

SMT

Newsletter

*A Publication of the
Society for Music Theory*

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February 2011

FROM THE PRESIDENT

To my knowledge, being in two places simultaneously is an ability restricted to subatomic particles and perhaps some religious figures. Music theorists, most of whom haven't considered astral projection, couldn't be blamed nonetheless for wishing that bilocation had been an option during our Annual Meeting in Indianapolis. The wealth of offerings in the program repeatedly challenged attendees to choose among numerous concurrent sessions and other activities. In addition to those sessions hosted by or co-hosted with the American Musicological Society, the Society for Music Theory itself sponsored four different sessions during nearly every time slot.



In comparison, the first SMT meeting that I attended—a solo conference in Los Angeles in 1981—featured only two and three concurrent sessions during daytime slots, single sessions on two evenings and Sunday morning free. The current Society's greater size and diversity of interests and approaches are largely responsible for the increased richness of our meetings and are among those attributes essential to the health and future of the Society. Along with these valuable gains, however, we may have lost some sense of intimacy within the discipline. Long-time members occasionally express nostalgia for the earlier meetings, which were smaller and more narrowly focused in subject matter; attendees could more easily achieve an understanding of a meeting overall.

Although the increased size and scholarly range of the SMT might be most obvious at our annual meetings, their effects go well beyond. They are reflected, to name a few examples, in our journals, website, e-lists, Interest Groups and administration, including the Executive Board, committees and awards. Certainly, it would be difficult for any member of the Society to "own" it in the same sense in which—as former SMT President Patrick McCreless explained in his thoughtful and imaginative 2010 keynote address—Yankee pitcher Don Larsen owned the Brooklyn Dodgers in the fifth game of the 1956 World Series. (Dodger fans will likely prefer an alternative analogy from the 1963 World Series, in which Los Angeles, with a 4-0 sweep, could happily albeit temporarily claim to own the Yankees.)

We should take seriously concerns about losing intimacy because a sense of belonging influences how members participate in and benefit from the Society. Thus, we need to find ways to create personal and professional bonds while avoiding stagnation in the Society's size and in the diversity of our scholarship and membership. A return to the SMT of the past, while perhaps ensuring a comfortable community for some, would exclude too many others. As the nature and range of music theory undergo transformation

**Society for Music Theory
2011 Executive Board**

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Victoria Long
Executive Director (ex officio)
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FROM THE PRESIDENT (continued)

and even redefinition, the SMT should assume an active leading role in our field's future, offering innovations and revitalizing traditions. The upcoming decades will undoubtedly hold exciting music-theoretical trends and discoveries that current members have yet to imagine.

But as we continue the important work of growing and diversifying, how can we foster the intimacy that helps members to feel welcome and that they belong to the SMT—beyond the minimal act of paying dues? Members can easily get to know others within their specializations by joining one of our vibrant Interest Groups. Acquiring a broader understanding of the SMT and music theory might begin with reading our journals and newsletter, perusing our website and, on the Saturday afternoon of our annual meeting, attending the Business Meeting. More interesting than its name would indicate, the Business Meeting provides an overview of the activities of the Society's administration and committees. That same afternoon, members would be well advised to attend the keynote address or plenary session at which, for a short but vital time, we contemplate important ideas as a community.

Service on a board or committee is certainly the inside track to the workings of the Society and also provides a natural setting for meeting members who have different interests in the discipline. Opportunities to serve in this way, however, are limited—although you shouldn't hesitate to contact the SMT president to express your interest. There are other occasions for participation in the Society. For example, one may volunteer to serve as a conference guide, nominate and vote for candidates in our elections, or suggest articles and books for our publication awards. If you're a student, you could enjoy the student breakfast at the Annual Meeting or apply to the Graduate Student Workshop Program. In addition, meetings of the regional music theory societies, which contribute significantly to the field, are typically smaller than those of the SMT and thus offer a more informal setting in which to meet other scholars and to offer service.

In an organization as large as ours, it can be difficult for your elected representatives on the Executive Board to know what members are thinking about their Society. Please feel free to e-mail me with any SMT-related wishes, questions, or concerns that you may have. In particular, if you have ideas about how we might enhance the rapport of the Society's members and the intimacy of our meetings while we promote diversity and high standards for scholarship, do let me know so that I can convey them to the Executive Board or appropriate committee for consideration. As always, I will be happy to hear from you.

—Lynne Rogers

FROM THE VICE PRESIDENT



The Vice President of SMT has three sets of duties: liaison with Special Interest Groups (SIGs) and Regional Societies; chairing the Publication Subventions Committee; and serving as Accessibility Coordinator. My reports for the Publication Subventions Committee and the Ad Hoc Committee on Disability are found with other committee reports in the body of this Newsletter.

During our November meeting in Indianapolis, I hosted breakfast meetings with leaders of both the SIGs and the Regionals, where we exchanged ideas and concerns. I also attended as many of the meetings of the SIGs as possible. The SIGs meet every year and are extremely active, with presentations, lively discussions and strong attendance. I encourage anyone who is interested in the many SMT Interest Groups to check out their websites and get involved. Both Regional Societies and graduate student conferences offer a wide range of local opportunities during the spring. The annual meetings include paper presentations and various other special features such as keynote speakers, student prizes, banquets and pre-conference workshops. Along with opportunities for collegiality, these meetings afford students a chance to get to know more about the field and to meet other music theorists. Both the Special Interest Groups and Regional Societies serve an important role in this Society and I want to salute the incredible amount of effort and energy that these groups offer our membership. We hope that all members of SMT will become involved in these groups and add to the flow of ideas and community engagement.

Information about SIGs and Regionals, including contact people, websites and various resources can be found in this Newsletter. Please feel free to get in touch with me (deborah.stein@necmusic.edu) if I can assist you or your group in any way. Also be sure to notify me of any changes in officers for any group, so we can update our information on the website as quickly as possible.

—Deborah Stein

Recorded the day after his birth, Mozart's baptismal name is Johannes Chrysostomus Wolfgangus Theophilus Amadeus Gottlieb Sigismundus Mozart.

Society for Music Theory

2011 Executive Board

(continued)

Members-at-Large

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

Gretchen Horlacher, 2013

Indiana University

Evan Jones, 2013

Florida State University



Future SMT Meetings

2011

October 27–30
Minneapolis, Minnesota

(Solo meeting)

2012

November 1–4
New Orleans, Louisiana

(SMT, AMS, and SEM)

Contacting the Society

Society for Music Theory
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REMINDER

~ — ~

SMT DUES INCREASE

January 1, 2011

\$85 FOR REGULAR MEMBERS
(increase of \$10)

\$40 FOR STUDENT / RETIRED
MEMBERS
(increase of \$5)

~ — ~

FROM THE TREASURER

Treasurer's Report for Calendar Year 2009

Income

Member Dues	\$47,938
Conference Registration Fees	48,490
<i>Music Theory Spectrum</i> (U.C. Press)	10,369
Annual Meeting Profit (Nashville, 2008)	14,074
Donation for Graduate Student Workshop Program	5,000
Grant to support <i>Music Theory Online</i> (from U.B.C.)	766
Interest	<u>2,248</u>
Total Income	\$128,885

Expenditures

Executive Director (salary, benefits, expenses)	\$41,244
President (expenses)	879
Secretary (ballots, other)	493
Treasurer (taxes, accountant's fees, insurance)	1,250
Website maintenance	922
<i>Music Theory Spectrum</i> (editorial assistance)	7,000
Dues and Contributions (RILM, ACLS, NHA)	3,329
<i>Music Theory Online</i> (editorial assistance)	5,500
Program Committee Expenses	4,941
(organizational meeting)	
Publication Subventions	1,370
Publication Awards	750
Travel Awards (Diversity and International)	3,000
Graduate Student Workshops	3,375
SMT-25 Conference Subvention (Durham, England)	1,500
Misc.	<u>1,140</u>
(refunds to student workers, misc. conference exp., etc.)	
Total Expenditures	\$76,693

Net Gain (Income minus Expenditures) \$52,192

Funds on Hand (12/31/09)

Savings Account	\$172,685.53
Checking Account	28,365.31
GSWP Account	<u>1,978.03</u>
Total Funds on Hand	\$203,028.87*

*This total will be reduced by \$26,915.21 when remaining bills from the 2009 Montréal meeting are paid in early 2010.

