

SMT

Newsletter

*A Publication of the
Society for Music Theory*

NEWS FROM THE SOCIETY

ANNUAL MEETING
Pages 1–2

OFFICERS AND COMMITTEES
Pages 2–8, Sidebars

INTEREST GROUPS
Pages 8–10

NEWS OF INTEREST

NEWS ITEMS
Pages 10–11

CONFERENCES
Page 11

INTERNATIONAL SOCIETIES
Pages 12–13

REGIONAL SOCIETIES
Pages 13–16

GRADUATE STUDENT
ORGANIZATIONS
Pages 16–18

CALENDAR OF EVENTS
AND DEADLINES
Page 19

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SMT/AMS INDIANAPOLIS 2010

The Society for Music Theory will hold its thirty-third Annual Meeting jointly with the American Musicological Society from November 4–7 at the Indianapolis Marriott Downtown and The Westin Indianapolis. Located in the heart of the City, the conference hotels are connected via a skywalk to the Convention Center and Circle Center Mall. Unlike most downtowns, Indianapolis comes alive after dark—especially in the blocks surrounding the Indiana Convention Center. Over 200 restaurants and clubs, live music and shows, and a four-story shopping mall are all right there, in the heart of everything.

PROGRAM

It seems appropriate that our centrally-located host city, Indianapolis, be the geographical setting for this joint SMT/AMS meeting, which features an expansive display of the diverse spokes of thought to have sprung from these two source disciplines. Icons of “traditional” theoretical inquiry (Schoenberg, Schubert, Haydn) will find company with Kurtág and Saariaho; Bob Dylan’s music and music-making will come under objective scrutiny, and subjectivity explored in Babbitt’s *Philomel*. “Music of Japan” will belie the neatness of its heading; the study of counterpoint will itself be counterpointed against the pedagogical needs and currents of this young century. Philosophers will quarrel and geometers will illustrate kites, knets, and Moebius constructs. Most of the exhibits listed here, and many more, will be found in the SMT wing; the AMS pavilion, with its nine concurrent sessions, is also not to be missed, and the two societies are co-sponsoring five joint sessions as well as a major Friday-night Joint Special Session.



Saturday’s Plenary Session has always seemed to me to be the still point of our gatherings, the hub whose tone and insights have lent their affect to the whole of any of our wonderfully diversified festivals. It is my deepest pleasure to announce that our keynote speaker this year will be Patrick McCreless, musician, thinker, scholar, and SMT’s president from 1993–95. As always, McCreless’s talk, and the awards ceremony and business meeting that will precede, are alone on the SMT schedule for Saturday afternoon.

SMT’s program of approximately 106 titles was culled from a treasure trove of 306 submissions, a record number fully 20 percent greater than 2009’s total. The program committee members were Byron Almén, Jonathan Dunsby, Mary Farbood, Joti Rockwell, Frank Samarotto, Lynne Rogers (ex officio), and Hali Fieldman, chair. We very much look forward to seeing you in Indianapolis!

CONCERTS

Indianapolis provides a variety of musical offerings. On November 5 and 6, the Indianapolis Symphony will perform Wagner’s *Siegfried Idyll* and Mahler’s Fifth Symphony, under the direction of Juraj Valcuha. The performances on November 5 (8:00 p.m.) and November 6 (5:30 p.m.) will be held in the Hilbert Circle Theatre on Monument Circle, three blocks away from the conference hotels. On November 4 and 5 at 7:30 p.m., the Indianapolis Symphonic Choir, under the direction of Eric Stark, will perform Sergei Rachmaninov’s *All-Night Vigil* of 1915 (the “Vespers” are only one part) at the Catholic Church of St. John the Evangelist, which is within three blocks of the conference hotels. Tickets will be available through early registration.

The two Societies will host the Buselli-Wallarab Jazz Orchestra in a Thursday evening cabaret-concert at the Westin, featuring rare small-combo tunes by Duke Ellington, including “Malech, Lion of Judah,” “Subtle Slough” (aka “Just squeeze me, don’t tease me”), and “The Jeep is Jumpin.”

Society for Music Theory 2010 Executive Board

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Oberlin Conservatory of Music

Dora Hanninen, 2010

University of Maryland

Michael Klein, 2011

Temple University

Ramon Satyendra, 2011

University of Michigan

Daphne Leong, 2012

University of Colorado
at Boulder

Elizabeth H. Margulis, 2012

University of Arkansas

Advance tickets are not necessary. Other musical offerings will be listed in the conference program.

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 Alfred Cramer (awco4747@pomona.edu). We also are in need of members to volunteer to be guides.

CONFERENCE REGISTRATION

You can register online by logging into your account on the SMT Web site or by downloading and printing a registration form from the conference Web page at <http://societymusictheory.org/events/conference/2010>. Fees for early registration received on or before 5 p.m. Eastern Time on September 30, 2010 are \$95 for members (\$40, student/retired). Regular registration rates (October 1–29) are \$125 for members (\$70, student/retired). After October 29 (or onsite), registration will be \$145 (\$80, student/retired). You must be a member of the Society for Music Theory to attend the Annual Meeting.

HOTEL INFORMATION

The Indianapolis Marriott Downtown (350 West Maryland Street) and The Westin Indianapolis (50 South Capitol Avenue) have reserved a block of rooms for conference attendees. The rates at both hotels are \$169 (single/double), \$189 (triple), and \$209 (quad) per night. These rates, available until Wednesday, October 13, 2010, are subject to availability. Remember to budget an additional 15% for taxes.

Reservations for the [Indianapolis Marriott Downtown](#) may be made by calling 800.266.9432 and asking for AMS/SMT Joint Annual Meeting or using their online reservations service. Reservations for [The Westin Indianapolis](#) may be made by calling 800.937.8461 and asking for AMS/SMT Joint Annual Meeting or using their online reservations service.

More information about the hotel is available at each hotel's Web site. SMT members are strongly encouraged to stay at the conference hotels. The hotels are beautiful, comfortable, and centrally located; the conference rates offered are excellent but require that the Society agree to a booking quota. If we do not make the quota, the Society will incur penalties.

TRANSPORTATION

The [Indianapolis International Airport](#) (IND) serves most major airlines. The hotels do not provide shuttle service to the airport. Public transportation from the Indianapolis International Airport (IND) is provided through the IndyGo Green Line Downtown/Airport Express that delivers non-stop service every twenty minutes from the airport to Downtown Indianapolis daily from 5 a.m. to 9 p.m. for \$7 each way (\$3.50 for persons 65 and older, and persons with disabilities). Estimated travel time is fifteen minutes. For more information, go to IndyGo at <http://www.indygo.net/>. Taxis fare from the airport to downtown is \$35.00 to \$50.00 each way. Shared and private limo services are also available through a number of private vendors.

Indianapolis is also served by [Greyhound](#) and Trailways buses and [Amtrak](#). Union Station is located at 39 Jackson Place (0.3 mile from the conference hotels).

CAR

If you are driving to Indianapolis, please note the parking rates for the two hotels. Marriott: \$15 per hour, \$28 daily self-park, and \$32 daily valet-park; Westin: \$25 daily self-park and \$30 daily valet-park. (For rules and restrictions, please [click here](#)).

LOCAL ARRANGEMENTS

The local arrangements chair is Victoria Long (vlong@uchicago.edu). More conference information is available on the AMS Web site: <http://www.ams-net.org/indianapolis/> and SMT Web site: <http://societymusictheory.org/events/conference/2010>.

— Hali Fieldman, James Briscoe, Victoria Long



FROM THE PRESIDENT



Imagine the crowded floor of a conference hotel at 1:57 p.m. on the Friday of one of our annual meetings. A music theorist, adorned with nametag and clasp the year's SMT tote (feel free to imagine the remainder of the attire), checks the time and gasps. The theorist frantically gulps the last drops from a can of iced tea, tosses the empty into the trash, and makes a beeline for the meeting room. Momentarily delayed behind some slowly moving attendees, who look as if they were tenured years before our protagonist was born, the theorist scoots ahead and grabs one of the few remaining vacant seats just as the session begins.

What's wrong with this picture? After all, it certainly sounds like business as usual. But, if you look closely, you'll note that our hypothetical (yet thoroughly familiar) attendee tossed the empty can into the trash rather than disposing of it in a recycling container. Furthermore, our single-minded theorist barely registered the much older attendees before overtaking them in the race to a chair, not thinking that their necessarily slower pace might indicate a greater need to sit during the session. If indeed this scenario is business as usual, it might be time to set new standards for "usual."

The Executive Board of the Society for Music Theory recently established such new standards for the Society's attention to our environment and to the needs of those with disabilities by approving policies on sustainability and accessibility. You will find the texts of these policies on the SMT Web site under "SMT Administration."

Perhaps the most obvious reason for adhering to the "SMT Policy and Guidelines on Accessibility and Accommodations for Members with Disabilities" is that it is the right thing to do for colleagues who might need assistance. It is also, however, the right thing to do for the health and future of the Society. Most, if not all, of us have surely noticed that a broader base of participants can inspire more challenging discussions, enhanced creativity, and higher scholarly standards. That is, every member of the Society benefits when all members who so desire are actively involved in its activities, including its meetings, publications, committee work, and other undertakings.

Significant though it may be, the policy on accessibility by itself does not create accessibility. Rather, our behavior is most important element in making the SMT a truly collegial and inclusive scholarly community. If we wish to receive the many benefits of a broad and fully engaged membership, we must enable and encourage all of our members to participate in our activities. We can begin with an increased awareness that someone may have a disability (whether hidden or visible) and thus possibly benefit from additional accommodation. The second step might be an appropriate action, which in many cases may be clearly indicated and simply accomplished (e.g., giving up one's seat for someone who may have trouble standing). When the appropriate action is unclear or more difficult, it is best to alert the SMT Accessibility Coordinator, Vice President Deborah Stein.

Greater awareness and a willingness to take action will also encourage practical behaviors that lessen the environmental impact of our meetings and other functions. With volume 32, we changed to a letter-size page for *Music Theory Spectrum* to avoid the paper wasted when 8-1/2 x 11 pages were trimmed to create the journal's original page size. Furthermore, *Spectrum's* online availability will increase in the near future. (For more information on *Spectrum's* online presence, see in this Newsletter the column by the Chair of the Publications Committee, and stay tuned for more at the business meeting this November.) Our annual meetings, which typically involve travel, beverages on the go, and mountains of paper, present many opportunities to decrease what we ask of our natural environment.

Heightened attentiveness to sustainability and accessibility issues as they relate to the SMT might prompt us to think of these matters elsewhere in our roles as music theorists. Our offices and classrooms are likely hosts to many examples of needless waste of Earth's resources, and consequently to numerous possibilities for changes that would lessen or eliminate such waste. Likewise, we may have colleagues or students at our institutions or work places who, as a result of a disability, may be unwittingly overlooked. Here, too, appropriate accommodation might contribute to fuller participation. In this regard, I recommend *Music Theory Online* 15/3-4 (August 2009), in which fifteen essayists explore various aspects of disability and music theory.

