *Creation* at the University of Oxford (February 2007), with keynote addresses by Ludwig Holtmeier and Lawrence Kramer; and a TAGS Day at King's College, London (May 2007) at which Scott Burnham gave a keynote address entitled "The A Word."

—Nick Reyland

DUTCH-FLEMISH SOCIETY FOR MUSIC THEORY

As of the beginning of this year (February 2007), *The Dutch Journal of Music Theory* is available not only in print but also as an online journal. It is now possible to subscribe to the online edition only (€39; institutions €64), or to the combination of the printed and online editions (€49; institutions €79). The journal is published by Amsterdam University Press and appears triannually (in February, May, and November). It is a trilingual journal, containing articles in English, German, and Dutch. For more information, see www.djmt.nl.

—Michiel Schuijjer

GRUPPO DI ANALISI E TEORIA MUSICALI

On March 8–10 the Fifth Annual Conference of GATM took place in Rimini, thanks to the cooperation of the Rimini Music Institute "G. Lettimi" and its director, Maestro Enrico Meyer. Forty-six papers were selected, and arranged in eight sessions (for the first time parallel sessions were necessary). The sessions covered a wide range of topics: early music, nineteenth-century tonal music, early twentieth-century music, twentieth-century avant-garde, popular music, ethnic music, film music, and methodological and theoretical issues. The sessions were framed by three seminars, held by three distinguished foreign guests. John Rink opened the conference with a keynote address on the concept of "motives" in performance. On Friday afternoon Robert Gjerdingen held a plenary session on galant schemata, and David Gagné closed the conference with a plenary seminar on the analysis and performance of Brahms's Clarinet Quintet, Op. 115, together with three professors of the Lettimi Institute: Paolo Fantini (clarinet), Marco Ferretti (cello) and Alessandro Maffei (piano). The collaboration with Istituto Lettimi will continue for the coming years. The next conference will be held in September of 2008.

Issue 2006/2 of *RATM* (*Rivista di Analisi e Teoria Musicale*, ed. Rossana Dalmonte) is entirely devoted to the piano music of Luciano Berio, with essays by M. Baroni, J. M. Chouvel, S. Pasticci, E. Pozzi, A. Rostagno, I. Stoianova, M. Uvietta, P.W. Cremona, and G. Nardi. A summary of all issues of *RATM* may be found on the Web site of the publisher (www.lim.it).

Issue 2006/1 of the online journal *Analitica* includes an editor's note by Egidio Pozzi, a summary of GATM's fourth annual conference, and an essay by Pietro Venturini on Beethoven's

recomposition of some aspects of the Piano Sonata Op. 10, No. 1 in his late sonatas. Other resources have been implemented on the *Analitica* web site, such as a searchable index of the previous series of *RATM* (the *Bollettini*). Issue 2007/1 includes the editor's note, a core essay by Enrico Bianchi on "Complessità 'potenziali' nelle interpretazioni di Aguas de Março di Antonio Carlos Jobim," and a round table with Vincenzo d'Andrea, Rossana Dalmonte and Marco Russo on "Music and the Internet." The Web site of *Analitica* is www.muspe.unibo.it/gatm.

The first volume of a series of handbooks titled *Repertori musicali: storia, analisi, interpretazione* has appeared. *Le sonate per pianoforte e violoncello di Johannes Brahms* by Guido Salvetti is intended as a guide for performers and listeners, and gives a survey of the historical background of the sonatas, an analysis, and a discussion of recorded performances.

—Giorgio Sanguinetti

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest's Eighteenth Annual Conference was held April 13–14, 2007 at the University of Kansas, with 58 registered attendees. The Local Arrangements committee was chaired by Deron McGee and included James Barnes, Scott Murphy, Forrest Pierce, and Kip Haaheim (all of the University of Kansas). David Carson Berry (College-Conservatory of Music, University of Cincinnati) chaired the Program Committee, which included Matthew Bribitzer-Stull (University of Minnesota), Rene Rusch Daley (University of Michigan), Nora A. Engebretsen (Bowling Green State University), Roman Ivanovitch (Indiana University), Scott Murphy (University of Kansas), and Claire Boge (Miami University of Ohio, *ex officio*). Session topics ranged from Symmetry, Rhythm and Meter, Chord Classes, and Issues of Form to discussions of the Symbolic and the Expressive, Agency, and Models of Hearing and Representation. A poster session on Pedagogy rounded out the program. The keynote address entitled "Schoenberg's 'Augustine': Popular Music, Classical Form, and the Notion of Juxtaposition" was delivered by Severine Neff (University of North Carolina at Chapel Hill). Bowling Green State University will host the 19th Annual Conference, set for May 16–17, 2008.