For a full accounting report e-mail David Smyth at dsmyth@lsu.edu.

—David Smyth, outgoing treasurer

ACTIONS OF THE EXECUTIVE BOARD



FROM THE SECRETARY

Since the publication of the August 2010 Newsletter, the Executive Board passed the following motions:

1. to approve the minutes of the 2009 Executive Board meeting in Montréal;
2. to accept the Treasurer's report for fiscal year 2009;
3. to approve the Publication Subventions recommended by the Publication Subventions Committee;
4. to approve a 3% raise for the Executive Director for 2011;
5. to accept the recommendations of the Publication Awards Committee;
6. to change the start date of SMT Elections to 1 May beginning in 2011 and to move the date for submissions accordingly;
7. to adopt the 2011 budget;
8. to approve the SMT Guidelines for Non-Handicapping Language.

—Mary I. Arlin

ALPERN HONORED WITH LIFETIME MEMBERSHIP

In Indianapolis on Saturday, November 6, 2010, the SMT Executive Board



honored Wayne Alpern with a lifetime membership. In its proclamation the Board specifically recognized Alpern's "substantial and long-standing accomplishments in the discipline" and "his many good works on behalf of his fellow scholars and students of music theory."

Alpern teaches at the Mannes College of The New School in New York, is the founder and director of the

Mannes Institute for Advanced Studies in Music Theory and, with William Caplin, launched SMT's Graduate Student Workshop Program, one of the Society's most successful and innovative programs. Alpern holds the J.D., has completed doctoral studies in music theory, is a composer and arranger, and is an advisor to many, including SMT and AMS, on legal matters and those related to intellectual property. A focus of Alpern's scholarly work is to examine the conceptual relationship between music theory and jurisprudence.

—Justin London

Have you explored the latest issue of *Music Theory Online*?

Articles

[Rhythmic Archetypes in Instrumental Music from Africa and the Diaspora](#)
James Burns

[Variant Timekeeping Patterns and Their Effects in Jazz Drumming](#)

Matthew W. Butterfield

[Yeweyu in the Metric Matrix](#)

David Locke

[Rhythmic Feel as Meter: Non-Isochronous Beat Subdivision in Jembe Music from Mali](#)
Rainer Polak

[Temporal Geometries of an African Music: A Preliminary Sketch](#)

Martin Scherzinger

Commentaries

[Commentary Kofi Agawu](#)

[Commentary Cynthia Tse Kimberlin](#)

[Commentary Justin London](#)

[Africa Stand Up!—and Be Counted Among Others](#)
Michael Tenzer

[Commentary on "Rhythm: Africa and Beyond"](#)
Michael Vercelli and Janet Sturman

Reviews

[Review of Josephine Lang: Her Life and Songs, by Harald Krebs and Sharon Krebs \(Oxford University Press, 2007\)](#)

Rebecca Jemian

[Review of Benjamin Wardhaugh, Music, Experiment and Mathematics in England, 1653–1705](#)
(Aldershot and Burlington: Ashgate Press, 2008)

Matthew S. Royal

Society for Music Theory 2011 Committees

Publications Committee

Walt Everett, chair
Dave Headlam
Gretchen Horlacher
Severine Neff
Joel Phillips
Matthew Shaftel

2011 Program Committee

Byron Almén, chair
Richard Ashley
Julian Hook
Jocelyn Neal
Wayne Petty
Robert Wason
Lynne Rogers, ex officio

2011 Nominating Committee

Jeffrey Perry, chair
Deborah Burton
William Caplin
Yayoi Uno Everett
Peter Smith

Publication Awards Committee

David Clampitt, chair
David Bernstein
Karl Braunschweig
Lori Burns
Suzannah Clark
Keith Waters

Committee on the Status of Women

Patricia Hall, chair
Inessa Bazayev
Gabe Fankhauser
Martha Hyde
YouYoung Kang
Catherine Nolan
Ron Rodman
Abby Shupe

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COMMITTEE REPORTS

2010 PUBLICATION AWARDS

At the annual meeting in Indianapolis the **Publication Awards Committee** announced the recipients of four awards.

For her article, “[Associative Sets, Categories, and Music Analysis](#),” published in the *Journal of Music Theory*, Dora A. Hanninen received the 2010 **Outstanding Publication Award**. This important work explores how a deeper understanding of association and categories—concepts that underlie such diverse analytical approaches as transformational networks, hidden repetitions and set theory—may inform music analysis. Through an imaginative synthesis of music theory, cognitive psychology and philosophy, Hanninen shows us that boundaries between analytical categories are more fluid and flexible than previously thought. This brilliant article presents an insightful and highly original analytical methodology especially suited to recent and often problematic works and at the same time it sheds new light on music in the traditional analytical canon.

Nicholas Cook received the 2010 **Wallace Berry Award** for his enlightening work, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. This book investigates the intellectual, cultural and political history behind the work of the twentieth century’s most esteemed theorist of tonal music, Heinrich Schenker. Cook aims to “construct a meaningful relationship” in place of what has been called the “unbridgeable cultural chasm between our world and Schenker’s.” This is accomplished by interpreting his ideas as forming “not simply a theory” but part of a “broader program for action”—a comprehensive project for the reform of musical composition, performance, criticism and education. The author explains this project through insightful readings of Schenker’s key works, situated within relevant cultural contexts and placed alongside the works of Goethe, Hanslick, Hegel and others.

The 2010 **Emerging Scholar Award** was presented to Michiel Schuijter for his book, *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts*, published by University of Rochester Press. This book provides a strikingly original historical and contextual account of pitch-class set theory and analysis. Schuijter examines our largely North American discursive practices and their philosophical substrates with the fresh eyes of a double outsider: as an historical musicologist and as a continental European. This thoroughgoing, thoughtful and thought-provoking study holds a mirror up to a central aspect of North American music theory, reflecting an historical narrative and a portrait of analysis and theory hitherto largely inaccessible to those of us embedded in the discipline and culture.

COMMITTEE REPORTS, 2010 Publication Awards (*continued*)

The winner of the **Citation of Special Merit** was editor and contributor Evan Jones, for the book *Intimate Voices: The Twentieth-Century String Quartet*, published by the University of Rochester Press. This work surveys the landscape of the twentieth-century string quartet in a series of twenty essays. The two-volume set examines the string quartets of composers from Claude Debussy through Shulamit Ran, including those of Berg, Bartók, Schoenberg, Prokofiev, Ligeti, Cage, Britten, Carter, Berio and others. The twenty different contributing authors provide multiple analytical voices, resulting in a contrapuntal conversation much like the string quartet medium under review.

NOMINATIONS FOR THE 2011 PUBLICATION AWARDS

The committee invites **Nominations for the 2011 Publication Awards**, to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English that were published between January 1, 2008, and December 31, 2010. Dissertations are ineligible.

- The Wallace Berry Award is given for a distinguished book by an author of any age or career stage.
- The Outstanding Publication Award is given for a distinguished article by an author of any age or career stage.
- The Emerging Scholar Award is given for a book or article published within five years of the author's receipt of a Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).
- Citations of special merit are occasionally awarded for editions, translations, reference works, or edited volumes of extraordinary value to the discipline.

Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. Self-nominations are welcome. If such information is available to the nominator, please include the author's address and indicate if the work is eligible for the Emerging Scholar Award. Submission of nominated articles in Pdf format would be appreciated. Nominations must be postmarked on or before April 1, 2011. Submit nominations online at http://societymusictheory.org/publication_award_nomination, by e-mail to david.clampitt51@gmail.com, or by mail.