To assist members of the SMT to turn our policies on sustainability and accessibility into actions, the ad hoc Sustainability Committee (Yonatan Malin, chair) and ad hoc Disability Issues Committee (Jeff Gillespie, chair) recently crafted "Recommendations for Participants

Society for Music Theory 2010 Committees

Publications Committee

Dan Harrison, chair
Dave Headlam
Severine Neff
Joel Phillips
Ramon Satyendra
Matthew Shaftel

2010 Program Committee

Hali Fieldman, chair
Byron Almén (2011 chair)
Jonathan Dunsby
Morwared Farbood
Joti Rockwell
Lynne Rogers, ex officio
Frank Samaratto

2010 Nominating Committee

Rebecca Jemian, chair
Michael Buchler
Cynthia Folio
Steven Laitz
Jeffrey Perry

Publication Awards Committee

Keith Waters, chair
David Carson Berry
Karl Braunschweig
David Clampitt
David Bernstein
Suzannah Clark

Committee on the Status of Women

Patricia Hall, chair
Robin Attas
Janet Schmalfeldt
Jennifer Bain
Gabe Fankhauser
YouYoung Kang
Catherine Nolan
Ron Rodman

Committee on Diversity

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

(continued, p. 4)

Society for Music Theory 2010 Committees, continued

Professional Dev. Comm.

Patrick McCreless, chair
Sean Atkinson
Deborah Burton
Anne Marie de Zeeuw
Matthew McDonald
Matt Steinbron
Jan Miyake
Alfred Cramer
Johanna Devaney
Alan Street

IT/Networking Committee

Dave Headlam, chair
Daniel Harrison
Scott Spiegelberg
Matthew Shaftel
Brent Yorgason
Bob Kosovsky
Stefan Honisch
Tuukka Ilomaki
Stephanie Lind
Marlon Feld
Ève Poudrier

Publication Subventions Comm.

Deborah Stein, chair
Dan Harrison
Graham C. Hunt
Michael Klein
Shawn O'Donnell

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Music Theory Spectrum
Janna Saslaw, Reviews Editor
Music Theory Spectrum
Matthew Shaftel, Editor
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Gretchen Foley, Reviews Editor
Music Theory Online
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SMT Newsletter

Music Theory Spectrum

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Lee Blasius
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Graham Hunt
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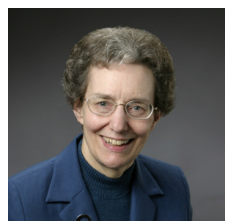
at Annual Meetings of the SMT on Issues Pertaining to Sustainability and Accessibility.” This document appears on the SMT Web site with other materials for the upcoming meeting in Indianapolis. If you will be a presenter, a session chair, or chair of an Interest Group that will hold an event at the meeting—or if you plan to attend the meeting and wish to aid the SMT in reaching its goals for sustainability and accessibility—please read and consider these recommendations. If you have questions about sustainability and the SMT or wish to become involved in this effort, please contact Yonatan Malin (ymalin@wesleyan.edu). If you have questions about accessibility and the SMT or wish to become involved in this effort, please contact Deborah Stein (deborah.stein@necmusic.edu).

The health of our field depends upon the richness of our collective voice. Please help the Society to enhance this voice by assisting a colleague to participate. And, if you find yourself, like our rushing theorist, grabbing one of the last available chairs at a presentation, consider that the person you passed on your way might be one of our revered senior members, the author of one of your favorite articles, or the person who will ask an especially perceptive (and perhaps flattering) question at your presentation.

Thank you for considering the important issues raised in this message. I look forward to seeing you in Indianapolis this November.

—Lynne Rogers

ACTIONS OF THE EXECUTIVE BOARD



Since the publication of the February 2010 Newsletter, the Executive Board has approved the following motions:

1. to approve the Assessability Policy and Guidelines;
2. to increase dues for SMT members as of January 1, 2011 to \$85 for regular members (increase of \$10) and to \$40 for student/retired members (increase of \$5);
3. to approve the subventions recommended by the Publication Subventions Committee.

—Mary I. Arlin, Secretary

FROM THE VICE PRESIDENT



I am delighted to have joined the Executive Board of the Society for Music Theory. As Vice President, I will continue to serve as the liaison between the Society and Special Interest Groups (SIGs) and Regional and International Music Theory Societies and to oversee the SMT Publication Subventions Grants. This spring, the Board added an additional role for Vice President: Accessibility Coordinator. As Accessibility Coordinator, I will oversee the Society's efforts to provide accommodations to those with disabilities in collaboration with groups that work on disability concerns. The Society for Music Theory has adopted new guidelines for disability and sustainability, and I am pleased to help implement the changes underway.

At the November SMT meeting, I will be meeting with the regional society officers at our annual breakfast and I will be attending as many meetings of SIGs as possible. If I can assist you or your group in any way, please feel free to contact me at deborah.stein@necmusic.edu. Also please be sure to notify me of any changes in officers for any group, so we can update our information on the Web site as quickly as possible.

I am happy to report that most of the Regional Societies and Graduate Student Societies held successful meetings this spring. These meetings demonstrated the depth and breadth of research at all levels, from established scholars to promising young music theorists, and some meetings had keynote addresses, workshops, banquets, or other special events. These groups show a level of energy and enthusiasm within SMT that is critical to our growth, and the meetings provide a great opportunity for more informal gatherings of faculty and students in your region. I encourage all members of SMT to be active participants in regional and graduate student meetings and to visit regional events in other parts of the country when possible.

The 2010 Publication Subventions Committee consists of Daniel Harrison, Graham Hunt, Michael Klein, Shawn O'Donnell, and Deborah Stein (chair). We reviewed two applications for subvention this spring and recommended the Board fund both; the committee's recommendations were approved. Congratulations to Jennifer Bain, Associate Professor at Dalhousie University, who received a Publication Subvention of \$1,000 toward the cost of

setting musical examples for a collection of essays she is co-editing entitled *A Companion to Guillaume de Machaut: An Interdisciplinary Approach to the Master* (Brills Press), and to Nicole Biamonte, Assistant Professor at the University of Iowa, who received \$1,000 to cover permissions' costs for an essay collection entitled *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube* (Scarecrow Press).

Applications for SMT Publication Subventions may be submitted at any time; guidelines for applications are available on the SMT Web site at <http://www.societymusictheory.org/grants/subventions>. The postmark deadline for the next round of publication subventions is September 15, 2010. Beginning in 2011, the postmark deadline for submitting applications for SMT Publication Subventions will be January 15 and July 15.

—Deborah Stein

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 of the United States and Canada. Theorists belonging to an ethnic-minority group are invited to apply for a Minority Travel Grant; up to five will be awarded. Further, theorists who reside outside of the U. S. and Canada are invited to apply for an International Travel Grant; up to two will be awarded. Typical minority grants range from \$300–\$500, while typical international grants range from \$400–\$600, depending on the number of applications received. Specific guidelines for these grants may be found on our committee's "travel grants" page on the SMT Web site, or by contacting pewell@hunter.cuny.edu. The due date for receiving applications is Friday, September 10, 2010.

We are currently working on our Local Outreach Initiative, now in its third year. Marianne Kielian-Gilbert and Irna Priore will coordinate the outreach. This initiative encourages local minority students to attend our annual meetings. For such students, the conference registration fee will be waived and a one-year complimentary membership in the society will be granted. Also, the SMT board has allotted a small budget for local travel and meals with respect to the initiative.

The Diversity Committee will be convening a brown bag lunch on Friday of the conference to welcome our travel-grant recipients and discuss the ongoing activities of the committee—we welcome anyone who would like to attend. The committee will also sponsor a program for Indianapolis "Addressing Ethnic and Racial Diversity in Music Theory." This session will address ethnic and racial diversity in our field. For this year, we have chosen the following four themes: an insider's view on the ethnic/racial imbalance in our society along with some data on the ethnic/racial makeup of our field; an ethnomusicologist's view on music theory; doing research on non-European topics and how this effects diversity; and ethnic issues in the music-theory classroom. Diversity Committee member Tomoko Deguchi will chair this session, which promises to be exciting and informative. Speakers include: Irna Priore (University of North Carolina at Greensboro), Alexander Sanchez-Behar (Ashland University), Gavin Douglas (University of North Carolina at Greensboro), John Turci-Escobar (Washington University in St. Louis), and Teresa Reed (University of Tulsa).

—Philip Ewell

COMMITTEE ON PROFESSIONAL DEVELOPMENT

At the upcoming joint meeting of the Society for Music Theory and the American Musicological Society in Indianapolis, the SMT Committee on Professional Development, the AMS Committee on Membership and Professional Development, and Scholars for Social Responsibility will sponsor an evening session entitled "Tenure and the Musical Scholar: Philosophical and Practical Issues." Patrick McCreless (Chair, SMT Committee for Professional Development) will introduce the distinguished panel of scholars and administrators who will offer short papers on the question of tenure, from a variety of points of view: Karen A. Faaborg (University of Cincinnati) will address legal issues; Cristle Collins

Society for Music Theory 2010 Committees, continued

Michiel Schuijjer
Michael Steege
Dmitri Tymoczko

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Nicole Biamonte
Karen Bottge
Matthew Butterfield
Guy Capuzzo
Mark Anson-Cartwright
Jonathan Kochavi
Yonatan Malin
Peter Martens
Shaughn O'Donnell
Deborah Rifkin
Steven Rings

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Disability Issues (Ad hoc)

Jeff Gillespie, chair
Poundie Burstein
Allen Gimbel
John Kochavi
Ciro Scotto

Graduate Student Workshop Program Committee (A Subcommittee of the 2010 Program Committee)

Wayne Alpern (Admin. Director)
Brian Alegant
Hali Fieldman
Lynne Rogers, ex officio

Sustainability (Ad hoc)

Yonatan Malin, chair
Jill Brasky
Dora Hanninen
Bruce Quaglia
Anton Vishio

Future SMT Meetings

- 2010 November 4–7
Indianapolis, Indiana
(joint meeting with AMS)
- 2011 October 27–30
Minneapolis, Minnesota
(solo meeting)
- 2012 November 1–4
New Orleans, Louisiana
(joint meeting with AMS
and SEM)

Judd (Bowdoin College) will speak on the history and philosophy of tenure; Don Randel (President, Andrew W. Mellon Foundation, and Former President of The University of Chicago) will view tenure from the point of view of the president of a research university and of a major foundation supporting scholarship in the humanities; and Mary Wennerstrom (Indiana University) will offer the perspective of a music theorist and administrator in a comprehensive school of music. There will be a short period for questions and comments after each paper, and a full discussion at the end, moderated by Cristle Collins Judd. For specific details regarding the session and its participants, please refer to the Preliminary Program.

