

# SMT

## Newsletter

*A Publication of the  
Society for Music Theory*

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### SMT MONTRÉAL 2009

The Society for Music Theory will hold its thirty-second Annual Meeting from October 29 to November 1 at the Hyatt Regency Hotel in Montréal, Québec, Canada. Centrally located in culturally vibrant downtown Montréal, the Hyatt Regency faces the Museum of Contemporary Art and the Performing Arts Centre, home of the Montréal Symphony Orchestra, and offers direct access to the subway (Métro) and the city's extensive underground walkway system. The hotel is within walking distance to Chinatown, the Latin Quarter, historic Old Montréal, the Old Port, and the trendiest restaurants on St. Laurent Boulevard and St. Denis Street. The Hyatt Regency's spacious guest rooms, an indoor pool, fitness facilities, and high-speed internet access provide comfort and convenience.

### PROGRAM

The 2009 Annual Meeting in Montréal will offer an entertaining variety of sessions, some especially appropriate for this appealing city. One session, on French music and memory, is playfully titled “je me souviens” (after the provincial motto seen on our license plates), and there will be a special session devoted to Messiaen's influence on Québec composers. Montréal is a center for brain-music research, and two special sessions address this subject: one on experimental approaches to musical affect (“Sounds of Sadness”) and another, in which you will be able to participate as a subject (“Listening Through Time”). To register for the latter session and experiment, go to [www.cirmmt.mcgill.ca/activities/workshops/research/smt/event](http://www.cirmmt.mcgill.ca/activities/workshops/research/smt/event). In addition, visitors are encouraged to visit research facilities at McGill (CIRMMT) and the Université de Montréal (BRAMS). Another highlight is the CSW special session honoring Janet Schmalfeldt's work. On a larger scale, this year's crop of papers shows an unusually large presence of younger scholars with a strong trend toward narrative approaches to music of all periods, often integrated with traditional approaches (Schenker, set theory, sonata theory, etc.). Finally, we are pleased to welcome Susan McClary as our keynote speaker. Susan has always integrated theory and analysis into her thought-provoking work, connecting the notes to the world outside the notes.



### CONCERTS AND ATTRACTIONS

Montréal's many musical institutions offer a wide variety of concerts every season. On October 28, the famed Montréal Symphony Orchestra, conducted by Bernhard Klee, will perform Ravel's *Valses nobles et sentimentales*, Mozart's last piano concerto (with soloist Mari Kodama), and Mussorgsky's *Pictures at an Exhibition* at Place-des-Arts. On October 30, The Afro-Cuban All Stars, a multi-generational orchestra led by Juan de Marcos, the visionary behind the Buena Vista Social Club albums, will perform at L'Astral (Maison du Festival Rio Tinto Alcan, 305 St. Catherine Street West). Information on other concerts scheduled during the conference weekend

**Society for Music Theory  
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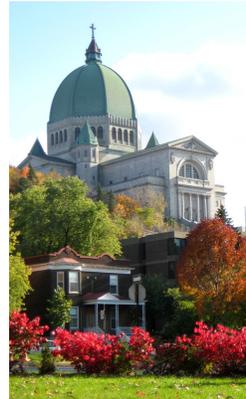
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Poundie Burstein, 2009  
Hunter College and  
The Graduate Center, CUNY  
Yayoi Uno Everett, 2009  
Emory University  
Brian Alegant, 2010  
Oberlin Conservatory of Music  
Dora Hanninen, 2010  
University of Maryland  
Michael Klein, 2011  
Temple University  
Ramon Satyendra, 2011  
University of Michigan

will be available in the fall. The Montréal Museum of Fine Arts (located three subway stops from the conference hotel) will be showing “J. W. Waterhouse: The Modern Pre-Raphaelite,” the first major international exhibit on John William Waterhouse (1849-1917), whose paintings reflect his engagement with issues like occultism and the changing role of women. Two special exhibits will be at the Musée d’art contemporain de Montréal (which faces the conference hotel): a mid-career retrospective of Montréal artist Francine Savard, including approximately sixty of her paintings dating from 1992 to 2009, and an exhibit with installations by Tricia Middleton that make use of sculpture, video, painting, and found objects, investigat-



“A Mermaid” – Waterhouse



Oratory of St. Joseph

ing the very process through which a work takes form. Also within walking distance from the hotel, two historical museums in Old Montréal (Centre d’histoire de Montréal and Musée d’archéologie Pointe-à-Callière) document the different eras of the city’s history. The McCord Museum of Canadian History, located one subway stop west of the hotel, features the permanent exhibit “Simply Montréal: Glimpses of a Unique City” and will also be showing two special exhibits: “Being Irish O’Quebec” explores the integration of Irish immigrants and their contribution to the social, cultural, political, and economic fabric of Québec from the era of New France to today, and “Norman Bethune—Trail of Solidarity—La huella solidaria” exhibits 56 photographs and explanatory texts that detail the presence of the renowned Canadian surgeon in Spain in 1937. For a relaxing few hours or a quiet afternoon, the Montréal Botanical Garden is located eight subway stops east of the conference hotel (Pie-IX). Visitors may also want to enjoy the view from atop Mount Royal (photo, p. 1), after which the city is named.



Place des Congrès

**CONFERENCE GUIDE PROGRAM**

Members of SMT who are new to the conference can sign up for a conference guide. New attendees and their guides can meet informally to have coffee, discuss the program, attend a session, and so forth. If you are interested you can sign up for a conference guide on the [registration form](#), or contact Patrick McCreless ([patrick.mccreless@yale.edu](mailto:patrick.mccreless@yale.edu)) directly.

**WEATHER**

Fall weather in Montréal can vary greatly. Global warming has kept early November largely snow-free in recent years, but average temperatures range from the low 30s at night to the high 40s during the day.

**CONFERENCE REGISTRATION**

You can register online or download and print a registration form on the conference Web page, at [www.societymusictheory.org](http://www.societymusictheory.org). Fees for registration received on or before October 2 are \$110 for regular members, \$55 for students and retirees. After October 2 registration fees rise to \$155 for regular members and \$80 for students and retirees. You must be a member of the Society for Music Theory to attend the conference.



Notre Dame Basilica



#### **HOTEL INFORMATION**

A block of rooms has been reserved at the Hyatt Regency Montréal, 1255 Jeanne-Mance Street. The rates are \$189 Canadian for a single or double room per night, \$204 for a triple room, and \$229 for a quadruple room. Reservations may be made either through a link on the Society's Web page or by calling 1.800.361.8234 and asking for the Society for Music Theory block at the Hyatt Regency Montréal.

More information about the hotel is available at the Hyatt Regency Montréal's Web site, [www.hyattregencymontreal.com](http://www.hyattregencymontreal.com). SMT members are strongly encouraged to stay at the conference hotel. The Hyatt Regency Montréal is a beautiful,

comfortable, and conveniently located hotel, and the conference rates offered are excellent but require the Society to agree to a booking quota. If we do not make the quota, the Society will incur penalties.

#### **NOTE PASSPORT REQUIREMENTS!**

Members of the Society are reminded that they now need a passport to enter Canada.

**For detailed information on traveling to Canada  
please go to the conference Web site:**

**[www.societymusictheory.org/events/conference/2009](http://www.societymusictheory.org/events/conference/2009)**

#### **TRANSPORTATION**

Montréal Pierre Elliott Trudeau International Airport is located 12 miles west of downtown, and is serviced by 50 airlines. The hotel does not provide its own shuttle. L'Aérobis is the shuttle service from the airport to the Montréal Central Bus Station. The shuttle will stop at a few hotels before reaching the Bus Station. From there, a complimentary shuttle service is available to bring you to the Hyatt Regency. L'Aérobis provides 24-hour service and leaves every 30 minutes between 9:00 a.m. and 9:00 p.m. and once an hour between 9:00 p.m. and 9:00 a.m. Travel time is about 45 minutes. Rates are \$16 Canadian one way and \$26 round trip. Reservations are not required. Taxi fare from the airport to the downtown area is \$38. Travel time is about 30 minutes, more during rush hour.

Montréal's city buses and subway offer public transportation from the airport at a one-way rate of \$2.75 (exact change). Take bus 204 (direction east) to the Dorval Train Station (for schedule go to [www2.stm.info/taz/horaire.php?l=204&d=E&t=57509](http://www2.stm.info/taz/horaire.php?l=204&d=E&t=57509)). From there take bus 211 (direction east) to the Lionel Groulx subway stop. Then take the green line subway, direction Honoré-Beaugrand, to Place-des-Arts (fifth stop). Exit the subway stop onto Jeanne-Mance Street and walk south (left toward St. Catherine Street). The hotel is located on the corner of St. Catherine Street and Jeanne-Mance Street.

Montréal is also serviced by Greyhound and other bus lines. The bus terminus is the Station Centrale at Berri-UQAM, two subway stops from Place-des-Arts. Detailed driving directions from New York, Vermont, the airport, Québec City, Toronto, and Ottawa can be found at [montreal.hyatt.com/hyatt/hotels/services/maps/index.jsp](http://montreal.hyatt.com/hyatt/hotels/services/maps/index.jsp).

#### **IN MONTRÉAL**

Montréal's extensive public transit system (subway and buses) make it easy to get around the city. Single fare is \$2.75. Montréal is generally safe.

#### **LOCAL ARRANGEMENTS**

The local arrangements chair is Christoph Neidhöfer, and he welcomes your questions: [christoph.neidhofer@mcgill.ca](mailto:christoph.neidhofer@mcgill.ca).