David Clampitt, Chair, Publication Awards Committee
School of Music
The Ohio State University
1866 College Rd.
110 Weigel Hall
Columbus, OH 43210-1170

—David Clampitt

Society for Music Theory
2011 Committees (*continued*)

Committee on Diversity

Horace Maxile, chair
Christopher Doll
Anna Gawboy
Roger Graybill
Wendy Lee
Andrew Pau
Deborah Rohr
Alex Sanchez-Behar

Professional Development

Alfred Cramer, chair
Gilbert DeBenedetti
Johanna Devaney
Jan Miyake
Akane Mori
Timothy Johnson
Alan Street

IT/Networking

Dave Headlam, chair
Poundie Burstein
Walter Everett
Marlon Feld
Stefan Honisch
Tuuukka Ilomäki
Robert Kosovsky
Stephanie Lind
Ève Poudrier
Ramon Satyendra
Matthew Shaftel
Scott Spiegelberg
Brent Yorgason

Publication Subventions

Deborah Stein, chair
Walter Everett
Graham C. Hunt
Michael Klein
Deborah Rifkin

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Society for Music Theory
2011 Committees (continued)

Editors

Severine Neff, Editor
Music Theory Spectrum
Christoph Neidhöfer,
Reviews Editor, *Music Theory Spectrum*
Matthew Shaftel, Editor
Music Theory Online
Steven Rings, Reviews Editor
Music Theory Online
Joel Phillips, Editor
SMT Newsletter

Music Theory Spectrum

Editorial Board

Mark Butler
Anne Danielsen
Zohar Eitan
Edward Gollin
Jeannie Guerrero
Áine Heneghan
Graham Hunt
Elizabeth Eva Leach
Jairo Moreno
Maryam Moshaver
Robert Peck
Benjamin Steege
Marianne Wheeldon

Music Theory Online

Editorial Board

Nicole Biamonte
Karen Bottge
Stephen Brown
Guy Cappuzo
Mark Anson Cartwright
Dora Hanninen
Catherine Losada
Yonatan Malin
Gary Karpinski
Jonathan Kochavi
Deborah Rifkin

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COMMITTEE REPORTS (*continued*)

The **Publication Subventions Committee** meets twice a year. The 2010 Committee consisted of Daniel Harrison, Graham Hunt, Michael Klein, Shaugh O'Donnell and Deborah Stein (chair). For their hard work, I thank both Dan and Shaugh, who are rotating off, and I greet two new members, Deborah Rifkin and Walt Everett. In the Fall, we recommended and the Board approved a grant of \$1500 to Timothy A. Johnson for permission and copyright fees for musical examples, quotations from the libretto and complete poems in *John Adams's Nixon in China: Musical Analysis, Historical and Political Perspectives* (Ashgate Publishing). Applications for the SMT Publication Subventions may be submitted online at any time at <http://societymusictheory.org/grants/subvention>. Please note that July 15, 2011, is the postmark deadline for the next round of publication subventions.

—Deborah Stein

This year, the SMT Vice President assumed the role of Accessibility Coordinator between the Executive Board and the Society at large. Working with the **Ad Hoc Committee on Disability**, chaired by Jeff Gillespie, SMT adopted guidelines on accessibility and accommodations for members with disabilities and guidelines on non-handicapping language. During the Indianapolis meetings, we put some of these guidelines in place. Some seats were reserved for those with special needs and session chairs encouraged speakers to use large print formats as well as clearer handouts and PowerPoint presentations. In addition, one attendee with visual difficulties received assistance in getting from one session to another. We are eager to continue making our meetings as accessible as possible for all and encourage anyone with comments or concerns to contact me at any time. SMT is fortunate to have not one but two Groups that work on issues of disability. In addition to the great work by Jeff and his committee, I want to thank Joe Straus and his SIG, **DISMUS**, for compiling extensive resources that may be found on their website: <http://smt.esm.rochester.edu/dismus/>.

—Deborah Stein

~ — ~
Reminder
~ — ~

Beginning in 2011, the postmark deadlines for submitting an application for a Publication Subventions Award change to **15 January and 15 July**.

SMT INDIANAPOLIS

For the meeting in Indianapolis the **2010 Program Committee** read 299 proposals, a number approximately twenty percent greater than the total submissions for any previous meeting. The number reflects well on the vitality of the Society and of our discipline overall. Gauging by only one measure, that of the increasing diversity of offerings, this year's record seems likely to fall in the near future. In all cases, the setting of such records is best done in the company of wonderful people: the 2010 committee included Jonathan Dunsby, Mary Farbood, Joti Rockwell, SMT President Lynne Rogers (*ex officio*) and Byron Almén, chair of the 2011 Program Committee. Hali Fieldman was chair of the 2010 Program Committee.

The diversity of topics and approaches is manifested only in part in the final program. The committee designed eighteen paper/poster sessions and accepted eight special sessions that together explored music from chant to that of the present day and surveyed non-Western and Western composers both familiar and virtually unknown. The program offered approaches mathematical, formal, philosophical, improvisatory; individual papers discussed elements of rhythm as expressive in their own right; reflected upon how music is produced in the studio; pondered Adorno; flew kites and cast knets; argued gently with Schenker and William Caplin; and speculated about how changes in the same performer's vocal quality across multiple performances create different narrative experiences from the same musical text. Such breadth in the program nevertheless represents only a sample of the diversity in the larger pool of submissions, which included studies on the music of John Zorn, Hanning Schröder, Roger Redgate and Bill Evans, to name only a few. Several proposals were cognitive in nature and considerations of non-Western repertoire using Western-theoretic devices appeared in several others. Theory itself was a significant topic. Intertextual analysis was strongly represented in the submission pool; if a trend can be noted in a pool this diverse, intertextual approaches arguably constitute that trend.

In designing the program, the 2010 committee followed the path of earlier committees in several significant ways. As has always been the case, SMT proposals were read blind; this year, as in the recent past, only the names of authors whose papers were accepted were released to the committee, even after decisions had been made. This allowed the committee to select session chairs without knowledge of who submitted proposals, thus there was no bias towards authors whose papers were not chosen. Not incidentally, in selecting chairs the committee placed increasing emphasis on an individual's ability to draw targeted discussion from both authors and audiences during a session's question periods. The committee did intentionally create one bias in the choice of chairs: the 2010 committee joined past committees in seeking out

**Society for Music Theory
2011 Committees (*continued*)**
Local Arrangements

Minneapolis (2011)
Shersten Johnson, chair
Local Arrangements Committee
Victoria Long
vlong@uchicago.edu

**Graduate Student Workshop
Program (A Subcommittee of the
2011 Program Committee)**

Lynne Rogers, chair
(*ex officio*)
Wayne Alpern, Admin. Director
Byron Almén
Michael Klein

**Committee on Disability Issues (Ad
hoc)**

Jeff Gillespie, chair
Maureen Carr
Allen Gimbel
Jennifer Iverson
John Kochavi
Ciro Scotto

**Committee on Demographics (Ad
hoc)**

Jennifer Bain, chair
Morwaread Farbood
Jan Miyake
Irna Priore
Kendra Rogers
Alexander Sanchez-Behar
John Schaffer

Sustainability (Ad hoc)

Yonatan Malin, chair
Jill Brasky
Michael Buchler
Philip Duker
Daniel Shanahan





Indianapolis Soldiers' and Sailors' Monument

The Skyline of Indianapolis



women for these positions and five women initially accepted invitations to chair sessions at the Indianapolis meeting.

Gender imbalance has long been a concern of the Society. What follows are some salient figures concerning program submissions and acceptances; a fuller accounting has been provided to the Executive Board and others studying the issue.

Total Submissions and Acceptances:

Submitted	Accepted	Comment
307 authors	110 authors	approx. 36% acceptance
234 male authors	84 male authors	76% of accepted authors
73 female authors	26 female authors	24% of accepted authors

Papers/posters: 234 authors submitted proposals

Accepted	Comment
69 authors	29% of submissions
56 male authors	81% of accepted submissions
13 female authors	19% of accepted submissions

Special sessions: 73 authors submitted proposals

Accepted	Comment
45 authors	62% of submissions
32 male authors	71% of accepted submissions
13 female authors	29% of accepted submissions

I am grateful to the six other members of the Program Committee, named above, for the enormous amount of work and cooperation that led to the Indianapolis program. Special thanks are due Lynne Rogers who, in her day job as the Society's president, expended considerable effort to bring her refreshingly integrated perspective to bear on this first-time chair's tunnel vision. Thank you to Peter Schubert, 2009 chair, whose example I shamelessly attempted to emulate; and to Gretchen Horlacher, 2008 chair, for her generous help to me in a variety of circumstances. I hope that all future Program Committee chairs benefit from the kind of support and good will that I was fortunate to enjoy.