The CPD is also involved in other services related to the conference. For many years the Committee has sponsored the Conference Guides Program, in which members of SMT who are attending one of their first conferences are paired with more experienced conference goers, who help orient them on the first day, introduce them to other scholars, and in general help them feel welcome at the conference and in the Society. Anyone wishing to have a Conference Guide may check a box on the Registration Form, or directly contact Alfred Cramer (awco4747@pomona.edu), the CPD member in charge of the program. Veteran society members are also urged to volunteer to serve as guides, and they may indicate their willingness to do so by checking the box on the Registration Form or e-mailing Alfred. Alfred will convene a meeting for introducing guides and “guidees” on Thursday afternoon, November 4, from 5:00–5:30 p.m. at a location to be announced.

The CPD hosts a Student Breakfast during the conference. In the past we have called this a Graduate Student Breakfast, but in recent years more and more undergraduates have wanted to come, so we have opened the event to students at both levels. The breakfast not only offers excellent food, juice, and coffee, but it is also a great way to meet graduate students from other institutions, to begin to develop all-important professional networks, and to learn about conferences and publications that invite student participation. The annual breakfast is scheduled for Friday morning of the conference from 7:00–9:00 a.m. Hosting the breakfast this year is Alan Street—currently of University College Dublin, but soon to be on the faculty of the University of Kansas. Questions about the breakfast can be addressed to Patrick McCreless (patrick.mccreless@yale.edu).

On Friday, November 5 from 1:00–3:00 p.m., the CPD will also offer a CV review session, in which 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. Meeting 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 (amdeze01@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 for the program to be successful, we need volunteers at all stages of their career. Please see the CPD Web page for more details or contact Deborah Burton (burtond@bu.edu). 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 conference proposals. 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 maintains an SMT student Facebook Page, which is intended specifically for students and first-year faculty. The Facebook Page, which replaces the CPD listserv of past years, 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. CPD members Sean Atkinson and Matt Steinbron currently manage the Facebook Page, which now includes over 130 SMT members.

Complete details of the committee’s activities may be found on the SMT Web site at <http://www.societymusictheory.org/administration/committees/pdc>.

—Patrick McCreless

COMMITTEE ON THE STATUS OF WOMEN

For the 2010 Annual Meeting in Indianapolis, CSW is planning a session on the analysis of music by twentieth-century women composers. In addition to invited speakers Joseph Straus (Graduate Center, CUNY) and Brenda Ravenscroft (Queen’s University, Ontario), the session will feature papers by John Roeder (University of British Columbia), Diane Luchese (Towson University), and Joshua B. Mailman (Hunter College, CUNY and Eastman School of Music). The analyses will focus on music by Libby Larsen, Ursula Mamlok, Kaija Saariaho, Pozzi Escot, and Ruth Crawford Seeger. Reading lists, sound files, and other data will be posted at the CSW Web site before the conference to encourage audience participation. The Committee is considering instituting a paper prize for analysis of music by women composers

Robin Attas, graduate student representative of the CSW, has drafted a helpful document, “How to Provide Childcare at Your Conference; A Guide for Local Arrangements Coordinators.” This guide outlines options for childcare at local meetings, as well as issues to consider in making these choices. The CSW continues to investigate childcare options for the Annual Meeting.

Members of the CSW will join the Committee on Women and Gender of the American Musicological Society during their Saturday morning meeting to discuss topics of mutual interest. We also welcome members of the AMS for our annual Brown Bag Open Lunch.

—Patricia Hall

NETWORKING COMMITTEE

Each member of the Networking Committee is working on specific tasks: Marlon Ben Feld—user case studies; Stephanie Linds—site proofreader; Tuukka Ilomäki—coding and technical issues; Brent Yorgason and Matthew Schafel—*MTO*; Stefan Honisch—accessibility issues; Scott Spiegelberg—Web master; Ève Poudrier—comparing our Web site to other professional organizations.

In February 2010, the SMT Web site was hacked by a “friendly” hacker. We have shored up our security and inspected the site. The new security for the Web site had to be worked out with *MTO*. The SMT server that was housed at the University of Texas at Austin is now running at Eastman, where we are creating a new Web site. This will afford us more control and access than we have had when we used Dreamhost as our server.

President Rogers, Treasurer Smyth, and I discussed the pros and cons of outsourcing the technical side of our site, versus the pros and

cons of doing it all ourselves. We initially hired a local computer science student (University of Rochester) to help; Tuukka Ilomaki has taken over writing the code for our specialty modules. We have also had an offer of help from Spencer Perry at UC Press; Ramon Satayendra had some help from a friend in a redesign draft that proved very helpful to the committee.

Marlon Feld completed a user case study, and a reading committee, appointed by President Rogers from the SMT Board (Ramon Satayendra, chair; Dora Hanninen, Daphne Leong, and Elizabeth Margulis), made its report, which focused on user accessibility. The front page of the Web site will follow the guidelines from Feld's user case study report and the recommendations of the reading committee, which recommended we look into the feasibility of having SMT on Facebook, Twitter, etc. While there are both positive and negative aspects to doing so, the Networking Committee will make a recommendation to President Rogers by the end of summer 2010.

Finally, *MTO* has completed its redesign. Once the new Web site for SMT is completed, *MTO* will continue with some additional redesign. 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. Special thanks go to Bob Kosovsky for all his work with *smt-talk* and *smt-announce*, and to Eric Isaacson and John Roeder for their sage advice.

—Dave Headlam

PUBLICATIONS COMMITTEE

The Publications Committee trusts that the new-format *Spectrum* has been well received. Besides improving the Society's environmental stewardship, the new design also improves coordination of graphics and text, eliminating much of the jumping around between pages in order to follow a discussion of a particularly involved figure. We will continue to work on the cover design so better use is made of available space.

Starting in January 2011, University of California Press will launch a new electronic platform for *Spectrum* developed with JSTOR. At that time, UC Press will be able to present the content of a Journal in full-text HTML along with new multimedia capabilities for article illustrations such as:

- Embedded Video
- Embedded Audio
- Zoomable Images
- Interactive Flash Figures
- 3D Models and Geographic Maps

These capabilities are obviously properties of an all-electronic journal, and it is clear that, to the extent that authors take advantage of them, *Spectrum* will become primarily an online journal. For the present, however, *Spectrum* will continue to appear in both hard and electronic copy, and we anticipate that transition to all-electronic will take some years and not happen on the stroke of New Year's 2011! Further, the Press is neither requiring nor advising that these capabilities be used extensively at present; it is better to start slowly in order for all parties—authors, editors, production staff—to adjust at a reasonable pace. Authors interested in using these capabilities should consult with the *Spectrum* editor.

—Dan Harrison

AMERICAN COUNCIL OF LEARNED SOCIETIES

The Society for Music Theory is one of seventy national scholarly organizations that are members of the American Council of Learned

Societies (ACLS). The ACLS serves as an umbrella organization committed to "the advancement of humanistic studies." One of the most visible activities of the ACLS is its support of scholars and scholarships through a number of fellowship programs. At its annual meeting in Philadelphia in May 2010, the ACLS announced that for 2010-11 it has awarded over \$15 million to support 380 fellows in the humanities. Among the awardees are two Society for Music Theory members. Somangshu Mukherji (Princeton University) received a ECF Dissertation Completion Fellowship for "Generative Musical Grammar: A Minimalist Approach." Lawrence Zibkowski (University of Chicago) received an ACLS Fellowship for "Foundations of Musical Grammar," a project that has "two main parts: a theoretical specification that sets out definitions of the basic elements of musical grammar as well as the syntactic resources through which more extended musical utterances are created; and the development of experimental protocols to test the viability of the theoretical model."

The ACLS Fellowships are intended as salary replacement to help scholars devote six to twelve continuous months to full-time research and writing, to be initiated between July 1, 2011 and February 1, 2012. Applicants must have completed the Ph.D. by September 30, 2008. Information about the different ACLS Fellowships can be found on the American Council of Learned Societies Web site: <http://www.acls.org/programs/acls/>. The application materials for the 2010-11 competitions are available at <http://www.acls.org/programs/comps/>.

Highlights of the annual meeting included discussions of emerging themes and methods of humanities research and implications for digital scholarship (focused on the Google book settlement), along with panels on new directions in humanities scholarship in Africa and ARTstor's platform for image sharing. James Leach, the new Chairman of the National Endowment for the Humanities, spoke on his priorities for the NEH and the climate for humanities research in the current administration. Nancy Siraisi presented the Charles Homer Haskins Prize Lecture.

—Cristle Collins Judd

SMT 2011 CALL FOR PAPERS

The Thirty-Fourth Annual Meeting of the Society for Music Theory will be held in Minneapolis, Minnesota on October 27-30, 2011. Proposals on any topic related to music theory are welcome.

GENERAL SUBMISSION GUIDELINES: The SMT welcomes submissions as long as they do not represent work that has already been published in peer-reviewed publications (print or electronic). Papers that have been read at national or international meetings in a related discipline (e.g., music perception and cognition, semiotics, popular music, etc.) will be considered. An individual may submit no more than one paper proposal as the sole author and no more than one paper proposal as a joint author. No one may appear on the program more than twice, whether participating in a panel discussion, functioning as an organizer of a formal session, appearing as a sole author or co-author, or serving as a respondent. Participation in offerings such as interest-group meetings or standing committee presentations (e.g., CSW) does not count as an appearance for this purpose.

Submissions for papers must include:

- (1) A proposal of no more than 500 words, including any footnotes or endnotes. The text must be double-spaced, with one-inch margins, and the text and notes should be printed in a 12-point font. A maximum of four pages of

supplementary materials (such as musical examples, diagrams, and bibliography) should be included if appropriate; they will not be counted within the 500-word limit. These must be appended and not integrated into the body of the proposal. Seven copies of the proposal—double-sided, collated, and stapled—must be submitted by mail only; no faxed or electronic submissions will be accepted. The proposal must include the title of the paper but exclude the author's name and any other identifying information. 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.

- (2) 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. This cover letter should also contain a list of all required equipment (such as piano or LCD for *PowerPoint*) other than the public-address system and CD player 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. *Please do not send abstracts at this time.*

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 author may decline.

Proposals for special sessions and events of unusual format, such as analysis symposia or panel discussions, are welcome. Special sessions are "special" in the sense that the proposed session as a whole is designed by the submitters and not by the Program Committee. Proposals for sessions requiring special equipment or invited speakers must include an itemization of these requirements, the support for which will depend on funds available. The Committee reserves the right to consider separately each paper in a special session proposal and program accordingly, with or without the other papers from that proposed session.

Individual proposals within a special session proposal should follow, where possible, the guidelines for paper proposals, including the preservation of authors' anonymity; please collate and staple the special session proposal as a unit rather than by individual papers. Proposals for special sessions of unusual format may be exempted from certain of these guidelines. To discuss the possibility of such exemptions, those wishing to propose special sessions must contact the Program Committee chair (see below) no later than January 1, 2011.