— Christoph Neidhöfer

#### **Society for Music Theory 2009 Committees**

##### **Publications Committee**

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

##### **2009 Program Committee**

Peter Schubert, chair  
Matthew Bribitzer-Stull  
Hali Fieldman (2010 Chair)  
Elizabeth H. Margulis  
David Neumeyer  
Steve Rings  
Justin London, ex officio

##### **2009 Nominating Committee**

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

##### **Publication Awards Committee**

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Karl Braunschweig  
David Carson Berry  
David Clampitt  
Lee Rothfarb  
Deborah Stein  
Keith Waters

##### **Committee on the Status of Women**

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

##### **Committee on Diversity**

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

*(continued, p. 4)*

**Society for Music Theory  
2009 Committees, continued**

**Professional Dev. Comm.**

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

**IT/Networking Committee**

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

**Publication Subventions Comm.**

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

**Editors**

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

**Music Theory Spectrum**

**Editorial Board**

Lee Blasius  
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Suzannah Clark  
Robert Gjerdingen  
Rachel Hall  
Áine Heneghan  
Henjkan Honing  
Graham Hunt  
Elizabeth Eva Leach  
Judy Lochhead  
Jocelyn Neal  
Michiel Schuijjer  
Michael Spitzer  
Dmitri Tymoczko

**FROM THE PRESIDENT**



These days, when academics gather, the topic of conversation invariably turns to money. Happily, and as I reported to the executive board in a June end-of-quarter memo, “we ain’t broke yet.” Unlike many other societies, we have no assets tied up in equities; we are just a small “cash business.” Still, we are facing numerous fiscal challenges at present.

In the past, our dues income had been sufficient to cover our operating expenses, but this is no longer true. As the society has grown, so too have our expenses: a near full-time executive director, increased and ongoing Web site and internet-related costs, new subventions and awards, and so forth. We are facing some special fiscal challenges as well. This past winter we had to increase the budget for *Spectrum* by \$5,000. While we are receiving a generous amount of support from UNC–Chapel Hill, with Severine Neff as our new editor, additional support is needed for editorial and production assistance over the summer months. This spring we also lost monetary support from the University of Chicago (another \$5K), as the endowment that had provided those funds has withered. While Chicago is still happy to provide us with office space, equipment and staff support, we now must bear the full cost of the executive director’s salary and benefits.

How will we meet these (and future) challenges? There are really only two sources of income over which we have direct control: our membership fees, and our conference fees. So inevitably, we must increase our fees, and/or reduce our costs. To encourage membership, especially student membership, the executive board has affirmed a policy of keeping our membership dues relatively stable, with perhaps only a modest increase in the next few years. With our membership dues “off the table,” and with a reluctance to cut our programs, the SMT Executive Board has approved a systematic increase in our conference fees over the coming years. Specifically, we have set income targets for our annual meetings, starting at \$12,000 in 2011 to \$22,000 in 2015. Conference rates will thus be raised accordingly. This year we are finally “breaking the buck” for our regular (early) conference fee (up from \$95 to \$110). We are committed to keeping student fees low (an increase from \$50 to \$55). By 2015 the regular conference fee may be near \$150.

In adopting this policy the board considered a variety of factors. First, our conference fees are relatively low in comparison to other scholarly societies of a similar size and age. Second, attending the conference, especially if one is involved as a presenter, session chair, or committee member, is a direct benefit to one’s professional development, and hence conference attendance is of particular value—in other words, “it’s worth it.” Finally, we observed that the main financial concern for most members is not our conference fee, but hotel and travel costs. To that end, we are working hard to keep these costs low, hoping to hold the overall cost of attendance relatively flat.

We have also moved to contain our costs, without cutting budgets for publication, minority travel, and other subventions and awards. We have rescinded the earlier Executive Board directive that would have provided travel stipends for SMT officers. We have moved aggressively to electronic dissemination of newsletters, preliminary programs, and other materials, to save on postage and duplication costs. And we have relocated the annual meeting of the program committee to Chicago, to save on travel and hotel costs for that committee.

So, this is not the “farewell letter” I had hoped to write. I will take a few minutes at our business meeting in Montréal to make some more general and philosophical observations about what I have learned in serving as SMT president, and where I see not just challenges, but opportunities for the future. I hope to see many of you there.

—Justin London

**ACTIONS OF THE EXECUTIVE BOARD**



Since the publication of the February 2009 Newsletter, the Executive Board has approved the following motions:

1. to appoint Severine Neff as the next Editor of *Music Theory Spectrum*.
2. to increase the annual *Music Theory Spectrum* budget line from \$1,000 to \$5,000.
3. to approve a one-time expense of (up to) \$2,500 to cover the cost of transitional assistance for Severine Neff.
4. to rescind for fiscal year 2009 the new budget line of \$3,000

for travel and accommodation expenses to the annual meeting for the executive officers.

5. to authorize the executive director to set conference fees with an aim to generating a net surplus of \$12,000 in 2011, increasing to a net surplus of \$22,000 in 2015.
6. to approve the subventions recommended by the Publication Subventions Committee.

—Mary I. Arlin, Secretary

## FROM THE VICE PRESIDENT



The office of the Vice President has several assigned duties, including serving as the liaison between the Society and Special Interest Groups (SIGs) and regional and international music theory societies, and overseeing the SMT Publication Subventions Grants. As the Society for Music Theory has grown, Special Interest Group meetings have become an increasingly important venue in which to meet music theorists who share your interests at the Annual Meeting, while the regional and international societies provide additional opportunities to interact with theorists from specific geographical areas at times other than the Annual Meeting. Rather than recapping information presented elsewhere, I would like to draw your attention to the reports from regional and international music theory societies in this Newsletter (pp. 13–17), which provide information about each group's past and forthcoming meetings and their current activities. Conferences sponsored by regional and international music theory organizations are open to music theorists from any region; check with the group's local arrangements contact for information regarding membership and conference fees. The section of the Newsletter devoted to Special Interest Groups (pp. 9–10) includes contact information and a description of recent and planned activities for each; meeting times for SIGs at the SMT Annual Meeting are listed in the Conference program. All SMT members are welcome at any of the SIG meetings at the conference—all you have to do to get involved is to attend.

The 2009 Publication Subventions Committee, consisting of Yayoi Uno Everett, Daniel Harrison, Graham Hunt, Shaugn O'Donnell, and Jane Piper Clendinning (chair), reviewed three applications for subvention that were sent prior to the March 15, 2009 deadline. We recommended to the board that two applications be awarded subventions of \$815 each from the funds available to be distributed this round, and the committee's recommendations were approved. Congratulations to Peter Kaminsky, Associate Professor of Music and Associate Dean of the School of Fine Arts at the University of Connecticut, who received a subvention for preparation of musical examples for his forthcoming book *Behind the Masks: New Perspectives on the Music of Maurice Ravel* (University of Rochester Press), and to Brian Alegant, Professor of Music at the Oberlin College Conservatory, who received a subvention for production of an index for his forthcoming book *The Twelve-Tone Music of Luigi Dallapiccola* (University of Rochester Press).

Applications for SMT publication subventions may be submitted at any time; information regarding the application procedure and guidelines for applications are available on the SMT Web site. The postmark deadline for review in the next round of publication subventions is September 15, 2009; for 2010 deadlines will be earlier, on January 15 and July 15.

—Jane Piper Clendinning

## COMMITTEE ON DIVERSITY

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

The Diversity Committee's most visible function over the years has been to administer two travel-grant programs designed to help defray the cost of attending the SMT Annual Meeting: minority travel grants and travel grants for scholars residing outside North America. Theorists belonging to an ethnic minority are invited to apply for one of our Minority Travel Grants; up to five will be awarded. Furthermore, theorists who reside outside the United States and Canada are invited to apply for an International Travel Grant; up to two will be awarded. Typical minority grants range from \$300 to \$500 while typical interna-

## Society for Music Theory 2009 Committees, continued

### *Music Theory Online*

#### Editorial Board

Nicole Biamonte  
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Guy Capuzzo  
Nora Engebretsen  
Joel Galand  
Kevin Korsyn  
Peter Martens  
Scott Murphy  
Shaugn O'Donnell

#### Local Arrangements

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#### Disability (Ad hoc)

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Jeff Gillespie  
Allen Gimbel  
Ciro Scotto

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

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

#### Sustainability (Ad hoc)

Dora Hanninen  
Patrick McCreless  
Yonatan Malin  
Bruce Quaglia  
Anton Vishio



## Future SMT Meetings

- |      |   |
|------|---|
| 2009 | October 29–November 1<br>Montréal, Québec<br>(solo meeting)                   |
| 2010 | November 4–7<br>Indianapolis, Indiana<br>(joint meeting with AMS)             |
| 2011 | October 27–30<br>Minneapolis, Minnesota<br>(solo meeting)                     |
| 2012 | November 1–4<br>New Orleans, Louisiana<br>(joint meeting with AMS<br>and SEM) |

tional grants range from \$400 to \$600, depending on the number of applications we receive. Specific guidelines for these grants may be found at [societymusictheory.org/grants/travel](http://societymusictheory.org/grants/travel), or by contacting me at [contact@philipewell.com](mailto:contact@philipewell.com). The due date for receiving applications is Friday, September 11.

We are currently working on our Local Outreach Initiative, now in its second year. Following the success of last year's interaction with Fisk University in Nashville, this initiative encourages local minority students to attend our annual meetings. For such students, the conference registration fee will be waived and they will be given a one-year membership in the society. A small budget has also been allotted by the SMT Executive Board for local travel and meals. Diversity Committee members Tomoko Deguchi and Deborah Rohr are currently hard at work finding institutions and organizations in Montréal with which to join forces for this initiative, and we look forward to hearing the results of their work.

The Diversity Committee will also be convening a brown bag lunch on Friday of the meeting to welcome our travel-grant recipients and discuss the ongoing activities of the committee and initiatives planned for the future. We welcome anyone who would like to attend.