—Hali Fieldman

The **Committee on Diversity** sponsored an informative session in Indianapolis Thursday night entitled "Addressing Ethnic and Racial Diversity in Music Theory." The session was successful in that our presenters approached diversity issues with varied paper topics and themes: committee members Irna Priore and Alexander Sanchez-Behar on views of racial/ethnic imbalances in our Society; ethnomusicologist Gavin Douglas offering an "outsider's" perspective on the discipline of music theory; John Turci-Escobar on the unique positions of immigrants

COMMITTEE REPORTS (*continued*)

and the intersections of culture, space, American music theory and analysis of non-Western music; and Teresa Reed on topics regarding pedagogical trends, music theory textbooks and representation of black music in teaching spaces. Committee member Tomoko Deguchi, who also chaired the session, read Reed's paper.

To help members defray the costs of attending this year's meeting, the committee awarded SMT Minority Travel Grants to Adriana Guzman, Ju Sun Kim, Ji Yeon Lee, Bennett Lin, Vivian Luong, Tahirih Motazedian and Andrew Pau.

The recipients of our Local Outreach Initiative helped bring a graduate student from Indiana University to our meeting as well. We appreciate the special efforts of committee members Marianne Kielian-Gilbert and Irna Priore in working with the Outreach Initiative this year.

We on the committee would also like to thank our past chair, Philip Ewell, for his leadership over the past three years. For their contributions to the committee, we thank the members who are rotating off: Tomoko Deguchi, Marianne Kielian-Gilbert, Sumanth Gopinath and Roger Mathew Grant. We also welcome our new members: Christopher Doll, Anna Gawboy, Roger Graybill, Horace J. Maxile, Jr. (chair) and Andrew Pau.

Lastly, the SMT Committee on Diversity seeks to promote the diversity—of race and ethnicity, culture, values and points of view—withn 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. If anyone wishes to be more involved with these activities, please do not hesitate to contact me at hmaxile@colum.edu or 312.369.7981 (office).

—Horace J. Maxile, Jr.

I write for the first time as chair of the **Publications Committee**, having inherited the position in excellent order from Dan Harrison. You're by now used to reading the online version of our Newsletter, with its expanded flexibility of scope and presentation. We would like all SMT members to attune themselves to the many factors involved in such a transition from a print to an online medium. As *Music Theory Spectrum* moves toward its first-ever online availability (by virtue of a new agreement between UC Press and JSTOR), *Spectrum* Editor Severine Neff reports that submissions have begun to take advantage of multimedia opportunities. Just as is practiced in all sorts of popular-press periodicals, *Spectrum* will appear simultaneously in two editions: the familiar print copy and an online bells-and-whistles version. Readers of our other juried journal, *Music Theory Online* (now beginning its nineteenth year), have already accustomed themselves to dynamic color photos and illustrations (ranging from Mendelssohn's watercolors to nuanced aspects of hexatonic systems), audio streaming (sometimes offering interactive capability), video clips, animated graphics, 3-D rendering, scrolling scores and one-click large-print formatting. Speaking of *MTO*, I would like to congratulate its editor, Matt Shaftel, as he approaches the completion of his three-year term, during which time he increased the number of the journal's offerings as a function of an unprecedented rise in submissions and inaugurated a number of technical advancements of direct benefit to the reader, such as pop-up endnotes and hyperlinks to other, cited, *MTO* essays.

As my predecessor noted, new opportunities bring new challenges. The gradual convergence of platform types for *Spectrum* and *MTO* creates a new need to differentiate the pair's identities and to consider changes to the frequency of their publication, balancing optimal services to members with the efficient stewardship of diverse resources. The Publications Committee encourages subscribers to consider what each imprint—in tandem with the *Newsletter* and Website—has to offer, and keep us posted with ideas and suggestions as we plan for the Society's future transmission of scholarship in theory and analysis, critique, colloquy and informational announcements.

Finally, I would like to use this soapbox to ask everyone who has committed to writing a book review for one of our journals to please honor that trust and help keep our

COMMITTEE REPORTS (*continued*)

readers current through the lens of your expertise. I also wish to remind all researchers that, in reading through your submissions, our editorial board members welcome equally the rigorous method, the traditional advance, the innovative approach and the imaginative leap.

—Walt Everett

At the 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 sponsored an evening session entitled “Tenure and the Musical Scholar: Philosophical and Practical Issues.” A distinguished panel of scholars and administrators offered short papers on the question of tenure, from a variety of points of view: Cristle Collins Judd (Bowdoin College) spoke on the history and philosophy of tenure; Don Randel (President, Andrew W. Mellon Foundation and Former President of The University of Chicago) viewed tenure from the point of view of the president of a research university and of a major foundation supporting scholarship in the humanities; Mary Wennerstrom (Indiana University) offered the perspective of a music theorist and administrator in a comprehensive school of music; and Karen A. Faaborg (University of Cincinnati) addressed legal issues. The Committee has not finalized the topic for next year’s meeting in Minneapolis, but it is exploring the possibility of a session on how we, as music theorists, can get our work known outside the field of music theory—how we can reach out to administrators, to music faculty who are not theorists and to colleagues in the sciences and humanities.

The CPD was also involved in other activities related to the meeting. For many years the Committee has sponsored the Conference Guides Program, in which members of SMT who are attending one of their first meetings are paired with more experienced meeting goers, who help orient them on the first day, introduce them to other scholars and, in general, help them feel welcome at the meeting and in the Society. Alfred Cramer (Pomona College) organized this program for the Indianapolis meeting; he reports that there were 23 guide/guidee pairs—a considerable increase from the previous year.

Another annual event was the C.V. Review Session, which took place on Friday, November 5. Anne Marie de Zeeuw (University of Louisville) coordinated the event, in which sixteen younger SMT members received advice on their C.V.’s and cover letters from six more senior members of the Society: Mary Arlin (Ithaca College), Steven Bruns (University of Colorado-Boulder), Jeffrey Perry (Louisiana State University), Ronald Rodman (Carleton College), Peter Schubert (McGill University) and Anne Marie herself.

A highlight of CPD events was the Student Breakfast, which took place on Saturday, November 6, at 7:00 AM. 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 opened the event to students at both levels. Alan Street (University of Kansas) hosted the 2010 breakfast, which about 100 students attended. This year the Society offered two almost-complete runs of *Music Theory Spectrum* in the annual student raffle. The winners were Jayme Wagner (Florida State University) and Ally Wente (University of Wisconsin-Madison).

The CPD maintains an SMT student Facebook page, which is intended specifically for students and first-year faculty. This 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. Our thanks to CPD members Sean Atkinson and Matt Steinbron, who effected the transition from listserv to Facebook page, and who have managed the page for the past year. Johanna Devaney (McGill University), the student member of the CPD, now manages the page, which includes over 140 SMT members.

The Committee has long maintained a mentoring program for younger members of the profession. This service has been used only sporadically in the past several years and the Committee has decided to suspend it temporarily while we reevaluate the program. We are actively considering how else we might serve the membership’s development needs more effectively.

The 2010 SMT Meeting was one of a major transition for the Committee. Five members rotated off the Com-

COMMITTEE REPORTS (*continued*)

mittee: Sean Atkinson (University of Texas at Arlington), Deborah Burton (Boston University), Matthew McDonald (Northeastern University), Matthew Steinbron (Louisiana State University) and Anne Marie de Zeeuw (University of Louisville). Our thanks to these hard-working colleagues, who served the CPD and the Society energetically and well during their tenure on the Committee. At the same time, we welcomed new members Gilbert De-Benedetti (Pittsburgh High School for the Creative and Performing Arts and the University of Pittsburgh at Greensburg), Akane Mori (Hartt School of Music) and Alan Street (University of Kansas). Finally, Patrick McCreless (Yale University) stepped down as Committee chair; the new chair, for 2011–2012, is Alfred Cramer (Pomona College).