Among the highlights of the 2007 conference were the *fifteen* papers competing for the Komar student paper award, which made a difficult job for the Komar Committee: Hali Fieldman (University of Missouri–Kansas City Conservatory), chair, David Thurmaier (University of Central Missouri), and Gretchen Foley (University of Nebraska). After careful deliberation the 2007 Arthur J. Komar Award for Best Student Paper was presented to Mitch Ohriner (Indiana University) for his paper, "Playing the Role': Performative Agency in Selected Performances of Schubert's Sonata in A Minor, D. 845."

Congratulations go to newly elected officers: President Ronald Rodman (Carleton College), Treasurer Gretchen Foley (University of Nebraska-Lincoln), Area I Representative Catherine Losada (College-Conservatory of Music, University of Cincinnati), Area III Representative Matthew Bribitzer-Stull (University of Minnesota), and Area II/IV Student Representative Timothy Best (Indiana University). Many thanks go to Allyn Reilly (Ohio University) for chairing the Nominating Committee and to David Loberg Code (Western Michigan University) for arranging

for the online voting. Anyone from the Great Lakes and Great Plains states interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Ron Rodman at rrodman@carleton.edu. MTMW welcomes members from all geographic areas. More information can be found at the MTMW Web site: <http://www.wmich.edu/~mus-theo/mtmw>.

The Fifth Annual Meeting of the **Music Theory Society of the Mid-Atlantic** was held on 23–24 March 2007 at the Catholic University of America. Michael Klein and his Program Committee prepared a lively offering of a wide array of topics, including Beethoven's use of whole tone transpositions, meaning in Takemitsu's *Rain Tree*, tessitura in Byrd's settings, harmonic structure in Messiaen's *L'Ascension*, relationships between the music of Ligeti and Stockhausen, Feldman's *For Samuel Beckett*, new forays into tonality, Stravinsky's sketches for *L'Histoire du soldat*, Webern's Cello Sonata, graphing rhythms, and funk. Local arrangements chair Steven Strunk arranged for elegant gourmet breaks, a banquet and a luncheon. Melissa Hoag was the 2007 Winner of the Dorothy Payne Best Graduate Student Paper Award and Prize. Entitled "Multiply-Directed Moments in Brahms's 'Schön war, das ich dir weihte' (Op. 95, No. 7)," her paper will appear in the first issue of the Society's new online journal GAMUT, Philip Ewell, Editor. Next spring's meeting will be held at the Library of Congress with Susan Clermont as Local Arrangements Chair. Presentation proposals (due by December 3, 2007) may be sent to Professor Nancy Yunhwa Rao, Rutgers University, Department of Music, New Brunswick, New Jersey 06901-1411 (see www.mtsma.shorturl.com for the Call for Papers). Those wishing to serve as President, Secretary or Board Member (2) are invited to contact Vice President Cynthia Folio by November 1st.

The **Music Theory Society of New York State** (MTSNYS) held its annual conference at the Lincoln Center Campus of Fordham University on April 14–15, 2007. A central theme of the 2007 meeting was the intersections of technology and music theory. There were in all five sessions devoted to the topic: two paper sessions, two poster sessions, and Eric Isaacson's keynote address, "Doin' It Right: Theory, Technology, Today, and Tomorrow." Panayotis Mavromatis (New York University) and Matthew Brown (Eastman School of Music) gave papers on computer-based intelligent systems. A fascinating poster session consisted of presentations by Timothy Cutler (Austin College) on "The Internet Music Theory Database" and Tuukka Ilomaki (Sibelius Academy), "Developing More Usable Music Theory Software." Other sessions dealt with 20th-century voice leading, form, and semiotics. Dave Headlam (Eastman School of Music) was program chair, Sevin Yaraman the local arrangements chair.