—Philip Ewell

## COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the upcoming meeting of the Society for Music Theory in Montréal, the Committee on Professional Development will sponsor a Special Session in collaboration with the Theory Pedagogy Special Interest Group with a focus on "The Teaching Component of the Job Interview." The session is designed to help graduate students prepare for job interviews by giving them an opportunity to showcase their philosophy of teaching through a twenty-minute demonstration of teaching. Three doctoral students were chosen by a subcommittee consisting of members of the PDC and the Pedagogy Group. Each student will present a short lesson on a music theory topic of their choice to a group of invited students from McGill University. Teaching demonstrations will be given by Sara Bakker (Indiana University), Matthew Steinbron (Louisiana State University), and Jennifer Weaver (University of North Texas).

A panel of faculty members representing five different types of institutions will provide responses to the teaching demonstrations: Ken Stephenson, Professor of Music Theory, University of Oklahoma (a public university with large theory classes); Gary S. Karpinski, Professor of Music Theory, University of Massachusetts at Amherst (a public university with smaller theory classes); Elizabeth W. Marvin, Professor of Music Theory, Eastman School of Music, the University of Rochester (a conservatory); Elliott Schwartz, Composer and Professor of Music Emeritus, Bowdoin College (a small liberal arts college); and Rob Jenkins, Associate Professor of English and Director of the Writers Institute, Georgia Perimeter College (a community college). Maureen Carr, Distinguished Professor of Music Theory, Penn State University, will serve as moderator of the session.

The CPD is also involved in other services related to the conference. Members of SMT who are attending one of their first conferences and who would like to be paired with a more experienced conference-goer should sign up for a conference guide on the [registration form](#), or contact Patrick McCreless ([patrick.mccreless@yale.edu](mailto:patrick.mccreless@yale.edu)) directly. Veteran society members are also urged to volunteer to serve as guides, and they may also indicate

their willingness to serve by using the registration form. Patrick will be convening a group meeting on Thursday afternoon from 5:00–5:30 at a location to be announced.

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

The CPD also offers a CV review session in Montréal, where senior members of the society are available to review and critique CVs and cover letters one-on-one with those applying for jobs in the near future. Conference attendees who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter for this session. Questions regarding this session should be addressed to Anne Marie de Zeeuw ([AnneMarie.deZeeuw@louisville.edu](mailto:AnneMarie.deZeeuw@louisville.edu)), session coordinator.

Year-round, the CPD also runs two other programs that may be of interest. The CPD Mentoring Program is available to all members of the Society, at all stages of their careers. Mentoring relationships are private and confidential, allowing you an avenue for advice and counsel with any issues you may be facing. In order to be successful, volunteers are needed at all stages of their career. Please see the [CPD Web page](#) for more details or contact Deborah Burton ([DeborahBurton@compuserve.com](mailto:DeborahBurton@compuserve.com)). Note that the Committee on the Status of Women (CSW) also offers a Proposal Advising Program that provides female graduate students and junior faculty with assistance in preparing a conference proposal. More information on the CSW Conference Proposal Advising Program can be found on the [CSW Web page](#). Members should feel free to take advantage of either of these mentoring services as they see fit.

Finally, the CPD sponsors a student-listserv, posted on the SMT student Facebook page for students and first-year faculty, moderated by the student members of the CPD with assistance from Robert Cook. This discussion list provides a safe forum for new members of the professional community to discuss issues relevant to graduate study, applying for jobs, or other questions and concerns, without being shared with the entire SMT membership.

Complete details of the committee's activities may be found on the SMT Web site at [societymusictheory.org/administration/committees/pdc](http://societymusictheory.org/administration/committees/pdc).

—Maureen A. Carr

## COMMITTEE ON THE STATUS OF WOMEN

In addition to ongoing activities and services, the CSW has devoted much time and energy over the past six months to preparing a special session for the SMT Annual Meeting in Montréal, "Form as Process: Celebrating the Work of Janet Schmalfeldt." The session will explore Schmalfeldt's influence on current scholarship in the field of tonal form, celebrating the contributions she has made. As well as paper presentations by four speakers—William E. Caplin, James Hepokoski, Carissa Reddick, and Mike Lee—the session will feature responses, commentary, and performance demonstrations by Schmalfeldt.

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

The CSW's Conference Proposal Advising Program continues to encourage greater conference participation by female theorists by pairing junior scholars with more experienced scholars in the development of a conference proposal. This year the program grew to twelve participants, three of whom had their papers accepted for the Montréal Annual Meeting, and all of whom found the process to be of great value. Sign-up sheets for both advisors and advisees will be available during the Montréal meeting.

Based on the CSW session at the SMT Annual Meeting in Nashville in 2008, we compiled a report on the gender imbalance in the field of music theory and in the SMT. The report, which is now available on the CSW Web page ([societymusictheory.org/administration/committees/women](http://societymusictheory.org/administration/committees/women)), summarizes the content of the presentations at the Nashville session and provides a list of recommendations for the future. The SMT's Executive Board is currently discussing the recommendations, and the CSW looks forward to working with the Society to implement positive steps to address this imbalance.

—Brenda Ravenscroft

## NETWORKING COMMITTEE

The Networking Committee has been busy recasting our Web presence. Prior to my role as Chair of the Committee, SMT hired Sean Hayford O'Leary to create membership files and begin to recreate the Web site. As I took over, we received some cautions from Austin about the state of our server, a Mac XServe that the IT people at Austin had been helpfully maintaining for us. In discussions it seemed advisable to forego running our own server and move to a professional hosting company. With input from Sean we decided on Dreamhost. The move happened over the Christmas holidays 2008–2009, and we decommissioned the Austin Server and began the era of Dreamhost. We're still working with the new design and codes for registrations, PayPal, etc., and hope to have something stable that (almost) everyone likes by September 2009.

For the future, we hope to migrate some content from *MTO* to SMT and redesign *MTO* in the image of the new SMT site (which might change—any suggestions welcome). We want to add to the site so that it surpasses standards of accessibility, neutrality, and completeness. I hope to transform the old server into a veritable theory playground of music representation and manipulation—more anon.

There are many people to whom SMT owes a debt of gratitude vis-à-vis our Web life. Richard Plotkin has done a remarkable job maintaining and developing programs for the Austin server. After the initial work of Lee Rothfarb, Richard is most responsible for the excellent Web service we've enjoyed to this year. A special thanks to both Richard and Lee for sorting out the passwords. Our "Web goddess" Leigh VanHandel has performed the arduous task of maintaining our Web pages admirably. Leigh has been succeeded by Scott Spiegelberg, who has been equal to the task of translating and transforming the Web content to the new programming environment. I'm only just beginning to understand the extent of the work Vicky Long continues to do for SMT. In the present context, she manages to maintain the database of membership information and makes sure that we all get our issues of *Spectrum*, notices, etc. Larry Zbikowski, my predecessor, piloted the Web site operations and set the stage for our smooth transfer from Austin to Dreamhost. The efforts and expertise of Sean Hayford O'Leary have allowed us to move from one platform to

another with nary a scratch. This is akin to recreating a Schenker graph as a neo-Riemannian *Tonnetz* with no loss of content. Brent Yorgason, the managing editor of *MTO*, has created a labyrinth of php to guide the Web content from deep within the bowels of the server to its appointed place on the reader's eyeballs. Finally, Bob Kosovsky has moderated the *smt-announce* and *smt-talk* lists for many years, and does this task expertly.

Thanks should also be extended to the current members of the Networking Committee: Stefan Honisch, Stephanie Lind, Per Broman, Tuukka Ilomaki, Scott Spiegelberg, Gavin Chuck, and the "wise men," John Roeder and Eric Isaacson. And of course, we thank our notable leader and dispenser of life-bestowing elixirs for service above and beyond, Justin London.

—Dave Headlam

## PUBLICATIONS COMMITTEE

According to SMT legend, the unusual oblong 8.5" x 7.5" layout of *Music Theory Spectrum* was intended to give adequate space to Schenkerian graphs. Other graphic material has certainly taken advantage of the format over the years, and it survived the redesign that took effect with volume 25 in 2003. However, 8.5" x 11" paper is required to print in this format, which is then trimmed to our special size; the trimmed-off pieces are waste. Recognizing that this is both needlessly expensive and environmentally unsound, the Publications Committee has concurred with the suggestion of University of California Press to change the format of *Music Theory Spectrum* to a full 8.5" x 11" format starting with volume 32 in 2010. Some aspects of the cover and other elements will have to be redesigned to accommodate the change, and there will be about a third fewer pages, but we anticipate that the journal will have most of the same "look and feel" of the present version. We hope that the membership agrees that this change is wise stewardship of resources both financial and environmental.

—Dan Harrison

## AMERICAN COUNCIL OF LEARNED SOCIETIES

On May 8 and 9 I attended the annual meeting of the American Council of Learned Societies along with our executive director Vicky Long. I was filling in as an interim delegate, as for the next three years Cristle Collins Judd has graciously agreed to serve as the SMT delegate. As you would expect, the "current financial context" was much on the minds of the attendees and the presenters. This was especially evident in the remarks from the ACLS treasurer and financial advisor; their take-home message was that, given the way higher education works, with our reliance on endowments, grants, and gifts (from alumni and foundations), the current context is the "new reality" for perhaps the next decade—for it will take that long for many institutions to return to previous states regarding assets, income, and so forth.

However, other presentations and conversations did occur. There was a panel on the benefits and costs (mostly the latter) of having "Open Source" ("OS") publications. OS publishing means that societies are to provide their research content "free" to any/all users via various means, mostly Web-based. In some cases these are the Web sites of a researcher's institution; other times they are a professional society's Web site. A number of funding agencies are requiring that publications be made in OS formats. While this is especially true in the sciences, there is increased interest in OS publication in the humanities and social sciences. The ACLS

panel discussed an internal study that looked at eight large societies and the effect OS publication might have on both society revenue and access to publication. Regarding the former, if content is available free on a public Web site, then there will be little incentive for members and non-members to subscribe to a journal, and hence a corresponding loss of revenue; for large societies, this is a significant source of revenue. Regarding the latter, in open source publication, especially in the sciences, the author pays for the cost of publication, sometimes hundreds of dollars per page. This makes publication cost-prohibitive for many researchers, from students to senior faculty at less well-heeled institutions. For smaller societies like SMT, OS publication has other problems. While we get a modest amount of revenue from the publication of *Spectrum*—little more than what we pay to cover the cost of editorial assistance—perhaps the chief benefit of our non-OS publication agreement with UC Press is that of marketing and sales. UCP, in promoting its journals and its Web site, gets music theory scholarship into more hands (at a very moderate cost) than would otherwise be possible.