Details of the committee's activities may be found at <http://societymusictheory.org/administration/committees/pdc>. For the past few years this website has been managed by Matthew McDonald and is now maintained by Gil DeBenedetti.

—Patrick McCreless, outgoing chair

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

Now in its sixth season as a permanent feature of SMT, the GSWP will present a single three-hour workshop at the 2011 SMT Meeting in Minneapolis, Minnesota. On Friday morning, October 28, 2011, Professor Julian Hook (Indiana University) will lead a session titled "Exploring Musical Spaces." Fifteen graduate students will be randomly selected from the eligible pool of applicants. Admission is open to all graduate students in good standing other than those from the school of the workshop leader. Extensive preparation and a commitment to full participation are required. Reading

and repertoire assignments are distributed during the summer and early fall. GSWP students attend a reception hosted by the president of the Society the evening before the workshop, the Graduate Student Breakfast sponsored by the Professional Development Committee that morning and an informal follow-up lunch with the GSWP director.

Faculty members are strongly encouraged to urge their graduate students take advantage of this extraordinary educational opportunity. Consult the GSWP webpage at <http://www.societymusictheory.org/events/GSWP> for program details and application requirements. *The GSWP application period commences on March 1 and ends May 1, 2011.* Applications consist of an e-mail to the GSWP director at the address indicated below that contains the information specified on the GSWP website. This program is funded entirely by private donations from the GSWP director for the purpose of fostering collaborative scholarship, critical discourse and collegial interaction for junior scholars in the field of music.

Please direct all inquiries to Wayne Alpern, GSWP director, at SMTworkshops@aol.com.

—Wayne Alpern

The **Nominations Committee** reviewed nominations for Vice President of the Society and for two Members-at-Large of the Society's Executive Board. Nominations were solicited via the SMT Newsletter, smt-list and the SMT website. A diverse slate of nominees will be presented to the Society's members prior to the election, which will be held beginning May 1, 2011. Members of the committee are Deborah Burton (Boston University), William E. Caplin (McGill University), Yayoi Uno Everett (Emory University), Jeff Perry (Louisiana State University, chair) and Peter H. Smith (Notre Dame University)

—Jeff Perry



COMMITTEE REPORTS (*continued*)

The **Networking Committee** has implemented a number of modules on the Society's website. Some of these will help our Executive Director, Victoria Long, run the Society's business from the site, while the following will facilitate member actions:

1. voting in elections;
2. nominating officers for elections;
3. logging in, joining the Society and keeping information current;
4. creating an online directory;
5. creating a nomination form for Publication Awards, thanks to Tuukka Ilomäki.

We plan to implement these additional features:

1. a "gateway" portal to UC Press, from where SMT members will be able to access JSTOR;
2. a "donation" to the SMT link;
3. a general conference site for the 2012 Meeting that covers everything from e-submission of proposals to running details of the meeting itself, and that will accommodate items like changes in membership rates with minimum fuss.

Scott Spiegelberg (De Pauw University), who continues his role as webmaster, is joined by Poundie Burstein (Hunter College and Graduate Center, CUNY), our new assistant webmaster. In collaboration with Stephanie Lind (Queen's University School of Music), we have established a system for proofreading and maintenance of the information on the site.

MTO has moved to its new domain, <http://mtosmt.org/>, and the site has been redesigned to more closely match that of the Society. To avoid discontinuity, the creation of forwards for the old addresses is underway.

The committee is contemplating a series of additional projects that will benefit the Society. In consultation with Vice President Deborah Stein, we will provide each standing committee, ad hoc committee and Interest Group with its own page and assistance in managing it; negotiations and information gathering is under way for enacting these new pages. We are working with Eric Isaacson, the new Treasurer of SMT, to streamline the

interaction between the site and the fiscal scenario being created for SMT. We plan to establish a Facebook site and are exploring options. Marlon Feld has completed a second case study that we will be implementing shortly. Ève Poudrier has made a number of recommendations that we are working through. Stefan Honisch presented us with several critiques of our accessibility status and we are working to make improvements in this regard.

As always, comments and critiques of our web presence are welcome. Please direct them to Dave Headlam at dheadlam@esm.rochester.edu.

—Dave Headlam

At the 2010 Annual Meeting in Indianapolis, the **Committee on the Status of Women** sponsored a special 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 featured papers by John Roeder (University of British Columbia), Diane Luchese (Towson University) and Joshua B. Mailman (Columbia University and New York University). The analyses focused on music by Libby Larsen, Ursula Mamlok, Kaija Saariaho, Pozzi Escot and Ruth Crawford Seeger. Reading lists, sound files and other data are posted at the CSW Facebook site to encourage classroom use.

For the 2011 Annual Meeting in Minneapolis, we are planning a special session entitled "The Current State of Feminist Scholarship in Music Theory." Invited speakers will be Marion Guck, Marianne Kielian-Gilbert, Judith Lochhead and Fred Maus.

The CSW sincerely thanks outgoing members Robin Attas (graduate student representative), Jennifer Bain (liaison to AMS) and Janet Schmalfeldt (proposal mentoring program) for their invaluable work for the CSW during the last three years. We heartily welcome three new members: Inessa Bazayev, Abby Shupe (graduate student representative) and Martha Hyde.

—Patricia Hall

NEWS FROM INTEREST GROUPS

The **Popular Music Interest Group** held a special session at the SMT Indianapolis Meeting devoted to form in popular music. Session presenters Jay Summach, Christopher Doll, Brad Osborn and Tim Koozin each included live music; Mark Spicer served as a respondent and additional performer. The PMIG meeting in Indianapolis included a panel featuring Robin Attas, David Brackett, Nicole Biamonte and Stephanie Doktor, who gave presentations and led a discussion of issues involving women in popular music. Many PMIG members witnessed and participated in the successful formation of a related group in the field of musicology: the AMS Popular Music Study Group. For the 2011 SMT Meeting in Minneapolis, the Popular Music Interest Group plans to collaborate with the Committee on Diversity. All are encouraged to visit our website and join our discussion list, located at <http://popmusic.societymusictheory.org> and http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org, respectively. Please send all suggestions, corrections and questions to Joti Rockwell at joti.rockwell@pomona.edu.

—Joti Rockwell

The **Mathematics of Music Analysis Group** had a productive meeting at the 2010 meeting in Indianapolis. The Group considered possible special session proposals for future SMT meetings, including topics for mathematical music theory workshops. We also had a thought-provoking discussion of the history of mathematics in music theory with Catherine Nolan.

The Mathematics Group invites anyone interested in the intersections between mathematics and music theory to correspond with the Group by joining the e-mail listserve, smt-math@googlegroups.com, or by joining us at the 2011 Annual Meeting in Minneapolis. Suggestions for future activities of the Group are always welcome.

—Jason Yust

The **Music Informatics Group** is intended for music theorists involved in a wide range of research involving the application of information technology to answer musical questions. The Group sponsored a special poster session at

the Annual Meeting in Indianapolis. Seven presenters demonstrated research covering a wide range of applications of current information technology to answer music questions—i.e., “music informatics.” Topics included technology-assisted music analysis, tools for and approaches to music visualization, tools for the analysis of music in audio form and issues in computer representations of music. During its regularly scheduled Interest Group meeting, Christopher Raphael, head of the music informatics program at the Indiana University School of Informatics and Computing, provided an overview of musical questions that are currently being explored by informaticians. Plans for the 2011 Meeting are under development.

—Eric J. Isaacson

The **SMT-Music Cognition Interest Group** celebrated its twenty-fifth anniversary in Indianapolis with a panel discussion led by scholars who were involved in the founding and early years of the Group. Helen Brown opened the meeting with an account of the genesis of the SMT-MCG and on the beginnings of SMT Interest Groups in general. Elizabeth West Marvin gave us a perspective on the significant uptick in music cognition research and its relationship to music theory during this past quarter century. Richard Ashley addressed the possibilities and potential pitfalls of music theorists pursuing experimental projects, especially useful for the sizable student population in attendance. Allen Winold concluded the formal remarks with an inspirational call to engage with other disciplines in “translational” research. The lively discussion that followed these presentations bridged gaps of age and career stage and the standing-room-only crowd points to music cognition continuing its presence within SMT for at least another twenty-five years. To subscribe to our listserv, please visit <http://smtmcg.acs.unt.edu/>.