The MTSNYS board expresses its deep gratitude for the long and distinguished service of Poundie Burstein as its outgoing president. Professor Burstein has led the society with grace, intelligence, foresight, and boundless good humor. He has been instrumental in setting the society onto a strong foundation. Membership has grown under his guidance, as have subscriptions to *Theory and Practice*. The annual conferences that have been held under his leadership have been greatly successful in all respects. The Music Theory Society of New York State owes Professor Burstein an enormous debt of gratitude.

This year also represents another milestone: the editorship of *Theory and Practice* has passed from the hands of Philip Stoecker

(Oberlin Conservatory) into those of Adrian Childs (University of Georgia). Phil has done an outstanding job as editor of the journal, and delivers it to Adrian up to date for the first time in many years. The publication of Volume 32 (2007) is due out this fall. Stoecker will also coedit a special issue of the journal with Dave Headlam (Eastman School of Music) devoted to the theories and compositions of New York composer, George Perle.

The next MTSNYS conference will be held on April 5–6, 2008 at Ithaca College. In honor of Edward Aldwell, the world-renowned pianist and pedagogue who passed away last year, the committee would particularly look forward to proposals that relate to areas that were among his special interests, including music theory pedagogy, analysis and performance, Schenkerian analysis, and the analysis and theory of fugue. For details, contact the program chair, Mark Anson-Cartwright (Queens College, CUNY) or visit our Web site, www.ithaca.edu/music/mtsnys/2008_call.html.

The officers of MTSNYS are Norman Carey (CUNY Graduate Center), president; Shaugn O'Donnell (CUNY) vice president; Lisa Behrens (Hofstra), secretary; Jeannie Guerrero (Eastman), treasurer; and board members Charlotte Cross, Dave Headlam (Eastman), Rebecca Jemian (Ithaca College), and Panayotis Mavromatis (NYU). Members of MTSNYS include those who live in and around New York State, as well as anyone interested in any aspect of music theory. Membership comes with a subscription to the journal *Theory and Practice*. Those wishing to join may register and pay dues online through PayPal at www.ithaca.edu/music/mtsnys/joining.html. For inquiries about membership, please contact the secretary, Lisa Behrens, c/o Music Department, Hofstra University, Hempstead, NY 11549-1000, lsbehrens@yahoo.com.

Music Theory Southeast held its sixteenth annual meeting on March 16–17 at the Hugh Hodgson School of Music on the campus of the University of Georgia in Athens. The conference was held jointly with the South Central Chapter of the American Musicological Society and the Southeast and Caribbean Chapter of the Society for Ethnomusicology. The program for the event included both individual and joint sessions by members of the three societies. The MTSE Program Committee, chaired by Mauro Botelho (Davidson College) scheduled sessions on funk and pop, form and drama, song and narrative, Takemitsu and Ligeti, theory and pedagogy, and variation. Lawrence Zbikowski gave the keynote address, entitled "Categorization, Cultural Knowledge, and Cognitive Musicology," using a historical and musical commentary on the song "Bye Bye Blackbird" to illuminate a large range of important issues within the topics of his title. The prize for the best student paper went to Brian C. Mosely (University of Cincinnati) for his paper "Transpositional Combination and the Analysis of Form in George Crumb's *Lux Aeterna*." At the business meeting, Yayoi Uno Everett was re-elected to serve a second term as Secretary. Boyd Pomeroy and Evan Jones have become new members-at-large of the Executive Committee. MTSE thanks Adrian Childs (University of Georgia) for his splendid work as local arrangements chair in an especially complex situation, and we thank his colleagues in the other two societies for all their cooperation and support in making the joint conference such a satisfying event. We also thank Gabe Fankhauser (Appalachian State University) and Deborah Burton (Boston University) for their service as members-at-large on the Executive Committee.