The postmark deadline is January 15, 2011. Please send proposals to: Victoria Long, Executive Director; Society for Music Theory, University of Chicago, Department of Music, 1010 East 59th Street, Chicago, IL 60637. If you have questions, please contact the chair of the 2011 Program Committee, Byron Almén (almen@mail.utexas.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 work sessions emphasizing instruction, participation, and collaborative learning. The GSWP enhances the educational dimension of the Society, provides a vehicle for increasing student membership, and offers

a means of introducing emerging scholars to their colleagues and the profession as a whole. The costs of the program are subsidized by its Director.

Now in its fifth year, the GSWP will conduct two concurrent three-hour workshops at the 2010 SMT/AMS Joint Annual Meeting in Indianapolis on Friday morning, November 5. Gretchen Horlacher (Indiana University) will conduct a Stravinsky Workshop and Michael Klein (Temple University) will conduct a Musical Narrative Workshop. 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 reception with the SMT President the night before, the Student Breakfast sponsored by the Professional Development Committee that morning, and an informal lunch after the event. See the GSWP Web page under the SMT Web site at www.societymusictheory.org/events/GSWP for further details. Please direct all inquiries to Wayne Alpern, GSWP Director, smtworkshops@aol.com.

—Wayne Alpern

NEWS FROM THE INTEREST GROUPS

The **Music Cognition Group** turns twenty-five in 2010. During the Indianapolis meeting, our regular meeting will celebrate this fact with a panel discussion and celebration of the evolution of music cognition-based approaches within music theory during that time. We hope to mark this anniversary in more social ways as well, with details TBA. Contact Peter Martens with questions at peter.martens@ttu.edu. To join the SMT-MCG e-mail list, please go to our Web site (<http://smtmcg.acs.unt.edu/>) for instructions.

The **Disability and Music Group** is sponsoring two events at the conference in Indianapolis:

1. A Special Session (organized by Dave Headlam, Jeff Gillespie, and Bruce Quaglia): "Visual Impairment in the Music Theory Classroom: Policies and Practicalities"
2. Our regular meeting on the Saturday morning of the meeting at 7:30 a.m. We will be planning future events and activities and all are invited.

The business meeting in Indianapolis of the **Jazz Theory and Analysis Special Interest Group** (SMT-Jz) will take place Friday at noon. The primary focus will be for members to present and discuss compositions that exhibit unusual, unorthodox, or non-standard harmonic progressions, ones that may be particularly resistant to analysis. Anyone is welcome to bring in copies of a handout of a composition for discussion. Please make sure your handout has your name on it and is annotated sufficiently so others can later remember the main points of your discussion.

Last year's discussion at the business meeting resulted in the creation of a task force to create a dialogue with NASM (National Association of Schools of Music). This NASM task force comprises four SMT-Jz participants, Nicole Biamonte, Patricia Julien (chair),

SMT DUES INCREASE

JANUARY 1, 2011

\$85 FOR REGULAR MEMBERS (INCREASE OF \$10)

\$40 FOR STUDENT/RETIRED MEMBERS (INCREASE OF \$5)

Steve Larson, and Dariusz Terefenko, whose purpose is to explore ways to incorporate and integrate jazz theory within the standard undergraduate theory curriculum. Some of the task force members will be participating in a seminar at the NASM meeting in November 2010 in Boston. The task force will give an update and solicit ideas at our Indianapolis business meeting.

The 2010 SMT-Jz Award Committee, consisting of Ben Bierman, Scott Cook, and Keith Salley (chair), will also provide an update on their work during the year. For the 2011 committee, Ben Bierman and Scott Cook will remain, and we would like to solicit a volunteer for the third member.

Kent Williams and Henry Martin have updated the online Jazz Theory Bibliography (<http://music.uncg.edu:2001/>). Suggestions for new entries and corrections can be sent to Henry Martin (martinh@andromeda.rutgers.edu). Any suggested references for future updates should address concerns in jazz theory and analysis. The citations should be as complete as possible and include keywords.

The jazz jam session, long a mainstay of the SMT conference, is scheduled to take place Friday evening in Indianapolis. Keith Salley (Shenandoah Conservatory) will be organizing the session. Any questions about it can be directed to him at ksalley@su.edu.

Any inquiries about SMT-Jz can be directed to the chair, Keith Waters (Keith.Waters@colorado.edu). Those wishing to be added to the SMT-Jz listserve should send an e-mail to Steve Larson (steve@uoregon.edu) and ask to be added.

Have you ever wondered what can music informatics do for you, or even wondered what it is? **The Music Informatics Group** invites SMT members to find out by attending two special events at the SMT annual meeting in Indianapolis. A poster session titled "Music Informatics: Research, Representations, and Tools" will feature a broad array of software tools, music representations, and music research that demonstrate a range of applications of current information technology to answer musical questions. And during the regularly scheduled meeting of the Music Informatics Group, Chris Raphael, Professor of Music Informatics at Indiana University, will provide a tutorial overview on current trends in music informatics and on software tools that are available to support such research. Times and location of these events can be found in the annual meeting schedule of events. For more information on the music informatics group or to join our mailing list, please see <http://www.music.indiana.edu/departments/theory/smtmig/>.

The **Mathematics of Music Analysis Interest Group** has a new e-mail group for correspondence and discussion. To join this e-mail group, please visit <http://groups.google.com/group/smt-math/> or send an e-mail message to jason.yust@gmail.com. The group welcomes initiatives from all members of SMT to use the e-mail group to promote discussion and research in all facets of the intersection between mathematics and music theory and analysis. In particular, the Mathematics of Music Analysis Interest Group entertains suggestions for activities at the 2010 meeting of SMT, members interested in creating a Web site for the group, suggestions for joint session proposals for future SMT meetings to be supported by the Mathematics Interest Group, members interested in organizing a mentoring program for SMT paper proposals involving mathematics, and any suggestions for activities that the group can help organize to promote research and discussion on mathematics and music. All interested SMT members are encouraged to either contact the group at large via the smt-math@googlegroups.com list or Jason Yust (jason.yust@gmail.com).

This year the **Music and Philosophy Interest Group** welcomes the advent of its new sister group, the AMS Study group in Music and Philosophy. A number of events are planned this year at the Indianapolis meeting: the two groups will hold their first joint business meeting; the SMT group will hold a special session on the writings of Merleau-Ponty; and the AMS group will host a panel on the writings of Jankélévitch. Anyone interested in participating in the organization of the Music and Philosophy Group, or anyone with ideas for future sessions or panels, should contact John Koslovsky at john.koslovsky@oberlin.edu.

The **Music Theory Pedagogy Interest Group** will sponsor a special session entitled "Teaching Counterpoint in the Twenty-First Century" during the 2010 SMT Annual Meeting in Indianapolis. Mary Arlin will chair this session. After an introductory paper by Robert Gauldin, the remaining presentations (by Peter Schubert and Dariusz Terefenko) will focus on the use of improvisation as an innovative didactic tool in contrapuntal instruction, involving graduate-student "guinea pigs" in vocal and keyboard demonstrations of instruction in Renaissance and Baroque counterpoint techniques. This special session was organized and proposed by Robert Gauldin.

Our group hosts an e-mail list, which may be used for disseminating and discussing anything related to the pedagogy of music theory. You can find information about subscribing and posting messages to the list at <http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>.

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

SMT's **Performance and Analysis Interest Group** (PAIG) is pleased to announce its sponsorship of a special session at the upcoming AMS/SMT joint conference in Indianapolis, entitled "Analytic Pathways to Successful Performance Strategies for Works by Chopin and Schumann," in recognition of the composers' bicentennials. Presentations will address issues concerning the performance of works presenting significant global challenges to the performer that may fruitfully be addressed by one or more modes of musical analysis. Solutions will be tested in real time by demonstration of performance options, culminating in complete performances of the works discussed. Presenters will include Robert Hatten, Harald Krebs (in collaboration with his wife, soprano Sharon Krebs), and David Kopp. Please refer to the meeting schedule for session details, time, and location. We hope to see many of you there, as well as at PAIG's annual meeting, which will feature a separate, participatory activity to be announced in advance of the conference. To join the PAIG e-mail list, please contact Jan Miyake (Jan.Miyake@oberlin.edu). For general inquiries, comments, submissions, and suggestions, contact PAIG's chair, David Kopp (dako@bu.edu).

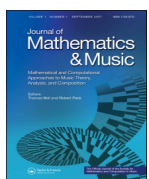
At the SMT Annual Meeting in Indianapolis, the **Popular Music Interest Group** will have a special session entitled "(Per)Form in(g) Rock" devoted to questions of form in popular music. The session will include papers by Jay Summach, Christopher Doll, Brad Osborn, and Tim Koozin, and it will feature live music examples for the presentations as well as a response from Mark Spicer. At the Popular Music

Interest Group's meeting in Indianapolis, Robin Attas will lead a presentation and discussion of issues involving women in popular music. All are encouraged to visit the group's Web site at <http://popmusic.societymusictheory.org> and join the discussion list at http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org. Please send all suggestions, corrections, and questions to the chair, Joti Rockwell (joti.rockwell@pomona.edu).

In Indianapolis, the **Scholars for Social Responsibility (SSR)** will be sponsoring an evening session, "Tenure and the Musical Scholar: Philosophical and Practical Issues" together with the AMS Committee on Membership and Professional Development and the SMT Committee on Professional Development, whose report contains more detailed information. In addition, we are planning a community service event during the conference. For information about our activities, or suggestions about future projects we might undertake, please contact Anton Vishio (av47@nyu.edu)

NEWS ITEMS

JOURNAL OF MATHEMATICS AND MUSIC



Taylor & Francis is delighted to offer members of the Society for Music Theory a discounted personal subscription to *Journal of Mathematics and Music*.

Launched in 2007, *Journal of Mathematics and Music* focuses on mathematical and computational approaches to musical structures and processes.

Recent issues include articles on pre-whitened music and multi-instrument compositions; graph theoretic approaches to tonal modulation, and Hellegouarch's definition of musical scales. A forthcoming special issue to be published in 2010 deals with computational music analysis in the context of Brahms's String Quartet Op. 51, No. 1.

SMT members are entitled to a special rate of US \$40/£24 per annual volume. The Journal is published three times per year. To subscribe for 2010, please complete the order available at www.tandf.co.uk/journals/offer/tmam-so.asp. To order previous volumes or for any queries, please contact Angela Dickinson at angela.dickinson@tandf.co.uk.

THE MANNES INSTITUTE

The Mannes Institute is the premier musical think tank in the world dedicated to collaborative exploration at the highest level of inquiry. Celebrating a decade of achievement, the Institute has earned international recognition as a revolutionary innovation in music scholarship. We offer distinguished theorists and musicologists a unique opportunity to work and think together in a sustained and collegial way. Instead of conventional paper presentations, the Institute conducts an integrated series of intensive participatory workshops and interactive plenary sessions addressing a single musical topic under the guidance of an expert faculty of peers. Extensive prior preparation and active communal engagement are essential. The Institute is privately funded and operated without institutional support. It is housed at Mannes College of Music in New York City and convenes at prestigious institutions across the country.