—Peter Martens

The **Jazz Analysis Special Interest Group** held its sixteenth annual business meeting on Friday, November 5, 2010 at the Marriott Hotel in Indianapolis.

The 2010 SMT-Jz Award Committee, Keith Salley (chair), Ben Bierman and Scott Cook, reported that no award would be made this year. Ben Bierman will chair the 2011

NEWS FROM INTEREST GROUPS (*continued*)

SMT-Jz Award Committee, which will include Scott Cook and Chris Stover. All of these committee members were thanked for their service. During a discussion of the award, the SMT-Jz Group approved two changes to the procedure for nomination: (1) only two nominations will be required (which may include a self-nomination) and (2) books and articles in French, German, or Italian will be considered.

The NASM task force, consisting of Nicole Biamonte, Patricia Julien (chair), Steve Larson and Dariusz Terefenko, was assembled in 2009 in order to provide suggestions to NASM for incorporating jazz in the music theory classroom. Nicole Biamonte presented documents developed by the task force that cover three broad topics: Jazz Styles, Composition and Improvisation and Jazz Theory and Analysis. The task force continues to develop a fourth topic—ear training, keyboard and aural skills. Subsequent to the SMT Meeting, members of the task force planned to attend the national NASM meeting in order to engender a dialogue. The hope is that these ideas will then be available on the NASM Resources Website.

At the end of the 2010 business meeting, four compositions with harmonic progressions that resist analysis—“Nardis” (Davis/Evans), “Lush Life” (Strayhorn), “Waltz” (Metheny) and “Pinocchio” (Shorter)—were featured in presentations by Group members.

The SMT-Jz jam session, long a mainstay of the SMT national meetings, took place Friday evening and was particularly successful. Keith Salley was thanked for organizing the event and for arranging for a local bassist and drummer to participate.

At the 2011 meeting the SMT-Jz Group will host a symposium on issues related to jazz transcription. Chris Stover, Scott Cook, Rene Daley, Garrett Michaelson and David Heyer will participate in the symposium and Robert Wason will serve as respondent.

Created by Kent Williams and Henry Martin, the online searchable jazz theory bibliography is available at <http://music.uncg.edu:2001/>. To suggest additional items for inclusion, e-mail Kent at jkwillia@uncg.edu or Henry Martin at martinh@andromeda.rutgers.edu.

For all inquiries about SMT-Jz, please e-mail Keith Waters at Keith.Waters@colorado.edu.

—Keith Waters

The 2010 SMT/AMS meeting produced a new companion to the **SMT Music and Philosophy Group**—the AMS Music and Philosophy Study Group—as well as a new chair for the SMT Interest Group, Brian Kane.

The joint meeting of the two Groups focused on the work of philosopher Adriana Cavarero and her book *For More Than One Voice*. The illuminating discussion was framed by position papers from Ryan Dohoney (Columbia University) and Alexandra Kieffer (Yale University). Responding to the issues raised, the SMT Group will propose a special session on the theme “Voice: Media or Mediation?”

The SMT Group also sponsored a special panel entitled “Perception in the Flesh: What Can Merleau-Ponty Contribute to Music?” The panel, which included music theorists, musicologists and philosophers, outlined possible avenues of musical research that might benefit from an engagement with Merleau-Ponty’s embodied phenomenology.

Some of our members and organizers were involved with two other panels at Indianapolis: an evening round table on the work of Vladimir Jankélévitch and an afternoon panel entitled “Querelles des philosophes.”

In a 2008 special session, we celebrated the fortieth anniversary of Cavell’s essay, “Music Discomposed.” From the interest generated, we commissioned a set of articles addressing various aspects of Cavell’s work on music. A forthcoming special issue of the *Journal of Music Theory* will be devoted to this work.

Finally, we encourage everyone with an interest in music and philosophy to join us. We welcome all strands of philosophical thought and seek to create a generous intellectual community that has a vibrant online presence. We welcome our new members and cannot wait to hear their ideas and contributions. For more information e-mail Brian Kane at brian.kane@yale.edu.

—Brian Kane

NEWS FROM REGIONAL SOCIETIES

Music Theory Southeast (MTSE) will hold a Joint Meeting with the **South Central Society for Music Theory** (SCSMT) on March 11-12, 2011 at Florida State University in Tallahassee, FL. For the first time, the conference will include a Graduate Student Workshop. Conducted by Adrian Childs (University of Georgia), this workshop will focus on mathematical models in music. Details of the conference may be found at <http://music.uncg.edu/mtse/>.

The Program Committee, chaired by Jeff Perry (Louisiana State University), includes Jill T. Brasky (University of South Florida), Yayoi Uno Everett (Emory University), John Latartara (University of Mississippi), Matthew Steinbron (Louisiana State University) and Mitch Ohriner (Indiana University).

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia and West Virginia, but welcomes members from all geographic areas. Its current officers are: Yayoi Uno Everett (Emory University), president; Hiu-Wah Au (Appalachian State University), treasurer; Adam Ricci (UNC-Greensboro), secretary; and Guy Capuzzo (UNC-Greensboro) and J. Daniel Jenkins (University of South Carolina), members-at-large. J. Kent Williams (UNC-Greensboro) maintains our website.

—Yayoi Uno Everett

The program committee of the **Music Theory Society of the Mid-Atlantic** is reviewing proposals for its Ninth Annual Meeting, which will take place at The George Washington University on March 18-19, 2011. Chaired by Cynthia Folio (Temple University), the committee consists of Dora Hanninen (University of Maryland), Rachel W. Hall (St. Joseph's University), Fred Maus (University of Virginia) and Eric Wen (Mannes College of Music). Professor Ian Quinn (Yale University) will deliver a keynote address titled "Toward a Data-Driven Theory of Chorale-Style Harmony." Quinn will also conduct a workshop for graduate students based on the corpus discussed in the keynote. Interested students should e-mail Professor Quinn at ian.quinn@yale.edu to register; if necessary, participation may be limited on a first-come-first-served basis. Information regarding the meeting will be posted at our website: <http://www.mtsma.org>. Membership in MTSMA is free; simply contact Rachel Bergman at rbergman@gmu.edu if you wish to join.

—Vincent Benitez

REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

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Columbia Music Scholarship Conference

www.columbia.edu/cu/cmsc

CUNY Graduate Students in Music

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Music Theory and Musicology at CCM

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REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

(*continued*)

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The **New England Conference of Music Theorists** will hold its annual meeting at Brandeis University on Friday and Saturday, April 15–16, 2011. NECMT would like to thank Brandeis University and local arrangements chair Allan Keiler for hosting and facilitating the conference. Details regarding the conference and its activities are found at www.necmt.org.

NECMT is pleased to announce its fourth graduate student workshop, the topic of which will be opera analysis. Led by Professors Deborah Burton (Boston University) and William Rothstein (Graduate Center of CUNY), this workshop will take place on Friday morning prior to the conference; conference attendees will be allowed to audit. Joining Burton and Rothstein for a panel discussion on a topic related to opera analysis will be Professors Matthew Shaftel (Florida State University) and Peter Westergaard (Princeton University).

The 2011 Program Committee comprises James Baker, chair (Brown), Brent Auerbach (UMass Amherst), Ève Poudrier (Yale University) and Peter Kaminsky (University of Connecticut, *ex officio*).

The terms of office for NECMT President and Treasurer will expire in 2011 and the Executive Board has appointed a nominating committee, chaired by David Kopp (Boston University), to develop a slate of candidates. Nominations (including self-nominations) are welcome and should be sent to David Kopp, NECMT 2011 Nominating Committee, at dako@bu.edu.