The next meeting of MTSE will be held at the University of North Carolina at Greensboro on February 29 and March 1, 2008. The chair of the program committee for the conference is Nancy Rogers (Florida State University). A call for papers and proposals will be issued soon. For the program and abstracts of the 2007 conference, plus names and contact information for our officers, please visit our Web site at music.uncg.edu/mtse.

The twenty-second annual meeting of the **New England Conference of Music Theorists** took place on March 30–31 at Tufts University in Medford, Massachusetts. The program, held in Tuft's beautiful new Granoff Music Center, was an exciting one that included a keynote address by Patrick McCreless and papers given by Clare Sher Ling Eng, Carissa Reddick, Ian Bates, Gordon Root, Mark McFarland, Panayotis Mavromatis, Bruno Gingras, Brent Auerbach, Richard Randall, Robert Hasegawa, and Christopher Stover. Many thanks to Janet Schmalfeldt, who was local arrangements chair. At the business meeting, the elections of Deborah Burton as NECMT president and Ed Gollin as treasurer were announced; Margaret Thomas continues as our secretary.

We are looking forward to next year's meeting, which will be held at the Harvard University, April 4–5, 2008, with Alex Rehding as local arrangements chair. This innovative meeting will include not only our usual program of paper presentations, the annual NECMT dinner, and plenty of opportunities to meet and talk in a collegial atmosphere, but a panel discussion and workshops for graduate students with Richard Cohn of Yale University. More information on this special event will be available soon on our Web site (www.necmt.org) and on the SMT-list. Membership in NECMT is open to everyone, regardless of geographic location. The annual dues of \$20 (\$10 for students) include mailing list membership and admission to the annual meeting. Application and renewal forms are available online and from Margaret Thomas, NECMT Secretary, Music Department, Box 5612, Connecticut College, 270 Mohegan Ave., New London, CT 06320-4196.

The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, will meet on October 12 at Oral Roberts University in Tulsa. Our guest speaker this year will be Sam Adler. For information on this meeting, please contact Prof. Cheryl Bocanegra (cbocanegra@oru.edu; 918.495.7500). For more information on the Round Table, visit our Web site at faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrr.html or contact Ken Stephenson (kstephenson@ou.edu; 405.325.1650).

The **Rocky Mountain Society for Music Theory** (RMSMT) met on March 30–31, 2007 at the Arizona State University School of Music, Tempe, AZ, together with the Rocky Mountain Chapter of the American Musicological Society and the Society for Ethnomusicology Southwest Chapter. The local arrangements were handled by Amy Holbrook (AMS), Rich Haefer (SEM), and Ellon Carpenter (RMSMT). Scholars presented sixteen papers on a wide spectrum of theoretical topics and analytical approaches, focusing on music from sources as diverse as punk rock, Henry Purcell, and George Perle. Contact Prof. Ellon Carpenter (ellon.carpenter@asu.edu) for information about next year's meeting (location and date yet to be decided).

The **South Central Society for Music Theory** held its 2007 annual meeting at Louisiana State University on February 9–10. This was a joint meeting with the Southern Chapter of the American Musicological Society. Many thanks to Jeffrey Perry (Louisiana State University) for organizing the local arrangements with AMS-SC. The 2007 SCSMT program committee, chaired by Joseph Brumbeloe (University of Southern Mississippi), included Danny Beard (University of Southern Mississippi), James MacKay (Loyola University New Orleans), Jeff Perry, and Brad Osborn (University of Washington) as the student member. Session topics included: rhythm and meter; meta-theory; Webern and Ravel; traditional repertoires; Ligeti and Scriabin; and jazz/popular music. J. Daniel Jenkins (Eastman School of Music) received the Outstanding Student Paper Award for his paper "Nacht, Contrapuntal Composition and the Twelve-Tone Path."

The 2008 SCSMT meeting is tentatively scheduled to be held at Southeastern Louisiana University. Membership fees are now \$20 (individual) and \$15 (student). For more information on the 2008 SCSMT conference, please contact Erica Angert (LSU) via erica@jackanderica.com or visit the SCSMT Web site, www.music.ua.edu/scsmt.