In a panel on “Emerging Themes and Methods of Humanities Research,” the emphasis was on interdisciplinary work as well as collaborative projects. In this area, musicologists in general and theorists in particular may take some pride in being ahead of the pack. For we already have recognized “Empirical Musicology,” and the value of interdisciplinary work with psychology, philosophy, critical theory, mathematics, and cultural studies, to name but a few—just take a look at our various SIGs(!). Likewise, we have for a number of years recognized and encouraged collaborative research; notably this year was the first that ACLS even allowed collaborative research projects to be submitted for fellowship consideration.

The keynote lecture was delivered by musicologist Don Randel, who is currently President of the Mellon Foundation. He perspicaciously asked “are the humanities ‘shovel ready?’” Randel stressed that simply requesting more funding from the NEH should not be our core strategy. His main theme was to ask to what extent we, both as individual scholars and as societies, are engaged in spheres beyond our immediate intellectual and artistic communities. How often do we go and talk to students in local schools and community colleges? How might we partner with non-humanities agencies, both within and beyond the government, in fulfilling our educational and scholarly missions? These are questions SMT might well wish to consider.

Finally, the panel on “Scholarly Judgements of Academic Achievement” broached a range of topics, but the one of most interest was an advance report—perhaps a “heads up” is a more honest characterization—by Charlotte Kurth of the National Research Council. This report will be an update of a previous assessment of graduate programs in the humanities, which will include programs in musicology. The NRC looked at the scholarly productivity and awards achieved by departments, their support for graduate students, the average length of time it took graduate students to complete their degrees (N.B., the benchmark in humanities programs is 8 years), and other criteria. They also will be comparing their survey with perceived rankings of various programs outside of the humanities. While Ms. Kurth stressed that their goal was to make the assessment rich and multivalent in looking at the various strengths and weaknesses of graduate programs, she noted that inevitably the popular press and administrators will focus on the overall rankings of programs and universities. The NRC report

may be a good source of information for SMT, as we can then compare how well we are serving our graduate students relative to other programs in the humanities.

—Justin London

### SMT 2010 CALL FOR PAPERS

The Thirty-Third Annual Meeting of the Society for Music Theory will be held in Indianapolis, Indiana, from November 4 to 7, 2010. Proposals on any topic related to music theory are welcome.

An individual may have his or her name on the program only once as sole author of a titled presentation (on any kind of session), but may appear a second time on the program as a co-author, chair, moderator, or respondent, or as some other participant in connection with an untitled presentation (e.g., a member of a panel discussion).

Submissions for papers must include: (1) A proposal of no more than 500 words, double-spaced, with one-inch margins, all (including notes) printed in a 12-point font. The word limit includes footnotes/endnotes, which should not be used to carry the essence of the text. A maximum of four pages of supplementary materials (such as musical examples, diagrams, and bibliography) should be included if appropriate; these must be appended and not integrated into the body of the proposal. Disregard of these guidelines will disqualify the proposal from consideration. The proposal must include the title of the paper but exclude the author’s name and any other identifying information. Seven copies of the proposal, preferably double-sided, must be submitted, by mail only; no faxed or electronic submissions will be accepted. (2) An abstract of maximum 250 words single-spaced, suitable for publication in the conference program. (3) A cover letter listing the title of the paper and the name, postal address, e-mail address, and telephone number of the author, as well as the author’s rank and institutional affiliation, if any. (4) A listing, on a separate page, of all required equipment (such as piano, LCD projector, etc.) other than the CD player/audio 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. The Society strongly encourages the use of PowerPoint or similar means of presentation of examples; if handouts must be used, presenters are asked to be frugal in considering layout and in preparing copies. Please note that rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identity of those authors.

Proposals for poster sessions should follow the guidelines for submission of papers. The committee may recommend that a paper proposal be transformed into a poster session, though the proposer may decline. Proposals for special sessions and events of unusual format, such as analysis symposia or panel discussions, are welcome. Individual proposals within a special session proposal should follow, where possible, the guidelines for paper proposals, including the preservation of authors’ anonymity. Proposals for sessions requiring special equipment or invited speakers must itemize these requirements, the acceptance of which will depend on the cost being judged reasonable. Note that special sessions must be “special” in that they differ in mode of presentation and in manner of coherence from the regular sessions as designed by the Program Committee. Special sessions are not intended to replace regular sessions or the lunchtime meetings of interest groups; the Program Committee will weigh heavily the formatting

of projects proposed as special sessions. The Program Committee reserves the right to consider separately each paper in a special session proposal and to program accordingly, with or without the other papers from that proposed session. Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemption, those wishing to propose special sessions must contact the Program Committee chair (see below) no later than two weeks before the postmark deadline for submissions. **The postmark deadline is January 15, 2010.**

The complete call for papers is available to the membership on the SMT home page. For more information, refer to the complete call for papers or contact 2010 Program Chair Hali Fieldman (FieldmanH@umkc.edu).

### SMT GRADUATE STUDENT WORKSHOP PROGRAM

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

Now in its fourth year of operation, the GSWP will conduct two concurrent three-hour workshops at the 2009 SMT Annual Meeting in Montréal on Friday morning, October 30, 2009. Brian Alegant (Oberlin College Conservatory) will lead a workshop on Music Theory Pedagogy and Poundie Burstein (The Graduate Center, City University of New York) will lead a workshop on Schenkerian Analysis. Fifteen students will participate in each workshop, selected by a random draw from two pools of applicants. Reading and repertoire assignments are distributed during the summer and early fall. Extensive preparation is required. Participants attend a GSWP reception the night before, the Graduate Student Breakfast sponsored by the Professional Development Committee that morning, and an informal lunch after the event. See the GSWP Web page at [www.societymusictheory.org/Events/GSWP](http://www.societymusictheory.org/Events/GSWP) for more details. Please direct all inquiries to Wayne Alpern, GSWP Director, [SMTworkshops@aol.com](mailto:SMTworkshops@aol.com).

—Wayne Alpern

### SMT ONLINE ADDRESSES

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

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

At this year's Annual Meeting the **Music Cognition Group** plans to take full advantage of Montréal, a city with two leading research institutes devoted to music perception and cognition. In addition to our regular conference meeting, about which details are forthcoming, there are two unique and exciting events to note.

First, there is a special session Saturday evening on the Temporal Dynamics of Music Listening, sponsored jointly with the Centre for Interdisciplinary Research in Music Media and Technology at McGill University (CIRMMT), and headed by CIRMMT member Steven McAdams. This session will include a live performance by the Orpheus Singers of Montréal, during which response data will be collected from audience members using biosensors and iPod interfaces. The performance will be followed by a panel discussion on the listener data, with Ric Ashley, Steve Larson, Judy Lochhead, Steven McAdams, and Jonathan Wild.

Second, the MCG will sponsor a post-conference symposium with the working title "Empirical Methods for Music Theorists." This symposium will take place at the CIRMMT facility, walking distance from the SMT conference site, and will consist of Sunday afternoon and Monday morning sessions. These sessions will consist of a series of tutorials focusing on aspects of music cognition research that are likely unfamiliar to those trained as music theorists. Topics will include hypothesis writing, continuous data collection, and motion capture methods. The final session of the symposium will end at noon Monday. Registration will be facilitated by a link on the regular SMT Conference Web page; numbers will be quite limited, so early registration is suggested for those wishing to attend. Conference hotel rates *will* apply to Sunday evening, and conference attendees at any level of education or career are welcome to participate.

The joint AMS/SMT Annual Meeting in Nashville saw a remarkable outpouring of work on **Disability and Music**. Our Interest Group sponsored a session on "Scholars with Disabilities," in which ten of our colleagues talked about the ways in which disability has affected their lives, careers, teaching, and scholarship. Two of the participants were unable to travel to Nashville by reason of disability—they presented their papers and participated in the discussion via teleconference. Another session on the conference, sponsored by our Interest Group along with the SMT Committee on Diversity and the SMT Music Theory Pedagogy Interest Group, focused on pedagogical issues associated with disability. All of these papers will be published in a forthcoming special issue of *Music Theory Online*.

Our Interest Group has prepared a detailed list of recommendations to ensure that SMT activities, especially our annual meetings, are fully accessible and inclusive. These have been submitted to the SMT Executive Board for its consideration. Similar guidelines are under review at AMS and SAM and have already been adopted by the West Coast Conference of Music Theory and Analysis. Our recommendations are also posted on our Web site, which also contains valuable information about all aspects of disability in relation to music: [web.gc.cuny.edu/disabilityinmusic](http://web.gc.cuny.edu/disabilityinmusic).

The business meeting at Montréal for the **Jazz Interest Group** will take place Friday afternoon. Its focus will continue our discussion from last year, which involved the use of jazz theory to supplement the core undergraduate theory curriculum. This year

our aim will be to work to provide the National Association of Schools of Music (NASM) with some general suggestions/guidelines for using jazz theory to complement the core theory curriculum. We hope ultimately to make those ideas available as one of the resources on the NASM Web site.