—Ron Squibbs

The twentieth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held at the University of California at Santa Barbara, April 8–10, 2011. The Program Committee consists of chair Pieter van den Toorn (University of California, Santa Barbara), Amy Bauer (University of California, Irvine), Keith Waters (University of Colorado) and Jack Boss (University of Oregon, *ex officio*). We are delighted to welcome David Huron of Ohio State University as our keynote speaker. The program will feature presentations pertaining to a variety of topics under the umbrella of music cognition and perception and other topics within the ever-broadening spectrum of music theory and analysis. Please visit <http://wccmta.org> for more details about the program and local arrangements.

The West Coast Conference invites you to join us. Membership fees—\$10 (individual) and \$5 (student/retired)—should be sent to Bruce

NEWS FROM REGIONAL SOCIETIES (*continued*)

Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. For more information about the WCCMTA, please contact Jack Boss by e-mail at jfboss@uoregon.edu or by telephone at (541) 346-5654.

—Jack Boss

Music Theory Midwest's twenty-second annual conference will be held May 13–14, 2011 at the University of Nebraska–Lincoln. Full details of the May conference and workshop may be found on the web at <http://www.wmich.edu/mus-theo/mtmw/>.

MTMW's first annual pre-conference workshop, titled "Theorizing Musical Affect," will be led by Arnie Cox (Oberlin College Conservatory). Larry Zbikowski (University of Chicago) will deliver the keynote address. Scott Murphy (University of Kansas) is chair of the program committee and Stan Kleppinger (University of Nebraska–Lincoln) is chair of local arrangements.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma and Arkansas. Officers include Jay Hook (Indiana University, president); Stan Kleppinger (University of Nebraska–Lincoln, secretary); Gretchen Foley (University of Nebraska–Lincoln, treasurer); Area Representatives Leigh VanHandel (Michigan State University), Robert Cook (University of Iowa), Sarah Reichardt (University of Oklahoma), Kyle Adams (Indiana University); and Student Representatives Haley Beverburg (University of Michigan) and Mitch Ohriner (Indiana University). David Loberg Code (Western Michigan University) maintains the MTMW Website.

MTMW welcomes members from all geographic areas. Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership and \$10 for students and may be sent to Gretchen C. Foley, MTMW Treasurer, University of Nebraska-Lincoln, 230 Westbrook Music Building, Lincoln, NE 68588-0100, gfoley2@unl.edu. Donations to the Arthur J. Komar Student Award are always welcome.

—Jay Hook

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

**REGIONAL AND AFFILIATE
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(*continued*)

Oklahoma Theory Round Table

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**South Central Society for
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Texas Society for Music Theory

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**West Coast Conference of
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**Western Ontario Graduate
Student Symposium**

Laura Cooke
lcooke2@uwo.ca

The Texas Society for Music Theory will hold its thirty-third annual meeting this spring at Texas Tech University in Lubbock, Texas on February 18–19, 2011. Maintained by Philip Baczewski, the TSMT website <http://tsmt.unt.edu/> features details of the conference.

The keynote address will be given by Michael Klein, author of *Intertextuality in Western Art Music* (Indiana University Press), former chair of the music theory program at Temple University and winner of the SMT's 2005 Publication Award. TSMT will present the Colvin Award for the best student presentation during the conference.

Current TSMT officers are Matthew Santa (Texas Tech University), president; Edward Pearsall (University of Texas), past president; Philip Baczewski (University of North Texas), secretary; and Jana Millar (Baylor University), treasurer. These officers, along with Chris Bartlette (Baylor University), Eric Lai (Baylor University), Cynthia Gonzales (Texas State University) and John Snyder (University of Houston), constitute the Executive Board. The program committee for this year's meeting consists of Sean Atkinson (University of Texas at Arlington), Kevin Clifton (Sam Houston State University), Andrew Davis (University of Houston) and Rebecca Doran Eaton (Texas State University). Michael Berry and Peter Martens are the local arrangements coordinators. For additional information about TSMT, please e-mail Matthew Santa at matthew.santa@ttu.edu.

— Matthew Santa

The Oklahoma Music Theory Round Table, the world's oldest professional music theory society, held its annual meeting on September 17, 2010, at Oklahoma Baptist University. Our thanks go out to Professor Sandra Meyer and her colleagues for organizing the meeting. The group enjoyed presentations by Professor Craig Cummings (Ithaca College) on post-tonal ear training and sight singing.

For more information, visit our website at <http://faculty-staff.ou.edu/S/Kenneth.D.Stephenson-1/omtrt.html>, or contact Ken Stephenson at kstephenson@ou.edu or (405) 325-1650.

—Ken Stephenson

GRADUATE STUDENT ASSOCIATIONS

GAMMA-UT, the Graduate Association of Music and Musicians at UT, announces its eleventh annual conference, "Music of the Americas," to be held Saturday, March 26, 2011, at The University of Texas at Austin. Graduate students from a variety of disciplines, including music theory, composition, musicology and ethnomusicology, will meet to share their research. Composers will present their works at a concert on Saturday night. This year's conference has "Music of the Americas" as its theme and will include a keynote address on American swing music delivered by David Brackett, Chair of the Department of Theory at the Schulich School of Music at McGill University. Details of the conference may be found on the web at <http://gammaut.music.utexas.edu/>.

—Sean Johnston

The Music Theory Society at FSU is pleased to announce that its twenty-eighth annual Music Theory Forum took place on January 15, 2011. The keynote speaker was Ian Quinn (Yale University). In addition, the Florida State University College of Music presented the **Fifteenth Biennial Festival of New Music** January 27–29, 2011. Special guests included composer Paul Moravec and the Brentano String Quartet. For more information please visit <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 Ofarcik, forum co-chairs.

Visit <http://www.music.fsu.edu/Areas-of-Study/Music-Theory-Composition> or visit the Florida State University Music Theory Facebook page for more information about the Music Theory Society or the Music Theory Forum.

—Fabrice Curtis



NEWS ITEMS

MILTON BABBITT (1916–2011)

Composer, theorist and author Milton Byron Babbitt passed away on January 29, 2011, at the age of 94 years. A tribute to him and to his contributions to the world of music will appear in the August *Newsletter*.

GAIL BOYD DE STWOLINSKI PRIZE

Mary Arlin, professor emerita of music at Ithaca College, received the sixth **Gail Boyd de Stwolinski Prize** for Lifetime Achievement in Music Theory Teaching and Scholarship. Presented every two years, the 2010 award recognizes Arlin for her exemplary teaching of undergraduate music theory classes, her dedication to performance, her mentoring of colleagues and her implementation of new technology. Arlin is a longtime member of the Editorial Review Board of the *Journal of Music Theory Pedagogy* and is currently serving a second term as chair of the board. Arlin is the current Secretary of the Society for Music Theory and has served the organization in numerous capacities.

THE MANNES INSTITUTE

The Mannes Institute for Advanced Studies in Music Scholarship is a musical think tank dedicated to communal exploration at the highest level of inquiry. Over the past decade, the Institute has achieved international acclaim as a significant innovation in our field and the premier organization of its kind. We offer music theorists and musicologists from around the world a unique and challenging opportunity to think together in a sustained, collegial and interactive way. Instead of traditional paper presentations, the Institute is premised upon participatory dialogue and critical debate. Small, high-powered and diverse groups of scholars learn from and teach each other under the guidance of an expert faculty of peers. Through an integrated series of workshops and plenary sessions, we consolidate contemporary research in a particular area of study, while also providing continuing professional education for others within our discipline. A different group of

outstanding scholars gathers each year at various locations to explore a single musical subject in depth. Extensive prior preparation and active participation are essential to our collective mission.

This year Institute will conduct a special gala event addressing “The State of the Discipline” in celebration of a decade of achievement and service to our profession. The participants are limited to the scholars who have contributed to the success of the Institute by conducting workshops over the past decade. The program will convene for two days, June 25-26, 2011, at the Mannes College of Music in New York City. Six workshops will meet for a single three-hour session each, three concurrently on the first day and three on the next, with a dinner reception and opening and closing plenary sessions. Our faculty and topics are Kofi Agawu (Princeton University) on “Topic Theory,” Thomas Christensen (University of Chicago) on “Hidden Theory,” Henry Klumpenhouwer (University of Alberta) on “Instituting Music Theory,” Patrick McCreless (Yale University) on “Formalism—Fair and Foul,” Janet Schmalfeldt (Tufts University) on “Listen Here! Analysis and the Listening Experience,” and Joseph Straus (City University of New York) on “What Is Music Theory?”