The **Texas Society for Music Theory** held its twenty-ninth annual meeting on February 23–24 at the University of Texas at Arlington, located in the heart of the Dallas/Fort Worth metroplex. David Castro coordinated local arrangements. The keynote

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**REGIONAL AND AFFILIATE SOCIETIES,
continued**

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

address by L. Poundie Burstein was entitled “Schenkerian Analysis and the Long Range” and provided an informative and entertaining exploration into the practical limits of long-range hearing with regard to prolonged events in tonal music. There were four additional paper sessions on the topics of music theory pedagogy, 20th-century music, tonal analysis, and phrase, rhythm, and meter. The Herbert Colvin Award for best student presentation was awarded to Jason Britton (University of Oregon) for his paper “What’s in a Name? The ‘Scherzo’ in Haydn’s Opus 33 Quartets.” The complete conference program may be viewed on the TSMT Web site. The program selection panel consisted of Eric Drott (University of Texas), Joán Groom (University of North Texas), Jacquelyn Hale (Southern Methodist University), and Graham Hunt (University of Texas at Arlington).

The 2008 meeting is scheduled to take place on February 24–25 at Texas State University. The deadline for submission of proposals is December 1, 2007. The call for papers will be transmitted via the usual media in the fall. For additional information about TSMT, contact Edward Pearsall, School of Music, 1 University Station – E3100, The University of Texas at Austin, Austin, Texas 78712-0435; epearsall@mail.utexas.edu. The TSMT Web site is located at <http://tsmt.unt.edu>.

The **West Coast Conference of Music Theory and Analysis** held its 2007 meeting from April 20–21 at the University of Utah in Salt Lake City (inspiring one blogger to advertise our meeting under the title “Utah has a coast?”). The Program Committee, consisting of Bruce Quaglia (University of Utah), John Brackett (University of Utah), Áine Heneghan (University of Washington), Steve Lindemann (Brigham Young University), and Jack Boss (University of Oregon, ex officio) designed a varied schedule that included topics such as current theories of harmony, meter as performed and heard, tracing rhythm across different repertoires, the analysis of twentieth-century music, and musical form in the 20th century. The meeting’s climax came at the end this year, with a Saturday afternoon special session on Schoenberg’s Op. 11 Piano Pieces, featuring members of the Program Committee joined by Richard Kurth from the University of British Columbia. This was followed by the keynote address, an energetic and informative presentation by Martin Scherzinger (Eastman School) on “Time-Transcendence in African Harmony and Rhythm.” There is the strong possibility of publishing this year’s conference proceedings in book form, a tradition that we hope to continue in the future.

During the annual business meeting, we elected Bruce Quaglia to serve as Secretary/Treasurer of the organization. We also decided that next year’s meeting will be held at the University of Washington in Seattle from March 7–9. More information regarding the call for papers will become available in the fall through our Web site, <http://wccmta.org>, and we will also distribute flyers at the SMT meeting in Baltimore. The West Coast Conference invites all who are interested in music theory and analysis to join us. Members need not live on the west coast, but most (not all) of our meetings are held there. 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 Tenth Annual **CUNY Graduate Students in Music** (GSIM) Conference, *Theorizing Performance/Performing Scholarship* on April 21, 2007 featured seven student papers given by students from as far away as California and Oregon, as well as a performance of the composition *Bible Thumpin V* by Graduate Center composition student Eric Roth. Elisabeth Le Guin, professor of musicology on the faculty at the University of California at Los Angeles, gave the keynote address in which she spoke about the dating of two Boccherini sonatas, using her innovative approach to the music as a cellist.

The Diversity Committee of CUNY GSIM also started a mentoring program this year in which several Grad Center students served as CUNY Music Fellows, mentoring a student from one of the CUNY colleges on a one-credit musicological project. On April 27, 2007 the undergraduate students with their mentors spoke informally about their work. After a celebratory luncheon, Prof. Mark Pottinger and Jennifer CHJ Wilson spoke about their experiences in the academy in relation to issues of diversity. GSIM is especially proud of the work of the CUNY Music Fellows in fostering an interest in the

academic disciplines of music in CUNY undergraduates who belong to under-represented populations in the academic fields of music.