The on-line searchable Jazz Theory Bibliography is now operational and can be accessed at [music.uncg.edu:2001](http://music.uncg.edu:2001). The bibliography was compiled by Henry Martin (Rutgers University–Newark) and Kent Williams (University of North Carolina–Greensboro). The group thanks Kent for offering to maintain the bibliography on a server at UNCG. SMT members should e-mail Henry Martin ([martinh@andromeda.rutgers.edu](mailto:martinh@andromeda.rutgers.edu)) any errata or entries for inclusion, as the bibliography will be corrected and updated periodically.

The jazz jam session, long a mainstay of the SMT meeting, is scheduled to take place in Montréal. Until this year, Patricia Julien has organized the jam sessions, and the group would like to thank Patricia for her longstanding help in setting them up. Keith Salley (Shenandoah Conservatory) will be taking over for Patricia. Questions can be directed to him at [ksalley@su.edu](mailto:ksalley@su.edu).

Finally, the entire group would like to recognize Henry Martin, who has admirably chaired SMT-Jz from its inception in 1995 until now. During this time, Henry's superb work has been crucial in organizing the business meetings, helping set up special sessions, creating links with other special interest groups, and enhancing the visibility of the group. All of us are grateful for Henry's participation and guidance. Keith Waters is now succeeding Henry in chairing the group; any inquiries can be directed to [Keith.Waters@colorado.edu](mailto:Keith.Waters@colorado.edu). Those wishing to be added to the SMT-Jz listserv should contact Steve Larson ([steve@uoregon.edu](mailto:steve@uoregon.edu)) and ask to be added.

The **Mathematics of Music Analysis Interest Group** is planning a joint workshop with the Music and Philosophy Interest Group for the SMT 2009 Annual Meeting in Montréal on the philosophy of Ludwig Wittgenstein and its implications for mathematics in music theory and analysis. The purpose of the workshop is for members of both groups to provide feedback to ongoing work on the topic, and to discuss the possibility of organizing a panel to be proposed for the 2010 Annual Meeting. All members of SMT are encouraged to propose papers to the workshop. Please contact Jason Yust ([jason.yust@gmail.com](mailto:jason.yust@gmail.com)) or John Koslovsky ([jkoslovsky@mail.rochester.edu](mailto:jkoslovsky@mail.rochester.edu)). The Mathematics of Music Analysis Interest Group is also soliciting any members of SMT who would be willing to set up a Web site and/or listserv for the group. Please contact Jason Yust if you are able to offer assistance.

The **Music Theory Pedagogy Interest Group** will co-sponsor, with the Professional Development Committee, a special session entitled "The Teaching Component of the Job Interview" during the 2009 SMT Annual Meeting in Montréal. This promises to be an exciting and informative session, including teaching demonstrations by three doctoral students which will be assessed and evaluated by a panel of five senior professors from a variety of institutions. For more information on this special session, see the description in the report from the Professional Development Committee on page 6 of this newsletter.

Our group will meet, as usual, for about an hour during the Annual Meeting in Montréal; consult the program for the time and place for this meeting. Everyone is invited to attend.

SMT-PAIG, the **Performance and Analysis Interest Group**, has its eye on activities associated with the 200th anniversary of the births of Frédéric Chopin and Robert Schumann. Planning for 2010 will be a focus of the group's upcoming annual meeting in Montréal, along with other activities to be announced in advance of the conference.

PAIG is eager to generate increased interest in its annotated bibliography on performance and analysis, which is managed by Daniel Barolsky ([barolskd@beloit.edu](mailto:barolskd@beloit.edu)). The PAIG Web page will be enhanced soon to include expanded resources, and we especially invite those members of SMT who are teaching courses on performance and analysis, or who include performance and analysis concerns within other courses, to contribute their ideas and syllabi. The current bibliography, along with contact and submission information, will be available at PAIG's updated page in the Interest Groups section of the SMT Web site. PAIG encourages all members of SMT to consult the page, and welcomes comments and especially contributions of informative reviews of articles and books to the bibliography. The PAIG Web master is James McGowan ([mcgowan@mcmaster.ca](mailto:mcgowan@mcmaster.ca)). To join the PAIG e-mail list, please contact Jan Miyake ([Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)). For general inquiries, comments, submissions, and suggestions, contact PAIG's chair, David Kopp ([dako@bu.edu](mailto:dako@bu.edu)).

The **Music and Philosophy Interest Group** is pleased to announce that it will be holding a joint workshop with the Mathematics and Music Analysis Interest Group this November in Montréal at the Annual Meeting of the Society for Music Theory. The purpose of the collaboration is to explore the philosophical implications of mathematical approaches to music theory and analysis, with particular focus on (but not exclusively) the work of Ludwig Wittgenstein. Currently we are searching for potential contributors to present at the meeting who could bring either philosophical or mathematical expertise. Anyone interested in presenting and/or participating should contact John Koslovsky of the philosophy group ([jkoslovsky@mail.rochester.edu](mailto:jkoslovsky@mail.rochester.edu)) or Jason Yust of the mathematics group ([jason.yust@gmail.com](mailto:jason.yust@gmail.com)).

The **Popular Music Interest Group** is compiling a database of popular songs that illustrate typical undergraduate theory topics. The list of topics and songs is posted on the group's Web site at [www.unc.edu/music/pop-analysis](http://www.unc.edu/music/pop-analysis), along with a fairly extensive popular-music bibliography as well as other information about the PMIG. To subscribe to our electronic discussion list, please visit [listserv.unc.edu](http://listserv.unc.edu) and use the "Search for Lists" feature to locate the "pop-analysis" list. Suggestions, corrections and questions are welcome; please contact the current chair, Nicole Biamonte, at [nicole-biamonte@uiowa.edu](mailto:nicole-biamonte@uiowa.edu).

### Contacting the Society

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## NEWS ITEMS

### THE MANNES INSTITUTE

The Mannes Institute is a musical think tank dedicated to communal exploration at the highest level of inquiry. Now celebrating its ninth season, the Institute has achieved international acclaim as a revolutionary innovation in music scholarship. We offer distinguished music theorists and musicologists from around the world a unique opportunity to come together and work with each other in a sustained, collegial, and interactive way. Instead of conventional paper presentations, the Institute conducts an integrated series of advanced workshops, roundtable discussions, and plenary sessions for forty-five outstanding scholars addressing a single musical topic under the guidance of an expert faculty of peers. Extensive prior preparation and active participation are required. The Institute is housed at the Mannes College of Music in New York City, and convenes in alternate years at other distinguished institutions in North America. The program is funded entirely by generous private individuals with no institutional support.

The ninth annual Mannes Institute on Music and The Mind convened at the Mannes College of Music in New York City from June 26 to 29, 2009. The majority of members had never attended the Institute before, and many were mid level and junior scholars in the field of music cognition and perception. Six intensive workshops of fifteen participants met for a total of nine hours over the four-day period. David Huron of The Ohio State University (co-chair) conducted a workshop on Expectation in Music Theory and Analysis, Lawrence Zbikowski of the University of Chicago (co-chair) conducted a workshop on Music and Analogy, Eric Clarke of Oxford University conducted a workshop on Music and Embodiment, Robert Gjerdingen of Northwestern University conducted a workshop on Human Memory and Its Role in the Emergence of Musical Categories, Fred Lerdahl of Columbia University conducted a workshop on Tonal Tension, and Elizabeth West Marvin of the Eastman School of Music conducted a workshop on Experimental Approaches to Perceived Pitch, Tonality, and Tonal Function. Our special guest was Eugene Narmour of the University of Pennsylvania, who delivered a plenary presentation on Inside and Outside Music Theory: Twenty-One Provocative Dualisms. Elizabeth West Marvin conducted an empirical experiment on Implicit Learning: How We Segment Incoming Pitch Streams, and Fred Lerdahl gave a plenary talk with original music on Cognition and Composition. All participants enjoyed a superb musical recital by Mannes musicians, a collegial dinner reception hosted by the Director of the Institute at his home, and our traditional diploma ceremony.

In June 2010, the tenth annual Mannes Institute will be hosted by the University of Chicago in Chicago, Illinois on the topic of Musical Aesthetics. Six different workshops will be conducted by a distinguished faculty cochaired by Berthold Hoeckner of the University of Chicago and Alex Rehding of Harvard University, with Daniel Chua of the University of Hong Kong, Fred Maus of the University of Virginia, Susan McClary of the University of California, Los Angeles, Steven Rings of the University of Chicago, and Martin Scherzinger of New York University. Our special guest will be Lawrence Kramer of Fordham University. Plans are underway for the special 2011 Mannes Institute on the State of the Discipline: Music Theory—Past, Present, and Future, celebrating a decade of The Mannes Institute, convening at Mannes College of Music in New York City.

Information regarding The Mannes Institute, its unique scholarly mission, and its distinctive methodology is available on our Web site at [www.mannes.edu/mi](http://www.mannes.edu/mi). Details regarding the 2010 Institute on Musical Aesthetics will be posted this fall, announced at the SMT Annual Meeting in Montréal, and circulated on the SMT and AMS lists. Online applications will be accepted from January 1 to March 1, 2010. Please direct all inquiries to Wayne Alpern, Director, The Mannes Institute, [mannesinstitute@aol.com](mailto:mannesinstitute@aol.com).  
—Wayne Alpern

### ACLS FELLOWSHIPS 2010–2011

The American Council of Learned Societies Fellowship Program invites research applications in all disciplines of the humanities. The ACLS Fellowships are intended as salary replacement to help scholars to devote six to twelve continuous months to full-time research and writing, to be initiated between July 1, 2010 and February 1, 2011. Applicants must have completed the Ph.D. by September 30, 2007. Applications must be submitted through the ACLS Online Fellowship Application system ([ofa.acls.org](http://ofa.acls.org)) no later than 9 p.m. EDT, September 30, 2009. Notifications will be sent in March 2010. For further information about all ACLS fellowships, visit [www.acls.org/programs/acls](http://www.acls.org/programs/acls).