Further information about the 2011 Mannes Institute on The State of The Discipline (SDI), including workshop descriptions, reading and repertoire assignments, scheduling and local arrangements will be posted on the Institute’s website at www.mannes.edu/mi. The Institute is funded entirely from private donations with no support from Mannes College or any other source. Future programs open by application are planned and will be announced on the SMT list and the Institute website. Please direct all inquiries to Wayne Alpern, Director at mannesinstitute@aol.com.

—Wayne Alpern

MUZIKOLOSKI ZBORNIK (MUSICOLOGICAL ANNUAL) SPECIAL ISSUES

A special issue on music and psychoanalysis appears in **Muzikoloski Zbornik (Musicological Annual)** published by the University of Ljubljana, Slovenia (Volume 45/2, 2009, muzikolski.zbornik@ff.uni-lj.si). Edited by

NEWS ITEMS (*continued*)

Kevin Korsyn (University of Michigan) and Leon Stefanija (University of Ljubljana), this issue contains two new essays by Slavoj Zizek, the great Slovenian philosopher and cultural critic.

—Kevin Korsyn

Music Theory and Interdisciplinarity. 8th Congress of the Gesellschaft für Musiktheorie Graz 2008, edited by Christian Utz, 2010

The 8th Congress of the Gesellschaft für Musiktheorie (GMTH) took place in October 2008 at the University for Music and Dramatic Arts Graz (KUG) on the topic “Music Theory and Interdisciplinarity.” The collected contributions characterize music theory as a multifaceted scholarly discipline at the intersection of theory/practice, art/science and history/system. The six chapters explore commonalities with music history, music aesthetics, musical performance, compositional practice in twen-

tieth- and twenty-first-century music, ethnomusicology and systematic musicology. A total of 45 essays (28 in German, 17 in English) and the documentation of a panel discussion form a vital discourse informed by contemporaneous issues of research in a broad number of fields, providing a unique overview of music theory today. A comprehensive English summary appears at the beginning of all contributions.

Musiktheorie als interdisziplinäres Fach. 8. Kongress der Gesellschaft für Musiktheorie Graz 2008 / Music Theory and Interdisciplinarity. 8th Congress of the Gesellschaft für Musiktheorie Graz 2008, Vol. 4 of Graz book series *musik.theorien der gegenwart*. For orders or more information contact:

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—Christian Utz

Have you seen the latest issue of *MTS*?

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FROM THE AMERICAN BRAHMS SOCIETY

Papers are being accepted for the conference, **Brahms in the New Century**, to be held March 21–24, 2012. Sponsored by the American Brahms Society, the conference is hosted by the Brook Center for Music Research at the CUNY Graduate Center.

You may view instructions for submitting proposals by visiting <http://brahms.unh.edu/Call.pdf>. The postmark deadline for proposals is June 1, 2011. Please e-mail all questions to Peter.H.Smith.80@nd.edu.

The American Brahms Society also publishes guidelines for its **Karl Geiringer Scholarship in Brahms Studies**. Details for the 2011 award may be found at <http://brahms.unh.edu/recipients.html#guidelines>.

SMT MEMBER AWARDS AND HONORS

Awards and honors given by the SMT itself are always announced in the Newsletter. The editor welcomes information about the receipt of other national and international awards and honors by all SMT members, including graduate students. For more information regarding any such submissions, please e-mail the editor at phillips@rider.edu.

We regret that we cannot publish announcements about awards from a recipient's home institution or to scholars who are not currently members of the Society.

SUBMISSIONS TO THE NEWSLETTER

Please e-mail submissions as Microsoft Word documents. If you include hyperlinks, such as web and e-mail addresses, please test their accuracy before submission. If a photo or graphic image would enhance your article, please obtain and provide any necessary copyright permission or attribution and contact the editor prior to submitting it.

Inclusion of any article is subject to the approval of the Executive Board.

—Joel Phillips

SMT Membership Reminder:

To receive future issues of *Spectrum*, make sure to renew your membership.

To do so visit <http://societymusictheory.org/membership> and follow the instructions.

Dues are payable online through PayPal.

If you prefer, you may download a membership form in pdf format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to:

Society for Music Theory
c/o Department of Music
University of Chicago,
1010 E. 59th Street
Chicago, IL 60637

Your membership dues help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's well being. A complete listing of membership benefits may be found on the [SMT Website](#).

Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please notify Executive Director Victoria Long (vlong@uchicago.edu) of your change of address at least 30 days prior to your move. Claims for missing issues should also be sent to Victoria Long.

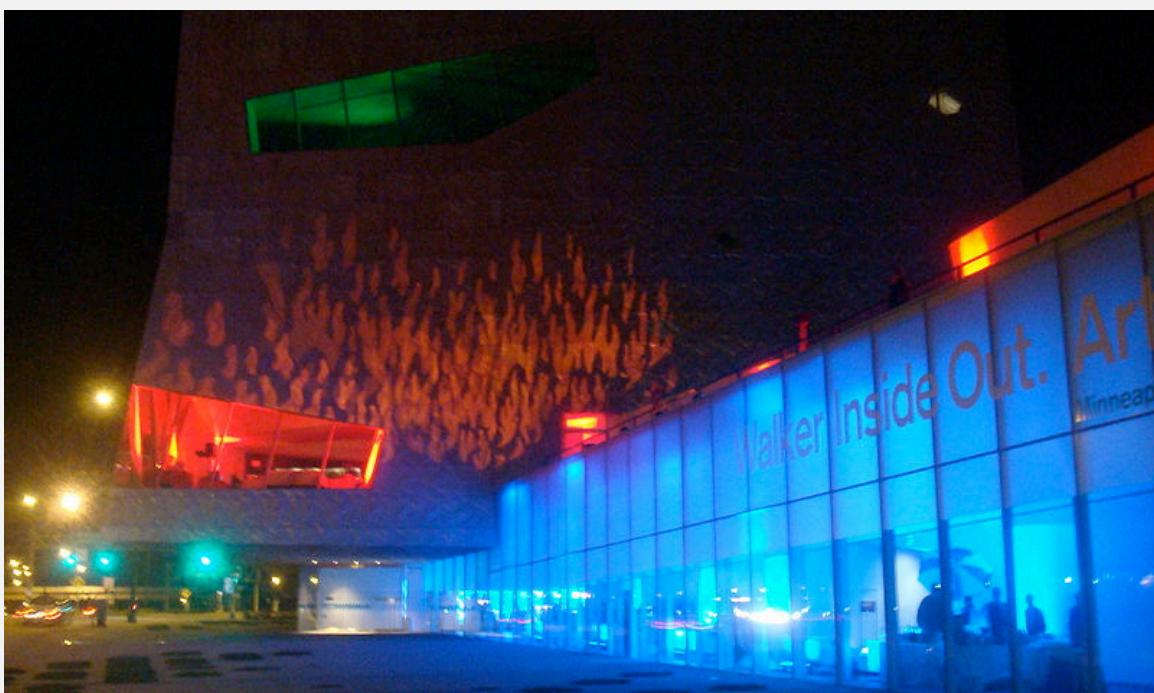
IMPORTANT DATES MENTIONED IN THIS NEWSLETTER
Accurate as of January 20, 2011

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, Minneapolis.....	October 27–30
Submissions to August SMT Newsletter.....	June 1

Regional and Affiliate Society Meetings

Florida State University Music Theory Forum.....	January 15
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
GAMMA-UT.....	March 26
West Coast Conference of Music Theory and Analysis.....	April 8–10
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
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
Michigan Interdisciplinary Music Society.....	TBA
Oklahoma Theory Round Table.....	TBA



The Walker Arts Center, Minneapolis (Photo Courtesy of Rex Sorgatz)

*The Society for Music Theory publishes the SMT Newsletter in February and August,
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