The **Music Theory Society at Florida State University** welcomed two guest scholars to campus this semester, Professor Justin London (Carleton College) and Professor Jocelyn Neal (University of North Carolina at Chapel Hill). Professor London gave several presentations on metrical perception, and Professor Neal presented a paper entitled “Rewriting Songs, Redefining Genre: How One Copyright Claim May Have Changed Country Music.”

The Music Theory Society at FSU is also pleased to announce that its Twenty-Fifth Annual Music Theory Forum will be held on February 2, 2008 on the FSU campus in Tallahassee, Florida. The keynote speaker will be Professor Judy Lochhead (SUNY Stony Brook). The program committee invites proposals for papers and presentations on any topic related to music theory. The deadline for submissions is December 1, 2007. For more information on the Music Theory Society at FSU or the Music Theory Forum, please visit our Web site at www.musictheoryfsu.org.

Gamma-UT, the Graduate Association of Music and Musicians at UT, held its seventh annual conference, “Sight and Sound: The Visual Imagination in Music,” on Saturday, March 24, 2007 at The University of Texas at Austin. Graduate students from the areas of music theory, composition, musicology, and ethnomusicology met to share their research in sessions ranging from “Gendered Musicology: The Confluence of Sound, Body, Text” to “Music and the Visual: Bridging Time, Space and Cognition.” Keynote speaker Richard Leppert delivered an address entitled “Future Perfect and Musical Thought.” The conference concluded with an evening concert of works by student composers.

A highlight of the past year for the **Graduate Theory Association of the Indiana University Jacobs School of Music** was our Special Symposium, which was held on February 23–24, 2007. The focus of the symposium was “Music and the Written Word,” and it attracted an enthusiastic response from participants and audience members alike. Members of our organization chaired four paper sessions, which attracted submissions from many notable scholars in the field. Invited papers were presented by Robert Green (Indiana University), Kevin Korsyn (University of Michigan), Robert Hatten (Indiana University), Susan Youens (University of Notre Dame), Massimo Ossi (Indiana University), Kyle Adams (Indiana University), and Marianne Kielian-Gilbert (Indiana University). Each of the invited speakers additionally participated in a lively panel discussion, which was moderated by Frank Samarotto (Indiana University). Also participating in the panel discussion was our keynote speaker, Deborah Stein (New England Conservatory), whose keynote address was titled, “The Lied as Fragment: Text, Temporality, and Tonal Palette.” The symposium concluded with a recital of works discussed throughout the weekend. Performers in the recital included Indiana University faculty and students, as well as conference presenters.

The newly elected officers for the 2007–08 academic year are: Kyle Fyr, president; Sara Bakker, vice president; Mitchell Ohriner, secretary; and Garrett Michaelsen, treasurer. The GTA will host our Fifteenth Biennial Symposium of Research in Music Theory February 15–16, 2008. Details about the event, including the call for papers, can be found at <http://theory.music.indiana.edu/gta>.

With seventeen speakers from across Canada and the United States, the 2007 **McGill Music Graduate Symposium** (March 9–11, 2007) was the largest in its 23-year history. Papers and lecture-recitals dealt with topics in piano pedagogy, music technology, ethno and historical musicology, and music theory. This year, our keynote speaker Pierre Daniel Rheault, president of the Society of Composers, Authors and Music Publishers of Canada (SOCAN), delivered the address “Multimedia Music: A Genre Asking for Immediate Help.” We would like to thank all who submitted abstracts, our participants, our volunteers, and our organizing committee. We look forward to another successful symposium in 2008.

The **Michigan Music Theory Society**, Musicology and Ethnomusicology League of Students, and Music for the Americas Study Group are pleased to announce their second annual graduate student conference, “Conversations: Music Scholarship In Dialogue,” to be held during February at the University of Michigan in Ann Arbor. Paper submissions in music theory, musicology, ethnomusicology, and related disciplines are welcome; interdisciplinary work is especially encouraged. For more information, including submission guidelines, please visit www.umich.edu/~mmts, or send an e-mail to conversations2008@umich.edu.