### ELECTION REMINDER

This year we will elect the Vice President and two members of the Executive Board. The ballot and the 2010 Call for Papers will be mailed to current SMT members at the beginning of August. You are encouraged to vote online, using the Web address and instructions provided with your ballot, or by mailing in your ballot. Please remember to vote! Results will be announced at the SMT Business Meeting in Montréal.

### SMT BUSINESS MEETING

The annual business meeting is scheduled for Saturday, October 31, 4:00–5:30 p.m., immediately following the awards ceremony.

### CALLS FOR PAPERS

AND

### NOTICES FOR UPCOMING CONFERENCES

MAY BE FOUND

ON THE SMT WEB SITE

[SOCIETYMUSICTHEORY.ORG](http://SOCIETYMUSICTHEORY.ORG)

### CANADIAN UNIVERSITY MUSIC SOCIETY

The Canadian University Music Society (CUMS) recently held a highly successful annual conference in conjunction with the Congress of the Humanities and Social Sciences at Carleton University in Ottawa. Some of the highlights included a panel session on copyright issues with our sister organization, the Canadian Association of Music Libraries, Archives and Documentation Centers (CAML), and a first-time joint session with the Canadian Society for Aesthetics (CSA).

The annual George Proctor Prize for the best student paper at the conference was awarded to two winners this year: Jon-Tomas Godin (Université de Montréal) for his paper, "L'emploi des marqueurs formels dans les sonates de Schubert"; and Robert Rival (University of Toronto) for his presentation of "The Comfort of Denial: Meter, Cyclic Form, and Narrative in Shostakovich's Seventh String Quartet." Carleton University also hosted a concert showcasing new Canadian music, featuring the winner of the 2009 CUMS Composition Prize, University of British Columbia doctoral student Farshid Samandari. His piece, *Other Half*, scored for mezzo-soprano, flute, clarinet, violin, cello, and piano, was presented by mezzo-soprano and CBC host Julie Nesrallah with Musica Nova Ottawa, conducted by Jerome Summers.

This year, we chose to honor Dr. Elaine Keillor with a lifetime CUMS membership for her outstanding contributions to Canadian music. A performer and scholar, Dr. Keillor is a Distinguished Research Professor in the School for Studies in Art and Culture at Carleton University, as well as Co-director of the Center for Indigenous Research, Culture, Language and Education (CIRCLE). Her latest book publication is *Music in Canada: Capturing Landscape and Diversity* (McGill/Queen's Press, 2006).

The CUMS board is also pleased to announce that it has seeded a new research endowment for music scholarship. The John Beckwith Award, named after the esteemed Canadian composer and honorary lifetime CUMS member, will be one of the first results of this endowment designed to support outstanding work by emerging music scholars. Donations to the fund are tax-deductible.

Finally, our Web site has had a face lift and offers some new features. Although it is still a work in progress, I invite you to have a look at [www.cums-smuc.ca](http://www.cums-smuc.ca) and give us your feedback or join us as a member.

—Deanna Oye

### SOCIETY FOR MUSIC ANALYSIS

Recent events that the Society for Music Analysis has supported, organized and led have been numerous and varied: the Society's own Music Analysis Conference (hosted by Dr. Charles Wilson and Cardiff University) in September 2008 included a keynote by Rose Rosengard Subotnik and a plenary session delivered by Robert Hatten with the Gould Piano Trio (who also gave a concert with Robert Plane), on Schubert's slow movements for piano trio. Once again the University of Liverpool hosted a well-subscribed study day "Analyzing the Musically Sensuous" in November '08; The University of Glasgow's *Bach's Passions* study weekend organized by John Butt was also extremely well-attended and lively, and the specially chosen papers were received well. More recently, the SMA TAGS weekend for postgraduates at Durham University, with Rudolph Lutz, Robert Gjerdingen, and Lois Fitch as keynote speakers, was another popular event—the improvisations and concert given by Rudolph Lutz at the keyboard provided an instructive and compelling context for Gjerdingen's reflections on *Partimenti*.

A busy summer is under way for the Society: we have just experienced the Sixth Biennial Conference on Music Since 1900 at Keele University, beginning July 2nd, for which the Society offers support, quickly followed by Michael Spitzer's new initiative: the SMA, IMR, and Wiley-Blackwell Summer School in Analysis at Durham University. The Summer School provides scholars with the opportunity to "train" intensively in advanced theoretical study in seminar groups supported by eminent visiting tutors, including Richard Cohn (Yale). Planning for the future development of this enterprise is already underway, as it represents a fresh and forward-looking attitude in the Society towards both research and pedagogy in analysis and theory. A third major event this summer is the SMA conference on Music and Emotion, once

### SMT

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



#### Reminder

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



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

again hosted by Durham University (August 31–September 3, 2009). Keynote speakers will include Robert Hatten, David Huron and Jenefer Robinson. A further study day is planned, at the IMR on December 12, organized by Anthony Gritten (Middlesex University) on Performance Criticism. All speakers will be invited for this event and details will soon be available on the SMA Web site ([www.sma.ac.uk](http://www.sma.ac.uk)). Further details on any of the events listed above can also be found there, along with the Society newsletters, membership and contact information.

—Lois Fitch

### GRUPPO ANALISI E TEORIA MUSICALE

In 2009 GATM is continuing all of its activities established in the previous year. Thanks to the renewed momentum of the society, the number of new and very active members has increased to 140. The Seventh Analitica Annual Conference will take place in Rimini November 19–21, 2009, in cooperation with the Sagra Musicale Malatestiana and the Rimini Music Institute “Lettimi.” There will be three sessions: one on Baroque music, one on twentieth-century music, and one free session.

The journal *Rivista di Analisi e Teoria Musicale (RATM)* is now sponsored by the Music and Arts Department (BEMUS) of the University of Rome–Tor Vergata. The new issue 2008/2 includes articles by Carl Schachter, Egidio Pozzi, Alfonso Alberti, and Enrico Bianchi. The journal is sent free of charge to GATM members; for membership visit the Web site of the journal’s publisher, LIM ([www.lim.it](http://www.lim.it)). The online journal *Analitica* has completed the redesign of its Web site, and is currently available at [www.gatm.it/analitica/index.htm](http://www.gatm.it/analitica/index.htm). The latest issue includes the editor’s note by Egidio Pozzi and articles by Enrico Bianchi, Marco Russo, Rossana Dalmonte, and Vincenzo D’Andrea. The main Web site of GATM ([www.gatm.it](http://www.gatm.it)) has also been completely refurbished and updated.

Every year, the GATM, in cooperation with the Accademia Nazionale di S. Cecilia, the University of Rome–Tor Vergata, and the American Academy in Rome, organizes a seminar on some timely aspect of music theory, with special emphasis on the relation between music theory and practice. After the first seminar, “New Developments in the Theory of Form” with speakers William Caplin and David Gagné, the 2009 seminar was held by Carl Schachter on March 11–12, with the title “Speaking about Music: Schenkerian Analysis and Interpretation.” Held in Rome in the new *Parco della Musica*, the seminar lasted two days and enjoyed a tremendous success. About fifty participants (many of them new GATM members) created an enthusiastic and warm atmosphere. The 2010 seminar will be held again in Rome, with guest professor Janet Schmalfeldt.

When the GATM started in the early nineties, one of its first goals was to establish a number of permanent workshops devoted to some of the principal branches of music analysis (Schenkerian, pre-tonal, and post-tonal approaches). These workshops flourished for several years, but eventually they were discontinued. In 2009 the permanent workshop on Schenkerian analysis resumed its activity, and is now based at the University of Rome–Tor Vergata.

—Giorgio Sanguinetti



**Music Theory Midwest’s** twentieth annual conference was held May 15–16, 2009, at the University of Minnesota in Minneapolis. Eighty-nine registered members of MTMW were in attendance in addition to members of the Midwest chapter of the Society for Ethnomusicology (MIDSEM), with whom this conference was held jointly. Matthew Bribitzer-Stull of the University of Minnesota chaired local arrangements for this conference. Steven Rings (University of Chicago) chaired the program committee, which included Kyle Adams (Indiana University), Nicole Biamonte (University of Iowa), Robert Cook (University of Iowa), Sigrun Heinzlmann (Oberlin College Conservatory), Michael Vidmar-McEwen (Indiana University), and Ronald Rodman (Carleton College), *ex officio*. Topics of the program’s 34 papers ranged widely across the musical landscape from late Renaissance polyphony to J.S. Bach, Beethoven, Brahms, Beach, Britten, Balkan music, jazz, and rap. Sessions on timbre, analysis and performance, motive and process, and metrical experience represented just a few highlights from this year’s conference. A poster session on skills pedagogy rounded out the program. The culminating event was a plenary keynote address session shared with MIDSEM. David Huron (The Ohio State University) delivered the MTMW keynote address, entitled “The Art of Listening: Music Scholarship in an Age of Fragmentation.” This was followed by MIDSEM’s keynote by Andy Sutton (University of Wisconsin–Madison) and responses by Sumanth Gopinath and Anna Schultz (both of the University of Minnesota).

The Arthur J. Komar Award for the outstanding paper delivered by a student was awarded to Timothy Best (Indiana University) for “On the Relationship between Analysis and Performance in Atonal Music.” Honorable mention was given to David Bashwiner (University of Chicago) for “What is Musical Syntax? An Evolutionary Perspective.” Scott Murphy (University of Kansas) chaired the Komar Award Committee, which included Shersten Johnson (University of St. Thomas) and Robert Cook (University of Iowa).