The tenth Mannes Institute on Musical Aesthetics gathered at the University of Chicago in Chicago, Illinois from June 24–27, 2010. The majority of this year's members attended the Institute

for the first time, and more musicologists, women, and midlevel scholars participated than ever before. Six rigorous workshops were conducted for nine hours each over the four-day period: Aesthetics of Analysis led by Berthold Hoeckner (co-chair) and Steven Rings of the University of Chicago, The Musical Sublime led by Alexander Rehding (co-chair) of Harvard University, Beethoven and the Aesthetics of Freedom led by Daniel Chua of the University of Hong Kong, Literary Models and Music led by Fred Maus of the University of Virginia, Music Aesthetics and the Body led by Susan McClary of the University of California, Los Angeles, and Critique—Aesthetics—Politics led by Martin Scherzinger of New York University.

Lawrence Kramer of Fordham University delivered a special guest presentation on "Numinous Particles: The Aesthetics of Musical Meaning," and Thomas Christensen, Master of the Humanities Collegiate Division, welcomed the distinguished members of the Mannes Institute to the University of Chicago. The Miles Levin Musical Essay Award was presented jointly to Emily Dolan of the University of Pennsylvania and Nina Sun Eidsheim of the University of California, Los Angeles. There was a faculty dinner, an opening reception, an elegant banquet in the Quadrangle Club, a free night on the town in the Windy City, and our traditional diploma ceremony.

Information about the Mannes Institute's unique scholarly mission, distinctive methodology, and future programs is available at www.mannes.edu/mi. Detailed proposals are welcome. Please address all inquiries to Wayne Alpern, Director, at mannesinstitute@aol.com.

—Wayne Alpern

UPCOMING CONFERENCES

Tonality 1900-1950: Concept and Practice / Tonalität 1900-1950: Konzept und Praxis, an international conference, will be held October 1–2, 2010, at University of North Carolina, Chapel Hill and Duke University. The conference is organized by Philip Rupprecht (Duke University), Felix Wörner (UNC Chapel Hill) and Ullrich Scheideler (Humboldt-Universität Berlin), with grant support from the National Endowment for the Humanities and the Ernst von Siemens Musikstiftung. For full program details, please visit <http://music.duke.edu/performances/tonality1900-1950>.

The **Society for Ethnomusicology** will hold its fifty-fifth Annual Meeting on November 11–14, 2010, at the Wilshire Grand Hotel in downtown Los Angeles. Titled "Sound Ecologies," this year's meeting features more than 400 presentations, as well as a variety of concerts and other special events. The meeting is hosted by UCLA, which is celebrating the fiftieth anniversary of the founding of its Ethnomusicology program. UCLA will present a pre-conference

Contacting the Society

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symposium, “Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy,” on November 10 at the Wilshire Grand.

On September 22–25, 2011, the School of Music Herberger Institute for Design and the Arts at Arizona State University will host **Feminist Theory and Music 11: Looking Backward and Forward** (20th Anniversary). Scholars interested in feminist theory in music are invited to attend FTM11. The purpose of this conference is to consider the past, current, and potential contributions of women to music and to advance the philosophical, theoretical, and practical basis of feminist theory in music. The conference will provide a forum for this growing body of scholarship and for discussions among those engaging in feminist research. A call for papers and other presentations is forthcoming. The conference program will feature keynote speeches, paper presentations, lecture-recitals, and concerts. Themes include pioneers, women exploring digital arts, eco-musics, as well as music and healing. For more information, please contact either Jill Sullivan (Jill.Sullivan@asu.edu) or Sabine Feisst (Sabine.Feisst@asu.edu).

ELECTION REMINDER

This year we will elect the President-elect, Treasurer, and two members of the Executive Board. The ballot and the bios of the candidates standing for election will be available online on August 23. **Please remember to vote!** Results will be announced at the SMT Business Meeting in Indianapolis.

SMT BUSINESS MEETING

The annual business meeting is scheduled for Saturday, November 6, 2:00–3:00 p.m., followed by the awards ceremony and keynote address.

IN MEMORIAM DOROTHY PAYNE (1934–2010)

No one can merely say that they knew Dorothy Payne, because even upon a first meeting, one sensed that she was a warm, loving, very intelligent, and insightful person. Many will say they loved her and that they learned more from her than any other teacher, regardless of their ability or lack of ability when they first entered her classroom. She became to me a true friend. In her quiet, gentle way, with flashes of humor, she treated all students and colleagues as very special people. She encouraged all students to hone their skills so that they would excel in music theory and analysis or, maybe, understand music theory concepts and be able to demonstrate musicianship skills for the very first time. In preparing her students for a part writing assignment, she often illustrated the concept in D major/minor. I asked her why one day, “Is it because your name begins with ‘D’?” She replied, “No. I just think it sits well on the staff.”



What attracted me especially to her teaching was how she demonstrated the tie between music theory and performance in developing a personal performance interpretation. She encouraged all of us to perform in class whatever was under study at the time. She was an outstanding teacher of music theory and I was to learn that she also excelled at teaching piano. At a national meeting a few years ago, I was talking to her and a student rushed up to say “Thank you, thank you so much! You helped me so much in overcoming my [piano] performance problems! Now I can *really* play the piano!” Dorothy Payne allowed those graduate music theory majors who were also performers to hold in her classroom, weekly “Thursday Afternoon Musicals” recitals (we even had inscribed red T-shirts!). She touched the lives of thousands of students who feel her loss. Many model their teaching today on that of Professor Payne. In addition, she was a role model for women students at a time when there were few women academic professors and few women graduate students at the Eastman School of Music (two Ph.D. candidates when I was there). She loved teaching and a great many of her students, colleagues, and friends loved her. She made so much of music theory easy and fun. Students looked forward to her classes.

Professor Payne was also an outstanding collaborative pianist, earning a bachelor’s and master’s in piano performance from Eastman; she accompanied me many times when I was a student at Eastman and she would never take payment for this. She continued to perform and gave biennial piano recitals at her final position at the University of South Carolina (concerts: 1993–2008) with her brother Karl and sister Rebecca “Becky” Rivers-Payne, both pianists. She was also a fine organist.

Professor Payne received Excellence in Teaching Awards from the University of South Carolina, the Eastman School of Music (she was one of the first two faculty members to receive this award), and the University of Texas at Austin. In 2002, she was chosen to deliver the Robert M. Trotter Lecture, her title, “In Praise of Mentors,” at the College Music Society National Convention in St. Louis (<http://www.jstor.org/pss/40374466>). She was also the third person to receive the “Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship” in 2004 (see the *Journal of Music Theory Pedagogy*, Vol. 20, 2006, pp. 139–151). Each spring, the “Dorothy Payne Prize for Best Graduate Student Paper” is awarded in her honor by the Society for Music Theory of the Mid-Atlantic since its beginning in 2003.

Dorothy Katherine Payne, Distinguished Professor Emerita of Music Theory and former Dean of the School of Music at the University of South Carolina, passed away on March 11, 2010 in her hometown of Cincinnati at seventy-five, suffering for several years from Parkinson’s Disease. Professor Payne was a member for thirteen years of the music theory department at the Eastman School of Music, where she earned her Ph.D. in Music Theory. She was also awarded scholarships to study piano in Vienna and Rome. She taught music theory at the University of Texas at Austin, collaborating with Stefan Kostka there in writing *Tonal Harmony and An Introduction to Twentieth Century Music* (McGraw-Hill), now in its 6th edition, the leading music theory text for two decades and used at nearly 800 schools nationwide. She was also Chairman of the Departments of Music at the University of Connecticut at Storrs and the University of Arizona.

Professor Payne chaired the Music Advanced Placement Test Development Committee. She was very active in the National Association of Schools of Music (NASM), both as a visiting evaluator and as a member of the National Commission of Accreditation, and was also active in establishing and maintaining standards in schools and departments of music. In 1993, she was elected to NASM's Board of Directors and, subsequently, was elected to the Executive Committee.

Memorials may be made to the "Dorothy K. Payne Music Library Endowment," established in 1999 in her honor, c/o the University of South Carolina, Columbia, SC 29208; the "Dorothy K. Payne Scholarship Fund," c/o The Greater Cincinnati Foundation, 200 West Fourth Street, Cincinnati, OH 45202; Hospice of Cincinnati, Inc., P.O. Box 633597, Cincinnati, OH 45263; and "The Dorothy Payne Prize for the Best Graduate Student Paper," of the Society for Music Theory of the Mid-Atlantic, c/o Professor Daniel Zimmerman, Treasurer, 5597 Seminary Road, Apt. 2411, Falls Church, VA 22041

—Pamela L. Poulin

NEWS FROM INTERNATIONAL SOCIETIES

CANADIAN UNIVERSITY MUSIC SOCIETY

The Canadian University Music Society/Société de musique des universités canadiennes held its 2010 conference at the University of Regina, June 3–6. During the conference, President Deanna Oye presented to Dr. Beverley Diamond (Memorial University of Newfoundland), a CUMS-SMUC honorary lifetime membership and, to Stacy Brown (doctoral candidate, Université de Montréal), a cash prize for the best student submission to the society's annual composition competition. Co-winners of the cash prize for the best presentation at the conference of a paper by a student member were doctoral candidates Kimberly White (McGill University) and Colleen L. Renihan (University of Toronto). The Society's AGM took place June 5; the following board members were elected to new positions: Lynn Cavanagh (University of Regina), president; Mary Ingraham (University of Alberta), vice president; Deanna Oye (University of Lethbridge), past president; Aris Carastathis (Lakehead University), treasurer; Edward Jurkowski (University of Lethbridge), English-language editor of *Intersections*. The following board members are continuing: Joelle Welling (University of Calgary), secretary; Sophie Stévanec (Université de Montréal), French-language editor of *Intersections*; Edward Jurkowski, chair of the Standing Committee of Institutional Members. The society's 2011 conference will take place June 2–5 at Mount Allison University in Sackville, New Brunswick. The call for papers, round tables, lecture recitals, mini-concerts and compositions will appear in October 2010 on the CUM-SMUC Web site: <http://www.cums-smuc.ca>.

—Lynn Cavanagh

SOCIETY FOR MUSIC ANALYSIS

The Society for Music Analysis (SMA), Britain's leading organization dedicated to the theory and practice of musical analysis, has supported, organized, and led a number of varied events. SMA supported an International Conference on Music and Numbers on May 14–15, 2010; the conference was hosted by the Department of Music, Canterbury Christ Church University. The keynote speakers included Professor Douglas Jarman (Royal Northern College of Music), Dr. Ruth Tatlow (Stockholm University), and Roy Howat (Keyboard Research Fellow at the Royal Academy of Music). An engaging and well-attended Postgraduate Study Day (TAGS) took place at Bangor University on the last weekend of April 2010. The keynote speakers were Joseph Auner (Tufts University) and Robert Pascall (Nottingham University), who gave the Anthony Pople Memorial lecture. The variety of papers and range of focus from Adorno and Strauss to vocal sampling was particularly successful and stimulating, and will inspire future SMA study days encompassing similar diversity. The second SMA, IMR and Wiley-Blackwell Summer School in Music Analysis will take place at Durham University (September 20–24, 2010). Places at the Summer School are obtainable by application to the Society's President, Professor Michael Spitzer, and ideally suit postgraduate research students, research active academic staff, and teachers of musical analysis. The

SMT

Membership Reminder: Did You Forget to Renew?