During March, the University of Michigan Music Theory Department welcomed Patrick McCreless of Yale University, the second recipient of the Distinguished Residency in Music Theory. Prof. McCreless presented an intriguing comparison of recent analytical approaches to chromaticism in late nineteenth-century music, which featured as a case study his own analyses of some chromatic passages in the music of Edward Elgar. In addition to his presentation, Prof. McCreless met individually with several of the department’s graduate students, offering advice on mutually-interesting research projects. The Michigan Distinguished Residency in Music Theory is awarded annually by the department’s graduate students.

The **Midwest Music Graduate Consortium** will be held February 22 and 23, 2008 at the University of Wisconsin-Madison. Please contact Scott Carter or Anya Holland-Barry at MGMC2008@gmail.com with any questions.

The **Don Wright Faculty of Music at the University of Western Ontario** held its annual Graduate Student Symposium on May 4–6, 2007. Topics included popular music studies, film music, music analysis, cognition and perception, music education, gender studies, and composition. Keynote speaker Lori Burns (University of Ottawa) delivered an address entitled “Emergent Meanings in Popular Song: The Materials of Musical Form, Text, and Performance.” Copies of the 2007 program, abstracts, and past programs can be found at the conference Web site, http://www.music.uwo.ca/admissions/grad_symposium.html. The symposium wishes to thank all those who submitted proposals and participated in this year’s conference. The call for papers for the 2008 conference will be available in November of 2007.



IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
DATES PUBLISHED AS OF JULY 1, 2007

SMT Deadlines

International and Minority Travel Grants for Attendance at SMT Annual Meeting	September 10
SMT-25 Support Grants for Special Conferences and Workshops (final round)	September 15
SMT Publication Subvention Grants (fall round).....	September 15
Call for Papers, 2008	January 15

Deadlines for Applications and Proposals

Conference on American Musical Theater.....	August 30
American Bach Society	September 1
Forum on Music and Christian Scholarship.....	September 15
Society for Seventeenth-Century Music	October 1
Music Theory Society of New York State.....	October 1
Fourth International Conference on Interdisciplinary Musicology (CIM 2008): Musical Structure.....	November 30
Tribute to Elliott Carter: An International Conference (Paris)	December 1
First International Conference of Messiaen Studies (Toowoomba, Australia).....	December 16
Performing Romantic Music: Theory and Practice (Durham, England)	January 31
Mannes Institute for Advanced Studies in Music Theory	March 1

Conferences, Institutes, Meetings, and Symposia

Sixth European Music Analysis Conference/Seventh Gesellschaft für Musiktheorie (Freiburg)	October 10–14
SMT Annual Meeting, Baltimore	November 15–18
New Music and the Musical Canon (Hong Kong).....	November 26–30
Society for American Music	February 27–March 2
Leos Janáček: Creation within European Culture International Symposium.....	April 3–5
Mannes Institute for Advanced Studies in Music Theory	June
Messiaen 2008 International Centenary Conference (Birmingham, England)	June 21–24
Ninth WSEAS International Conference on Acoustics and Music: Theory and Applications (Bucharest)	June 24–26
Society for Music Analysis, Cardiff (CarMAC 2008).....	September 4-7

Regional and Affiliate Society Meetings

Oklahoma Theory Round Table.....	October 12
Florida State University Music Theory Forum.....	February 2
Michigan Music Theory Society.....	February
Indiana University Graduate Theory Association (Biennial Symposium).....	February 15–16
Midwest Graduate Music Consortium	February 22–23
Texas Society for Music Theory.....	February 24–25
Music Theory Southeast	February 29–March 1
West Coast Conference of Music Theory and Analysis.....	March 7–9
New England Conference of Music Theorists.....	April 4–5
Music Theory Society of New York State.....	April 5–6
Music Theory Midwest.....	May 16–17
CUNY Graduate Students in Music	TBA
Music Theory Society of the Mid-Atlantic	TBA
Rocky Mountain Society for Music Theory.....	TBA
South Central Society for Music Theory	TBA
University of Western Ontario Graduate Student Symposium in Music.....	TBA

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