Congratulations go to newly elected officers: Jay Hook (Indiana University), president; Gretchen Foley (University of Nebraska–Lincoln), treasurer (re-elected to a second term); Leigh VanHandel (Michigan State University), Area I Representative; Robert Cook (University of Iowa), Area III Representative; and Mitch Ohriner (Indiana University), Student Representative for Areas II and IV. The following officers will continue for another year: Stan Kleppinger (University of Nebraska–Lincoln), secretary; Steven Rings (University of Chicago), Area II Representative; Elizabeth Margulis (University of Arkansas), Area IV Representative; and Jessica Barnett (University of Cincinnati–CCM), Student Representative for Areas I and III. Many thanks go to Nora Engebretsen (Bowling Green State University) for chairing the nominating committee and to David Loberg Code (Western Michigan University) for arranging for the online voting.

Our next annual meeting will take place in May 2010 at Miami University in Oxford, Ohio. Claire Boge will serve as chair of local arrangements, and Karen Bottge (University of Kentucky) will chair the program committee.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states. David Loberg Code (Western



Montréal Cityscape (Used with permission from Tourisme Montréal)

Michigan University) continues to maintain the MTMW Web site. Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Jay Hook at [juhook@indiana.edu](mailto:juhook@indiana.edu). MTMW welcomes members from all geographic areas. For more information, go to the MTMW Web site: [www.wmich.edu/music/theo/mtmw](http://www.wmich.edu/music/theo/mtmw).

The seventh annual meeting of the **Music Theory Society of the Mid-Atlantic** was held at George Mason University in Fairfax, VA. Rachel Bergman, chair of local arrangements, and Anne Marie de Zeeuw, chair of the program committee, and their colleagues put together an outstanding selection of 18 papers and activities on April 3–4.

The society's eighth annual meeting will be held on March 26–27, 2010, at the Pennsylvania State University. Vincent Benitez will handle local arrangements and Dora Hanninen ([dhann@umd.edu](mailto:dhann@umd.edu)) will chair the program committee. A call for proposals will be forthcoming in July 2009 with a December 1, 2009 deadline for submissions. Details regarding the 2010 conference will be forthcoming at [www.mtsma.org](http://www.mtsma.org). Membership in the MTSMA is free; anyone may join by simply sending an e-mail to the society's Secretary, Vincent Benitez, at [vpb2@psu.edu](mailto:vpb2@psu.edu).

GAMUT, the MTSMA's online journal, is on a regular schedule of publication and is accepting submissions for consideration. For information, please contact Michael Klein ([mklein01@temple.edu](mailto:mklein01@temple.edu)).

The **Music Theory Society of New York State** (MTSNYS) held its annual meeting on April 4–5, 2009 at Hofstra University. The plenary session was entitled, "Music Theory in the Conservatory." In it, pedagogues from the three New York City conservatories, Juilliard, Manhattan, and Mannes, provided insight into their respective schools' undergraduate theory curriculum. The presenters were Reiko Fütting from Manhattan School of Music, Michael White from the Juilliard School, and Carl Schachter from Mannes College. This fascinating session was enthusiastically received. There were other pedagogically oriented sessions at the conference as well as sessions dealing with post-tonal pitch structures, American vernacular music, and music in Eastern Europe. The winner of this year's Patricia Carpenter Emerging Scholar Award is Christopher Segall for his paper, "K-Nets, Inversion, and Gravitational Balance." For the first time ever, the program committee decided to award an honorable

mention to a second paper. Noam Sivan was given honorable mention for his paper, "Teaching Improvisation: The Creative Application of Theory in Performance." Thanks to the local arrangements coordinators, Chandler Carter and Phil Stoecker, and a particular note of thanks to Howard Cinnamon for making this happen. Members of the program committee this year were William Rothstein, chair (Queens College), Norman Carey (ex officio, CUNY), Mark Anson-Cartwright (ex officio, Queens College), Edward Klorman (Juilliard School of Music), Elizabeth West Marvin (Eastman School of Music), and Hedi Siegel (Mannes).

Volumes 33 (2008) and 34 (2009) of *Theory and Practice* are due out this year. Volume 33 will be a special issue of the journal co-edited by Philip Stoecker and Dave Headlam devoted to the theories and compositions of the late George Perle, noted New York composer. Volume 34 is under the editorship of Adrian Childs.

The 38th Annual Meeting of the Music Theory Society of New York State will take place on Saturday and Sunday, April 10–11, 2010 at the John Jay College of Criminal Justice, The City University of New York, 899 Tenth Avenue, New York, NY 10019. Program committee members are John Covach (chair), Tim Johnson, Shaugn O'Donnell, Jamuna Samuel and Eric Wen. 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*. To join, visit our Web site, [www.ithaca.edu/music/mtsnys](http://www.ithaca.edu/music/mtsnys).

**Music Theory Southeast** held its eighteenth annual meeting on February 27–28 at the University of Central Florida in Orlando. This was a joint meeting with the Southern Chapter of the College Music Society, which was celebrating its thirtieth anniversary, and attendees were able to enjoy a variety of concerts in addition to the presentations. One conference highlight was Thomas Christensen's (University of Chicago) very engaging keynote address, "Tonality Before and After." MTSE's Program Committee selected an interesting variety of papers addressing topics from harmony, rhythm, and form to narrative, feminism, and political expression, and analyzing music by composers from Bach, Mozart, and Tchaikovsky to Schnittke, Glass, and Paul Simon. At the business meeting, Bryn Hughes (Florida State University) was presented with MTSE's best student paper award

for “Out with the Old and In with the New—or—Out with the New and In with the Old: Voice-Leading Strategies in the First Movement of Alfred Schnittke’s Concerto for Choir.” For a complete program and abstracts of the 2009 conference, please visit our Web site at [music.uncg.edu/mtse](http://music.uncg.edu/mtse).

Adrian Childs (University of Georgia) chaired the Program Committee, which included Hiu-Wah Au (Appalachian State University), Guy Capuzzo (UNC–Greensboro), Jocelyn Neal (UNC–Chapel Hill), Nancy Rogers (Florida State University), and Alan Theisen (Florida State University). Eugene Montague (University of Central Florida) also contributed significantly to this successful conference through his excellent work as MTSE’s local arrangements coordinator. MTSE will next meet on March 5–6, 2010 at Winthrop University in Rock Hill, South Carolina. Hiu-Wah Au (Appalachian State University) will chair the Program Committee and Tomoko Deguchi (Winthrop University) will oversee local arrangements. A call for proposals will be issued soon.

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but the society welcomes members from all geographic areas. Officers include Nancy Rogers (Florida State University), president; Matthew Shaftel (Florida State University), treasurer; Adam Ricci (UNC–Greensboro), secretary; Irna Priore (UNC–Greensboro) and J. Daniel Jenkins (University of South Carolina), members-at-large. J. Kent Williams (UNC–Greensboro) maintains our Web site.



Montréal City Hall

The 24th Annual Meeting of the **New England Conference of Music Theorists** was held on Friday and Saturday, April 24–25 at Yale University’s new Music Department buildings. The group was especially excited this year to hold the first NECMT Prize Essay competition: three finalists presented their essays on the topic “Reminiscence in Music” on Friday afternoon, after which Amy Bauer (University of California–Irvine) was chosen the winner for her essay “The Transparent Tangle of History: Parody, Allusion, and Desire in Ligeti’s *Le Grande Macabre*.”

The society also held a very successful second incarnation of our Friday morning student workshops, led this time by Janet Schmalfeldt (Tufts) and Peter Kaminsky (University of Connecticut–Storrs). The subject of the workshop was performance and analysis, with a focus upon music of the early nineteenth century (the “Romantic Generation”). On Saturday afternoon, there was a lively panel discussion entitled “Structure–Expression–Analysis–Performance,” with Professors Schmalfeldt and Kaminsky, joined by Yale’s Michael Friedmann and soloist Paul Max Tipton.

NECMT members now have the opportunity to register and vote online at [necmt.org](http://necmt.org). Many thanks are due to Stuart Woronecki, our Web site coordinator, for making this possible. The online election yielded a new president, Peter Kaminsky, and a new treasurer, Matthew McDonald (Northeastern).

The 2009 Program Committee—David Kopp (Boston University), chair, Allan Keiler (Brandeis), and Stefan Kostka (University of Texas, emeritus)—received a large number of intriguing proposals and, with only nine possible speaking spots, were faced with difficult choices, but did design a fascinating program. The society is very grateful to Yale for providing space and financial support for this meeting, and many thanks are due to Prof. Patrick McCreless for chairing the local arrangements and for generously hosting our annual banquet at his home.

The **Oklahoma Music Theory Round Table**, the world’s oldest professional music theory society, will meet in early October at East Central University in Ada, Oklahoma. For information on this meeting, please contact Prof. Mark Hollingsworth ([mholling@ecok.edu](mailto:mholling@ecok.edu), 580.332.8000). For more information on the Round Table, visit our Web site at [faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html](http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html) or contact Ken Stephenson ([kstephenson@ou.edu](mailto:kstephenson@ou.edu), 405.325.1650).

The **Rocky Mountain Society for Music Theory** held their annual meeting at the University of Colorado at Boulder on April 17–18. Theorists from the Rocky Mountain region were joined by scholars from such places as New York, Ontario, and Indiana. Despite a nasty winter storm that coincided with the meeting, those who attended were rewarded with sessions on the music of George Crumb, form in Classical music, popular music, and much more. Everyone agreed that the mix of student and faculty participants and the high quality of the papers made for a very strong and successful conference. Next year’s meeting will be held at the University of Arizona in Tucson.

The **South Central Society for Music Theory** (SCSMT) held its twenty-fifth annual meeting on February 6–7. This joint conference with the Texas Society for Music Theory occurred at the Moores School of Music on the University of Houston campus. The program included an exciting keynote address by Robert Hatten as well as papers covering such diverse topics as popular music, extensions of tonal theory, music theory curriculum, and nineteenth-century music. Many thanks to

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### Columbia Music Scholarship Conference

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Andrew Davis, local arrangements chair, and also to the 2009 program committee chaired by Doug Rust and including Michael Baker, John Latartara, Janna Saslaw, and Michael Chikinda as the student representative. This year's Student Paper Award was given to David Forrest of Texas Tech for his paper, "The Importance of Parallel Harmonization in Britten's *War Requiem*."