To receive future mailings and issues of *Spectrum*, make sure to renew your membership now. Go to the SMT Web site (www.societymusictheory.org), click on "Member Services," then "Join/Renew SMT." Dues are payable online through PayPal. If you prefer, you may download a membership form in pdf format and mail your registration and payment. Send membership renewals to Society for Music Theory, c/o Department of Music, University of Chicago, 1010 E. 59th Street, Chicago, IL 60637.

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



Moving?

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) of your change of address. Claims for missing issues should also be sent to Victoria Long.



Reminder

The postmark deadlines for submitting an application for a Publication Subventions Award change in 2011 to
January 15 and July 15.

teaching staff this year will include International Teaching Fellow, William Caplin, as well as William Drabkin, Julian Horton, Adam Krims, Michael Spitzer, Richard Widdess, and Special Guest Speaker, Pieter Bergé. This year's event will build on the success of last year's Summer School which received very positive feedback: "Classes were intensive and interactive, taking the form of small seminar groups rather than lectures, and encouraged an equal exchange of ideas, transcending the usual tutor/student hierarchy. . . . The SMA merits our gratitude and praise for spearheading such a valuable initiative, and one which is set to evolve and (one hopes) to become a permanent fixture in its calendar of events." (Anne Hyland, Ph.D. student, University of Cambridge). The final day will incorporate aspects of a summer school with a study day open to the public on Form.

The next Music Analysis Conference will take place at Lancaster University (LancMAC) July 28–31, 2011. This will occur simultaneously with the Seventh International Conference in Music Since 1900. Further details on any of the events listed above can be found on the SMA Web site at <http://www.lancs.ac.uk/sma/>, which also has the Society newsletters, membership and contact information.

The Editorial Board of the Journal *Music Analysis* makes grants from its Development Fund in the form of support for travel and subsistence to UK-based students and scholars working in the discipline of music analysis to attend conferences abroad, to consult library and archival resources, or to pursue other comparable research activities. Individual grants will not normally exceed £500.

The Society for Music Analysis awards up to four bursaries, of between £1,000 to £2,000 for one year, to those commencing UK Masters' degrees. Application information, including deadlines and conditions, can be found on the SMA Web site (<http://www.lancs.ac.uk/sma/>). The applications will be reviewed by Michael Spitzer and Alan Street, and the results will be announced in September 2010.

The SMA officers are Michael Spitzer (Durham University UK), president; Danuta Mirka (Southampton University UK), vice president; Edward Venn (Lancaster University, UK), treasurer and administrator; Lois Fitch (Royal Northern College of Music, UK), events officer; David Bretherton (Southampton University, UK), information officer; and Tristian Evans (Bangor University, UK) and Michelle Phillips (University of Cambridge, UK), student representatives.

—Lois Fitch

GRUPPO D'ANALISI E TEORIA MUSICALE

The activity of Gruppo d'Analisi e Teoria Musicale (GATM) for 2010 has been centered on two major events: the Rome seminar and the Rimini conference, and on the publication of two issues of the journal *Rivista di Analisi e Teoria Musicale (RATM)*. In addition, the Web site of GATM, completely redesigned and regularly updated, is currently hosting the online journal *Analitica*. The new URL for GATM is <http://www.gatm.it>.

In cooperation with the University of Rome–Tor Vergata and the Accademia Nazionale di S. Cecilia GATM organizes a yearly seminar on "hot" issues in music theory in March. The series began in 2008 with William Caplin and David Gagné ("New Developments in Form Theory") and was followed in 2009 with Carl Schachter ("Make Music Speak. Schenkerian Analysis and Performance"). The 2010 seminar took place on March 26–27

with Janet Schmalfeldt as guest speaker ("Musical Form as Process: Performers and Analysts in Dialogue"). Professor Schmalfeldt's seminar, with about one hundred participants, has been a huge success.

Issue XV/1 (2009) of the journal *Rivista di Analisi e Teoria Musicale*, sponsored by the Music and Arts department (BEMUS) of the University of Rome–Tor Vergata, is entirely devoted to the Neapolitan theory of composition in the eighteenth century, with articles by Rosa Cafiero, Robert Gjerdingen, Nicoleta Paraschivescu, Giorgio Sanguinetti, Gaetano Stella, and Paolo Sullo. Volume XIV/2 (2008) included articles and essays by Carl Schachter, David Gagné, Domenico Giannetta, Lelio Cammilleri, Mario Baroni, and Rossana Dalmonte. The journal is sent free of charge to all GATM members. For information about membership and the table of content of each issue, visit the Web site of the journal's publisher, LIM <http://www.lim.it/>.

The Eight Annual Conference of GATM will be held in Rimini on November 4–6, 2010 in cooperation with the Musical Institute "Lettimi" and the Sagra Musicale Malatestiana. The call for papers is available on the GATM's Web site at <http://www.gatm.it/>. The European Music Analysis conference (EuroMac VII) will be held in Rome on October 6–8, 2011. The call for papers will be soon available on the Web sites of the seven European music analysis societies.

—Giorgio Sanguinetti

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest's twenty-first annual meeting was held May 14–15, 2010 at Miami University in Oxford, Ohio. Approximately one hundred registered members of MTMW were in attendance. Claire Boge (Miami University) chaired local arrangements for this meeting. Karen Bottge (University of Kentucky) chaired the program committee, which included Timothy Best (Indiana University), Jason Britton (Luther College), Kevin Holm-Hudson (University of Kentucky), Jan Miyake (Oberlin College Conservatory), and Julian Hook (Indiana University), ex officio. The program, which was selected from a record number of paper proposals, ranged across the musical landscape from Perotin to Sonic Youth to Japanese art song to Pärt's serial works. A plenary session celebrated MTMW's first twenty years with reminiscences by three of its earliest officers: Marianne Kielian-Gilbert (Indiana University), Joseph Kraus (Florida State University), and Anne Marie de Zeeuw (University of Louisville).

The Arthur J. Komar Award for the outstanding paper delivered by a student was awarded to Benjamin Anderson (Northwestern University) for his paper "Schema Versus Archetype: How the Concepts Differ and Why We Need Both." David Carson Berry (University of Cincinnati-CCM) chaired the Komar Award Committee, which included Kyle Adams (Indiana University) and David Clappitt (Ohio State University).

Congratulations go to newly elected officers: Stan Kleppinger (University of Nebraska-Lincoln), secretary (re-elected to a second term); Kyle Adams (Indiana University), area II representative; and Haley Beverburg (University of Michigan), student representative for areas I and III. The following officers will continue for another year: Jay Hook (Indiana University), president; Gretchen Foley (University of Nebraska-Lincoln), treasurer; 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. Many thanks go to Nicole Biamonte (University of Iowa) for chairing the nominating committee.

Our next annual meeting will take place on May 13–14, 2011 at the University of Nebraska-Lincoln. Stan Kleppinger will serve as chair of local arrangements; Scott Murphy (University of Kansas) will chair the program committee.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states. David Loberg Code (Western 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 juhoo@indiana.edu. MTMW welcomes members from all geographic areas. For more information, go to the MTMW Web site: www.wmich.edu/mus-theo/mtmw.

The eighth annual meeting of the **Music Theory Society of the Mid-Atlantic** (MTSMA) was held at the Pennsylvania State University in University Park on March 26–27, 2010. Dora Hanninen (University of Maryland), chair of the program committee, and her colleagues put together an outstanding selection of sixteen papers and activities. Vincent Benitez (Penn State University) was the chair of local arrangements. Kofi Agawu (Princeton University) gave the keynote address entitled “Iconicity in African Musical Thought and Expression.”

Congratulations go to newly elected officers: Vincent Benitez (Penn State University), president; Rachel Bergman (George Mason University), secretary; Cynthia Folio (Temple University) and Philip Duker (University of Delaware), members-at-large. The following officers will continue for another year: Keith Shelley (Shenandoah University), vice president; Daniel Zimmerman (University of Maryland), treasurer; David Weisberg (William Paterson University), archivist; Anne Marie de Zeeuw (University of Louisville) and Kip Wile (Peabody Institute of John Hopkins University), members-at-large; Tim Cochran (Rutgers University), student representative. Many thanks go to Keith Shelley for chairing the nominating committee. Aleck Brinkman (Temple University) maintains our Web site: <http://www.mtsma.org>.

The society's ninth annual meeting will be held on March 18–19, 2011, at George Washington University in Washington, D.C. Eugene Montague (eugene_m@gwu.edu) will handle local arrangements, Cynthia Folio (cfolio@temple.edu) will chair the program committee, and Ian Quinn (Yale University) will give the keynote address. A call for proposals will be forthcoming in July 2010 with a December 1, 2010 deadline for submissions. Details regarding the 2011 conference will be forthcoming at www.mtsma.org. Membership in the MTSMA is free; anyone may join by simply sending an e-mail to the society's Secretary, Rachel Bergman, at rbergman@gmu.edu. *GAMUT*, 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), editor.

The **Music Theory Society of New York State** (MTSNYS) held its annual meeting on April 10–11, 2010 at John Jay College in New York City:

- Local arrangements chair Ben Bierman (John Jay College) produced a highly professional gathering where nothing went wrong, and with an almost festive atmosphere of scholarly purpose.

- In a new initiative suggested by David Claman (Lehman College, CUNY), we reached out to undergraduates throughout New York State, offering them free registration to attend the annual meeting; students from Ithaca College, Brooklyn College, Hofstra University, Queens College, and City College of New York took enthusiastic advantage of this opportunity.
- Sessions were on ‘Modernism,’ ‘Between Cultures,’ ‘Pop Music,’ ‘Musical Spaces,’ ‘Vienna,’ ‘Schoenberg and Stravinsky,’ and ‘Rameau, Riemann, and Schenker’; you can read the abstracts at <http://www.ithaca.edu/music/mtsnys/2010mtg/program.html>. In order to maximize opportunities for members and others to present papers, there was no keynote or plenary session this year.
- Members of the program committee were John Covach (University of Rochester), chair; Jonathan Dunsby (Eastman), ex officio; Timothy Johnson (Ithaca College), Shaugn O'Donnell (CUNY), Jamuna Samuel (SUNY Stony Brook), and Eric Wen (Mannes).
- The winner of the 2010 Patricia Carpenter Emerging Scholar Award is Jason Hooper (University of Massachusetts Amherst) for his paper “Heinrich Schenker's Early Theory of Form, 1895–1914,” which will be published in our journal *Theory and Practice*.

The thirty-ninth MTSNYS annual meeting will be at SUNY University of Buffalo April 9–10, 2011. The chair of the program committee is Rebecca Jemian (Ithaca College). A scheme of financial awards to graduate students to meet the costs of annual meeting attendance will be announced shortly.

Vol. 33 of *Theory and Practice* was a superb special issue, co-edited by Philip Stoecker and Dave Headlam, devoted to the theories and compositions of the late George Perle. Vol. 34 will appear this year, edited by Philip Stoecker and Jonathan Dunsby, with articles by Alan Gosman, J. Daniel Jenkins, Patricia Julien, Tiina Koivisto, Jan Miyake, and Peter H. Smith, and a review by Daniel Shanahan. Newly appointed editors Matt BaileyShea and Seth Monahan will publish *Theory and Practice* Vol. 35 also in 2010, as a new-look journal, maintaining its high standards as an international forum for music theory research.

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 *Theory and Practice*. To join MTSNYS, visit our Web site: www.ithaca.edu/music/mtsnys.

Music Theory Southeast held its nineteenth annual meeting on March 5–6, 2010 at Winthrop University in Rock Hill, South Carolina. Our conference featured a keynote address by Elaine Chew (University of Southern California), entitled “Tonality Algorithms and Visualization.” MTSE's Program Committee selected a diverse range of papers addressing topics from harmony, rhythm, and form to narrative, gesture, and economic theory, as well as analysis of a wide range of musical repertory by Lasso, Mozart, Brahms, Strauss, Rachmaninoff, Bartók, Reich, Carter, Frank Zappa, and Paul Simon. At the business meeting, Mitch Ohriner (Indiana University) was presented with MTSE's best student paper award for “Duration Segment Similarity in the Performance and Perception of Bartók's ‘Aksak’ Meters.” For a complete program and abstracts of the 2010 conference, please visit our Web site at music.uncg.edu/mtse. Hiu-Wah Au (Appalachian State University) chaired the Program Committee,

and the committee members included Yayoi Uno Everett (Emory University), Bryn Hughes (University of Western Ontario), Rob Kelley (Lander University), Noel Painter (Stetson University), and Nancy Rogers (Florida State University), ex officio.

MTSE will hold a Joint Meeting with South Central Society for Music Theory on March 11–12, 2011 at Florida State University in Tallahassee, FL. Jeff Perry will chair the Program Committee and Michael Buchler will be in charge of local arrangements. 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 Yayoi Uno Everett (Emory University), president; Hiu-Wah Au (Appalachian State University), treasurer; Adam Ricci (UNC–Greensboro), secretary; Guy Capuzzo (UNC–Greensboro) and J. Daniel Jenkins (University of South Carolina), members-at-large. J. Kent Williams (UNC–Greensboro) maintains our Web site.

The **New England Conference of Music Theorists** held its 2010 meeting at the University of Connecticut in Storrs, CT on April 16–17. Many thanks go to Ronald Squibbs for chairing local arrangements, and to the program committee comprising Richard Bass, chair (University of Connecticut), Margaret Thomas (Connecticut College) and Brian Kane (Yale University), which selected a provocative and wide-ranging program. Papers included structural/hermeneutic approaches to Mahler, Schoenberg and Webern, phrase articulation in post-tonal and mathematical modeling of tonal music, Rachmaninoff-as-progressive, compositional/performance choices, and Schubert and Schumann.

For the third year, NECMT has sponsored a graduate student workshop. This year, Professor Patrick McCreless (Yale University) led a highly successful workshop entitled “Issues of Rhetoric Pertaining to the History of Theory and to Analysis.” Following this, and branching out from rhetoric to issues of meaning, Saturday afternoon featured a fascinating panel discussion on “Music, Meaning, and Subjectivity” with presentations by Michael Klein (Temple University), Charles Fisk (Wellesley College), and Professor McCreless.

This year’s meeting saw the election of Ronald Squibbs (University of Connecticut) as secretary; thanks to Brent Auerbach (University of Massachusetts, Amherst) for his service. The other officers are Peter Kaminsky (University of Connecticut), president; and Matthew McDonald (Northeastern University), treasurer. The 2011 meeting will be held at Brandeis University in Waltham, MA on April 15–16; details will be posted on our Web site at <http://www.necmt.org>.

The **Oklahoma Music Theory Round Table**, the world’s oldest professional music theory society, will meet on September 17, 2010 at Oklahoma Baptist University. For information on this meeting, please contact Professor Sandra Meyer (sandra.meyer@okbu.edu), (405) 878-2303. For more information on the Round Table, visit our Web site at faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html or contact Ken Stephenson at kstephenson@ou.edu or 405.325.1650.

The **Rocky Mountain Society for Music Theory** held their annual meeting at the University of Arizona in Tucson on April 16–17, 2010. Theorists from the Rocky Mountain region were joined by scholars from around the country and Canada. Those

who attended were rewarded with sessions on space and symmetry, hearing and perception, expression and communication, and others. Further, Stephen Blum addressed this joint meeting of the regional chapters of SMT, AMS, and SEM. His talk focused on breaking down the barriers between various modes of scholarly research and teaching in music. A lively discussion ensued, with theorists, musicologists, and ethnomusicologists all exchanging ideas about how to move forward with this agenda. 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. In business news, Susan de Ghizé (University of Denver) took over as president and it was decided that next year’s meeting will be held at Colorado College in Colorado Springs, where we will again meet jointly with regional chapters of AMS and SEM.

The **South Central Society for Music Theory** (SCSMT) held its twenty-sixth annual meeting on February 26–27, 2010 in Hattiesburg, Mississippi at the University of Southern Mississippi. Many thanks to Doug Rust, local arrangements chair, and to the 2010 Program Committee: James MacKay (Loyola University New Orleans), chair; David Smyth (Louisiana State University), Michael Baker (University of Kentucky), and David Forest (Texas Tech) as the student representative. This year’s Best Student Paper Award was given to Alan Theisen (Florida State University) for his paper “Elliott Carter’s Readings of Ungaretti Poems in *Tempo e Tempi*.”

The 2010 SCSMT officers are John Latartara (University of Mississippi), president; Rebecca Long (University of Massachusetts, Amherst), vice president; Alan Theisen (Florida State University), secretary; Joe Brumbeloe (University of Southern Mississippi), treasurer. For more information about SCSMT, please visit our new Web site at <http://www.music.lsu.edu/MusicTheory/SCSMT/index.html>, which is maintained by Jeff Perry (Louisiana State University). The 2011 SCSMT meeting will be held jointly with MTSE. Membership fees for SCSMT are now \$20 (individual) and \$15 (student). For more information on the 2011 SCSMT/MTSE conference, please contact John Latartara (jlatarta@olemiss.edu).

The **Texas Society for Music Theory** held its thirty-second annual meeting on February 26–27, 2010 at Baylor University. Jana Millar coordinated local arrangements. Our keynote address entitled “Memories and Dream States: How Music Captures The Poetic Soul” was given by Deborah Stein. The address was a fascinating exploration of the ways in which Romantic-era composers of Lieder set poetry in which there is a juxtaposition of temporal or ontological states. In addition to the keynote address, there were four paper sessions—‘Pre-tonal and Post-Tonal,’ ‘Nineteenth-Century Harmony,’ ‘Guitar Chords, Zappa’s Chords, and Zelda’s MORGs,’ and ‘Contemporary Music’—as well as a special presentation on Music Theory in the Classroom given by Blaise Ferrandino. The Herbert Colvin Award for best student presentation was awarded to Sarah Sarver (Florida State University) for her paper “Chromatic Parentheses: An Exploration of Their Structural and Narrative Implications in Select Songs from Richard Strauss’s *Brentano Lieder*, op. 68.” The program selection committee consisted of John Cotner (Stephen F. Austin State University), Aaminah Durrani (University of Houston), Peter Martens (Texas Tech University), and Stephen Slottow (University of North Texas).

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

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(continued, p. 17)

The 2011 meeting will be held on February 18–19 at Texas Tech University. Local arrangements will be coordinated by Michael Berry and Peter Martens. 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 Barbara Wallace (Baylor University), treasurer. These officers, along with Cynthia Gonzales (Texas State University), John Snyder (University of Houston), Eric Lai (Baylor 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. Email: matthew.santa@ttu.edu. The TSMT Web site, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

The **West Coast Conference of Music Theory and Analysis** held its 2010 meeting on March 5–7 in the newly-expanded facilities of the University of Oregon School of Music and Dance. The program committee, consisting of Jack Boss, chair (University of Oregon), Brad Osborn (University of Washington), Timothy Pack (University of Oregon), and Stephen Rodgers (University of Oregon), put together a meeting that included papers on a variety of topics, with an emphasis on analyzing the music of living composers. Sessions included 'Process in the Music of Living Composers,' 'The Tonal Tradition,' 'Pop Music and Beyond,' and 'Temporal Structuring/Musical Geometry,' and we discussed music by living as well as non-living composers, from Schubert to Arvo Pärt, Michael Torke, Petar Ralchev, and Koji Kondo (of Super Mario Brothers fame). Our keynote address was by Jonathan Bernard (University of Washington) on "Form (?) in Late Twentieth-Century Music." Special thanks are due to the music theory students and teaching assistants at the University of Oregon for their invaluable help at all stages of the process.

We have not yet decided on a venue for our 2011 meeting, but, according to a long-standing "alternating" tradition, we are leaning toward the southwestern corner of the country. Schools in southern California, Arizona, or nearby that are interested in hosting us are more than welcome to contact Jack Boss at the address below. Information about the 2011 Call for Papers will become available on our Web site, www.wccmta.org, in the fall.

The West Coast Conference of Music Theory and Analysis 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 the president, Jack Boss, at jfboss@uoregon.edu or 541.346.5654.

NEWS FROM GRADUATE STUDENT ORGANIZATIONS

On Saturday, May 1, 2010, the **City University of New York Graduate Students in Music** held its thirteenth Annual Symposium. Titled "Listening: Music and Philosophies of the Ear," the symposium began with a seminar lead by Professor Lawrence Kramer (Fordham University). In the afternoon, discussion centered around five student presentations: "Listening to Objects/Listening to Things," Trent Leipert (University of Chicago); "Perception and Memory: Thinking Beyond Pitch in Post-Tonal Music," Jenny Beck (Rutgers University); "Shocking Sounds, Spirit Seeing, and Romantic Listening," Deirdre Loughridge (University of Pennsylvania); "Headphone Listening an Acousmatic," John Muniz (Yale University); and "Listening aside: The aesthetics of distraction in contemporary composition," eldritch Priest (Carleton University). Anyone who wishes more information about the 2010 or the 2011 symposium should e-mail Naomi Perley (NPerley@gc.cuny.edu).