SCSMT is pleased to announce the upcoming launch of a newly redesigned Web site. Thanks to Jeffrey Perry (LSU) for his excellent work on the Web site. Also, SCSMT has launched a Facebook group page, which will be updated regularly. Many thanks to Rob Keller (LSU) for his efforts in this project.

The 2010 SCSMT meeting will be held February 26–27 at the University of Southern Mississippi in Hattiesburg. Membership fees are now \$20 (individual) and \$15 (student). For more information on the 2010 SCSMT conference, please contact Matt Steinbron (LSU) via [msteinbron@gmail.com](mailto:msteinbron@gmail.com).

The **Texas Society for Music Theory** held its thirty-first annual meeting on February 6–7 at the University of Houston, meeting jointly with the South Central Society for Music Theory. Andrew Davis coordinated local arrangements. The keynote address on performance and analysis with illustrations at the piano was given by Robert Hatten. The address provided a provocative examination of how gestures, topics, and tropes can influence performance choices. There were four paper sessions—Popular Music, Extensions of Tonal Theory, Nineteenth-Century Music, and Explorations in Harmony—as well as a roundtable discussion about undergraduate theory curricula. The Herbert Colvin Award for best student presentation was awarded to David Forrest (Texas Tech University) for his paper "The Importance of Parallel Harmonization in Britten's *War Requiem*." The program selection committee consisted of Michael Berry (Texas Tech University), Stacey Davis (University of Texas at San Antonio), and Erik Heine (Oklahoma City University). The 2009 meeting will be held at Baylor University in mid-February. The call for papers will be transmitted via the usual media in the fall.

Current TSMT officers are Matthew Santa (Texas Tech University), president; Edward Pearsall (University of Texas), past president; Philip Baczewski (University of North Texas), secretary; and Jana Millar (Baylor University), treasurer. These officers, along with Cynthia Gonzales (Texas State University), John Snyder (University of Houston), Ann Stutes (Wayland Baptist University) and Chris Bartlette (Baylor University) comprise the Executive Board. For additional information about TSMT, please contact Matthew Santa, Texas Tech University, School of Music, Box 42033, Lubbock, Texas 79410; phone: 806.742.2270; e-mail: [matthew.santa@ttu.edu](mailto:matthew.santa@ttu.edu). The TSMT Web site, maintained by Philip Baczewski, is located at [tsmt.unt.edu](http://tsmt.unt.edu).

The **West Coast Conference of Music Theory and Analysis** held its 2009 meeting from March 6 to 8 at Pomona and Scripps Colleges in Claremont, California. The program committee, consisting of Joti Rockwell, chair (Pomona College), Amy Bauer (University of California at Irvine), Alfred Cramer (Pomona College), Patricia Hall (University of California at Santa Barbara), and Jack Boss (University of Oregon, ex officio) put together a meeting that included papers on numerous topics. We began with "Transformational Attitudes" and ended with "Intervals, Sets, Britten and Beethoven," touching on Ligeti, Puccini, Schumann, Bill Evans, Schoenberg, Berio, Lucier, and schemes in blues, pop, rock, and Saint-Saëns along the way. We were fortunate to have a keynote panel this spring, with presentations by Diana Deutsch (University of California at San Diego), Aniruddh Patel (The Neurosciences Institute), Ian Quinn (Yale University) and Elaine Chew (University of Southern California) on various approaches to "Modeling Music," including the music of speech, key attributions, and performance decisions. Special thanks are due to Joti Rockwell for not only chairing the program committee but also handling the local arrangements.

During the annual business meeting, we determined that next year's conference will be held at the University of Oregon, date to be announced but probably in March or early April. Jack Boss, Tim Pack and Stephen Rodgers (all from the University of Oregon) will organize the program and local arrangements, with help from other program committee members yet to be determined. (Volunteers are always welcome.) Tentative plans are for an emphasis on the music of living composers, and for an undergraduate student conference (organized by Tim Pack) on the same topic that will overlap with the WCCMTA meeting. More information regarding the call for papers will become available through our Web site, [wccmta.org](http://wccmta.org), in the fall.

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

To register for the SMT Annual Meeting online, go to:  
[www.societymusictheory.org/events/conference/2009](http://www.societymusictheory.org/events/conference/2009)

## NEWS FROM GRADUATE STUDENT ORGANIZATIONS

The **Music Theory Society at Florida State University** successfully conducted its Twenty-Sixth Annual Music Theory Forum this past semester on January 17, 2009. Professor Kofi Agawu (Princeton University) gave the keynote address entitled, "A Topical Analysis of the First Movement of Mozart's Quintet in E-flat Major K. 614." In addition, the Fourteenth Biennial Festival of New Music was held on January 29–31, 2009. This exciting event featured guest composer Christopher Theofanidis (Peabody Conservatory) and the acclaimed new music ensemble eighth blackbird.

The Music Theory Society at FSU is also pleased to announce that its Twenty-Seventh Annual Music Theory Forum will be held on January 16, 2010 on the FSU campus in Tallahassee, Florida. Keynote speaker Frank Samarotto (Indiana University) will present "What's the Use of Outmoded Theories? Rehearing Brahms's Third Symphony." For more information about the Music Theory Society or the Music Theory Forum please visit [www.mtsfsu.org](http://www.mtsfsu.org).

The highlight of the year for the **Graduate Theory Association of the Indiana University Jacobs School of Music** was its Special Symposium of Research in Music Theory, held February 20–21, 2008. The focus of the symposium was "Performance and Analysis." The event had a record number of keynote speakers this year, four in total. Carl Schachter (Mannes) discussed "Making Music Speak Clearly: The Analysis of Phrase Structure and Phrase Rhythm as a Guide to Performance," Susan McClary (University of California, Los Angeles) presented "Adorno Plays the *WTC*: On Political Theory and Performance," David Huron (Ohio University) answered the question "Why is Rubato So Important?" and Daphne Leong (University of Colorado, Boulder) presented "Between Structure and Sound: Realizing Rhythm at the Center of Bartók's Fifth String Quartet."

New officers for the 2009–10 academic year include: Garrett Michaelsen, president; Christy Keele, vice president; John Reef, secretary; and Mark Chilla, treasurer. The sixteenth (now officially annual) symposium will be held February 19–20, 2010. The symposium is entitled "This is Your Brain on Music Theory" and will focus on cognitive and psychological approaches to theory and analysis. Visit the Graduate Theory Association's Web site ([theory.music.indiana.edu/gta](http://theory.music.indiana.edu/gta)) for details or contact the conference chair Garrett Michaelsen at [gmichael@indiana.edu](mailto:gmichael@indiana.edu).

The **Michigan Interdisciplinary Music Society** (MIMS), a society of graduate students in music theory, musicology, and ethnomusicology at the University of Michigan, held its third annual "Conversations" Conference on February 13–14, 2009. The conference featured presentations by local and visiting graduate students, a workshop by Christi-Anne Castro (University of Michigan), and a keynote address entitled "Taking Stock of Film Music" by Berthold Hoeckner (University of Chicago). For a full schedule see [sitemaker.umich.edu/conversations2009/home](http://sitemaker.umich.edu/conversations2009/home). MIMS has begun planning for another conference in 2010. In addition, the graduate music theory students at the University of Michigan invited Daniel Harrison (Yale University) to be their resident scholar in music theory. Professor Harrison, who visited on March 18 and 19, gave a talk entitled "Theorizing Contemporary Tonality" and met individually with students.

The **University of Western Ontario Music Graduate Student Symposium** convened May 8–10, 2009. Kevin Swinden (Wilfrid Laurier University) delivered the keynote address, "The Hidden Curriculum of Chromatic Harmony." Session topics included early twentieth-century aesthetics, historical performance practice, contemporary Canadian art music, and popular music and culture. The schedule of events and paper abstracts are located at [www.music.uwo.ca/students/graduateStudentSymposium.html](http://www.music.uwo.ca/students/graduateStudentSymposium.html).

## REGIONAL AND AFFILIATE SOCIETIES, continued

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### Western Ontario Graduate Student Symposium

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Links for the Regional and Affiliate  
Music Theory Societies can be found at:  
[www.societymusictheory.org](http://www.societymusictheory.org)

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

**SMT Dates and Deadlines**

International and Minority Travel Grants for Attendance at SMT Annual Meeting .....	September 11
SMT Publication Subvention Grants .....	September 15 and January 15
SMT Annual Meeting, Montréal .....	October 29–November 1
Submissions to February SMT Newsletter .....	December 1

**Deadlines for Applications and Proposals**

ACLS Fellowship Grants .....	September 30
Music Theory Society of the Mid-Atlantic .....	December 1
Mannes Institute for Advanced Studies in Music Theory .....	March 1

**Regional and Affiliate Society Meetings**

Oklahoma Theory Round Table .....	October
Florida State University Music Theory Forum .....	January 16
Indiana University Graduate Theory Association Symposium (Cognition and Psychology) .....	February 19–20
South Central Society for Music Theory .....	February 26–27
Texas Society for Music Theory .....	February
Music Theory Southeast .....	March 5–6
Music Theory Society of the Mid-Atlantic .....	April 3–4
Music Theory Society of New York State .....	April 10–11
New England Conference of Music Theorists .....	April 16–17
Music Theory Midwest .....	May
McGill Music Graduate Students' Society .....	TBA
Michigan Interdisciplinary Music Society (“Conversations: Music Scholarship in Dialogue”) .....	TBA
Rocky Mountain Society for Music Theory .....	TBA
University of Western Ontario Graduate Student Symposium in Music .....	TBA
West Coast Conference of Music Theory and Analysis .....	TBA



Bonsecours Market in Montréal

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](mailto:jkraus@fsu.edu).