The **Music Theory Society at Florida State University** successfully conducted its Twenty-Seventh Annual Music Theory Forum on January 16, 2010. Professor Frank Samarotto (Indiana University) gave the keynote address entitled "What's the Use of Outmoded Theories? Rehearing Brahms's Third Symphony." Many thanks to all the officers for the 2009–10 academic year who helped make this event possible: Dave Easley, president; Emily Gertsch, vice president; Fabrice Curtis, treasurer; Chelsey Hamm, secretary; and Crystal Peebles and Nastassja Riley, Forum Co-Chairs.

The Music Theory Society at FSU is pleased to announce that its Twenty-Eighth Annual Music Theory Forum will be held on January 15, 2011. The keynote speaker will be Ian Quinn (Yale University). In addition, the Florida State University College of Music will present the Fifteenth Biennial Festival of New Music January 27–29, 2011. Special guests include composer Paul Moravec and the Brentano String Quartet. More information can be found at: <http://music.fsu.edu/newmusic>.

New officers for the 2010–11 academic year include: Andrew Gades, president; Sarah Gaskins, vice president; Evan Williams, treasurer; Fabrice Curtis, secretary; and Dave Easley and Judith Ofcarcik, Forum Co-Chairs. For more information about the Music Theory Society or the Music Theory Forum, please visit www.mtsfsu.org.

GAMMA-UT, the Graduate Association of Music and Musicians at UT, held its tenth annual conference, “Music and War,” on Saturday, March 27, 2010 at The University of Texas at Austin. Graduate students from across the United States presented research from the areas of music theory, musicology, ethnomusicology, anthropology, and media studies. The program consisted of three panels: “Silencing Voices: Wartime Control of Silence and Sound”; “Composing Trauma: Musical Responses to Tragedies of War”; and “Jazz, Folk Tunes, and Popular Songs: Music on the American Home-front During and After the World Wars.” Additionally, a keynote address, entitled “Toward an Acoustemology of Detention in the ‘Global War on Terror,’” was presented by Suzanne G. Cusick (New York University). Please visit the GAMMA-UT Web site at <http://gammaut.music.utexas.edu> to see the paper topics and presenters.

A concert of new works, coordinated by Diana Mino and Hermes Camacho, was held in the Music Recital Studio following the presentation of papers. Student composers from across the globe submitted compositions to be performed by UT music students as part of the conference. Many pieces also reflected the conference theme.

The 2010 GAMMA-UT committee was comprised of Jane Mathieu, conference chair; Cari McDonnell, organizational chair; Matt Young, program committee chair; Katelyn Horn, secretary-treasurer; and Emily Kausalik, publicity chair. For more information on GAMMA-UT or information concerning the 2011 Conference to be held next spring, please visit our Web site at <http://gammaut.music.utexas.edu/> or e-mail Sean Johnston, the 2011 conference chair, at gammaut@austin.utexas.edu or sfj@mail.utexas.edu.

The **Graduate Theory Association of the Indiana University Jacobs School of Music** held our sixteenth annual symposium entitled “This is Your Brain on Music Theory” on February 26–27, 2010. This cognition-and-perception-themed event featured two keynote speakers: Lawrence Zbikowski (“Rethinking Music Theory”) and Robert Gjerdingen (“*Satztechnik* in a New Key”), as well as a number of invited speakers: Elizabeth Margulis (“Confronting the Problem of Repetition in Music”), Marianne Kielian-Gilbert (“Acts of Remembering—Modeling Memory Processes in Music”), Eric Isaacson (“Some Perceptual Principles for Musical Image-Making”), Robert Hatten (“Aesthetically Warranted Emotion and Composed Expressive Trajectories in Music”), and Vasili Byros (“Towards a Historically Situated Modeling of Eighteenth-Century Harmonic Function and Tonal Syntax”). Robert Gjerdingen also led a graduate student workshop entitled “Prototypes, Exemplars, and Rules: Different Ways to Make a Schema.”

The officers for the 2010-11 academic year are Christy Keele, president; Katrina Roush, vice president; Mark Chilla, secretary; and Michael McClimon, treasurer. The seventeenth annual symposium will be held in February 2011. Please visit our Web site <http://www.music.indiana.edu/departments/theory/gta/> for future details or contact the conference chair, Christy Keele (ckeele@indiana.edu).

The fourteenth annual meeting of the **Midwest Graduate Music Consortium** (MGMC) was held at the University of Chicago on April 16–17, 2010. This year’s conference featured fifteen graduate student papers delivered by students from across North America, a new music concert with five graduate student compositions, and a keynote address by Martin Scherzinger (New York University). The papers were not only a balance of the three musical subdisciplines—history, theory, and ethnomusicology—but several of the presentations were internally interdisciplinary as well. This spirit was echoed in Professor Scherzinger’s keynote speech, “Temporal Geometries in an African Music,” which explored theoretical approaches to analyzing rhythm in Mbira music.

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

MGMC is a collaborative venture organized by graduate students at the University of Wisconsin-Madison, the University of Chicago, and Northwestern University. The fifteenth annual meeting will be held at the University of Wisconsin, Madison in the spring of 2011. Please contact program chair Richard Adams (rmadams2@wisc.edu) and check the MGMC Web site: <http://humanities.uchicago.edu/orgs/mgmc> for further information.

The **Michigan Interdisciplinary Music Society**, which is composed of students in music theory, musicology, and ethnomusicology at the University of Michigan School of Music, Theater & Dance, held its fourth annual “Conversations” conference on Friday and Saturday, February 5–6, 2010, in Ann Arbor. Friday’s events consisted of two sessions: ‘Contemporary Music and Media’ and ‘Rethinking Analysis’ and a graduate student workshop conducted by University of Michigan professor Ramon Satyendra. Saturday’s events included three sessions: ‘Music and Modernism,’ ‘Music and Politics,’ and ‘Music and Culture,’ and a keynote address entitled “Tonality as a Colonizing Force in Africa” by Kofi Agawu (Princeton University). The student presenters were from the University of Michigan, University of Iowa, University of Minnesota, Wesleyan University, Northwestern University, University at Buffalo, University of Wisconsin-Madison, Harvard University, and Oberlin College. Please visit the MIMS Web site (<http://sitemaker.umich.edu/conversations2009/schedule>) to see the paper topics and presenters. The 2011 conference will be held on February 4–5; the keynote speaker will be Ellie Hisama (Columbia University). A call for papers for the 2011 conference will be posted on the MIMS Web site.

The **Music Graduate Students Society of McGill University** held its symposium March 12–14, 2010. The event was a great success, with presentations by graduate students from across North America. Professor Matthew Brown (Eastman School of Music) gave the keynote presentation titled “‘The Heinrich Maneuver’: Cognitive Consequences and Cultural Repercussions.” The program, abstracts, and past programs can be found at the conference Web site: <http://www.music.mcgill.ca/mgss/symposium/>. The next symposium will be held on March 11–13, 2011. Please refer to the symposium Web site and smt-announce for the call for submissions.

The **Music Theory and Musicology Society of the University of Cincinnati’s College-Conservatory of Music** regularly maintains forums for the purpose of discussing music, theoretical, historical, and cultural topics, and it hosts a biennial conference that is designed to engage both UC students and students from other institutions in the broad field of music scholarship. On April 9–10, 2010, the society hosted its third student conference: “Identity and Classification: Discerning Musical Perceptions.” The two keynote speakers, Robert Fink (UCLA) and Janna Saslaw (Loyola University), spoke about “Musical Identifiers as Classification Systems.” Professor Fink discussed rhythmic teleology in African-American popular music in late 1960s Motown; Professor Saslaw addressed Teddy Wilson’s courses for playing and improvising on the piano and how his pedagogy relates to image scheme theory.

The program committee selected twelve proposals and the presenters, who came from ten colleges and universities—Central Michigan University, University of Illinois at Urban-Champaign, UNC at Greensboro, Oberlin College, Indiana University, Rutgers University, Eastman School of Music, University of North Texas,

and University of Kansas—were grouped thematically into four sessions: ‘Identify,’ ‘Classification,’ ‘Discernment,’ and ‘Perception.’ The conference also featured a panel session with Professors Fink, Saslaw, and Jonathan Kregor (University of Cincinnati, College-Conservatory of Music), who discussed some of the differences and similarities, both professionally and personally, between identifying oneself as a “musicologist” and/or “music theorist.” Katherine Campe and Sarah Melton chaired the local arrangements committee for the conference. Our Web site (www.mtmsconference.org) contains the complete program.

The MTMS officers for 2010–11 are Steven D. Mathews, president; Sarah Pozderac Chenevey, treasurer, and Sarah Bereza, secretary. During the upcoming academic year, MTMS will develop plans and themes for a similar conference in 2012. To contact MTMS, please send an e-mail to the new officers at ccm.mtms@gmail.com.

The Don Wright Faculty of Music of the **University of Western Ontario** held its twelfth annual Graduate Student Symposium on Music on May 7–9, 2010. Graduate students in the areas of musicology, music theory, ethnomusicology, popular music and culture, and music education from various North American universities presented on a wide variety of issues from the portrayal of madness and gender, to symbolism and intertextuality, and pedagogical applications of popular video games. Keynote speaker Elizabeth West Marvin (Eastman School of Music) delivered an address entitled “Does Absolute Pitch Require Musical Training? Implicit Learning and Pitch Memory in Musicians and Nonmusicians.” A professional development session was led by Ruth Wright (University of Western Ontario) about developing statements of teaching philosophy and preparing for the teaching demonstration of the academic job interview. The 2010 program is available on the conference Web site: <http://www.music.uwo.ca/students/graduateStudentSymposium.html>. The program committee would like to thank all those who submitted proposals and participated in the symposium. The call for papers for the 2011 Symposium will be available in October 2010.



Soldiers and Sailors Memorial/Monument Circle

IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
DATES PUBLISHED AS OF JULY 30, 2010

SMT Dates and Deadlines

International and Minority Travel Grants for Attendance at SMT Annual Meeting.....	September 10
SMT Publication Subvention Grants	January 15 and July 15
SMT Annual Meeting, Indianapolis.....	November 4–7
Submissions to February SMT Newsletter	December 1

Deadlines for Applications and Proposals

ACLS Fellowship Grants	September 29
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	September 17
Florida State University Music Theory Forum.....	January 15
Michigan Interdisciplinary Music Society.....	February 4–5
Texas Society for Music Theory.....	February 18–19
South Central Society for Music Theory, joint meeting with Music Theory Southeast	March 11–12
McGill Music Graduate Students' Society.....	March 11–13
Music Theory Society of the Mid-Atlantic	March 18–19
Music Theory Society of New York State.....	April 9–10
New England Conference of Music Theorists.....	April 15–16
Music Theory Midwest.....	May 13–14
GAMMA-UT.....	TBA
Music Theory and Musicology Society at the University of Cincinnati CCM	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



The Central Canal in Indianapolis. (Photos used with permission from Indianapolis Convention & Visitors Association)

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: Joel Phillips, Editor, SMT Newsletter, Westminster Choir College of Rider University, 101 Walnut Lane, Princeton, NJ 08540-3899; 609.921.7100, ext. 8241 (office); 609.921.8829 (fax); phillips@rider.edu.