

# SMT newsletter

A PUBLICATION OF THE SOCIETY FOR MUSIC THEORY

VOLUME 22,  
NUMBER 1

February 1999

## IN THIS ISSUE...

### SMT AWARDS

Pages 1–2

### SMT OFFICERS AND COMMITTEES

Sidebar,  
Pages 2–4

### NEWS FROM THE SOCIETY

Pages 2–8

### GENERAL NEWS

Pages 9–10

### CALLS FOR PAPERS, UPCOMING CONFERENCES

Page 10–12

### SUMMER WORKSHOP OPPORTUNITIES

Pages 12–13

### REGIONAL SOCIETY NEWS AND CONTACTS

Pages 13–15

### CALENDAR OF EVENTS AND DEADLINES

## 1998 PUBLICATION AWARDS

The 1998 SMT Publication Award winners are Robert Snarrenberg, Christopher Hasty, and Naomi Cumming. The recipients were announced and the following citations read at the Society's annual meeting in Chapel Hill on Saturday, December 5, immediately preceding the Plenary Session.

The Young Scholar Award is granted to a scholar for a book or article published within seven years of receiving the Ph.D. or, in the case of authors who do not have a Ph.D., before reaching the age of 40. The Award was given to Robert Snarrenberg for his *Schenker's Interpretive Practice* (Cambridge University Press, 1997), which is "an elegantly composed study of Heinrich Schenker's work that draws together close reading, historical detail, and critical insight. Working towards the definition of Schenker's basic concepts, Snarrenberg shows us how definition cannot be abstracted from the larger context, from the scene of Schenker's writing. We are invited to participate in Schenker's grand project, and, in fact, are shown our stake in that project. And through this, Schenker is recreated as a very human, even poignant figure." Robert Snarrenberg is Associate Professor of Music Theory at Washington University in St. Louis, MO.

The Outstanding Publication Award, granted for a distinguished music theory article published during the last three years, was given to Naomi Cumming for "The Subjectivities of 'Erbarne Dich'" (*Music Analysis* 16), a groundbreaking article on subjectivity and its consequence for our understanding of expressive meaning in music. Drawing on current approaches to 'voice,' gesture, and agency in music, Cumming integrates semiotic, aesthetic, Schenkerian, and theological insights into the various subjectivities projected by Bach's celebrated Passion aria. Profound in its philosophical investigations, and wide-ranging in its analytical claims, the article presents one of the most comprehensive accounts of how we interpret and, at times, identify with implied subjectivities in both vocal and instrumental music." Naomi Cumming was the Queen Elizabeth II Research Fellow at the University of Melbourne.

The Wallace Berry Award, granted to a distinguished music theory book published during the last three years, was given to Christopher Hasty for *Meter as Rhythm* (Oxford University Press, 1997), "which impresses us immediately by the manner in which it pursues its course. Its principal argument unfolds slowly and inexorably; no conceivable aspect of the terrain is left unexamined, and all is addressed with the same generous, sympathetic, and—above all—philosophically responsible tone. It never once raises its voice, never veers off course, but proceeds always with remarkable control and consummate intelligence in pursuit of its unprecedented agenda. The book indeed asks much of us, for it challenges us to take seriously the claim that experiential temporality is the constitutive experience of music; in doing so, it challenges us to participate in a radical rethinking of what is perhaps the most ingrained dichotomy in modern Western musical thought. As its title proclaims, it challenges us to reconceive meter as rhythm." Christopher Hasty is Associate Professor of Music at the University of Pennsylvania.

The 1998 Awards Committee was chaired by Daniel Harrison and was comprised of Leslie Blasius, Scott Burnham, Robert Hatten, Janna Saslaw, and Charles Smith. Nominations for next year's SMT Publication Awards are strongly encouraged from all members of SMT and should be directed to Leslie Blasius, Chair, 1999 SMT Awards Committee, School of Music, University of Wisconsin-Madison, 455 N. Park Street, Madison WI 53706–1483, on or before April 1. Books and articles in English (excluding unpublished dissertations) published between 1996 and 1998 are eligible. A nomination form is enclosed with this edition of the SMT Newsletter. You can also make nominations online using a link from the main menu on the SMT homepage, or directly at <<http://smt.ucsb.edu/smt-list/nominate.html>>. See the nominations form for additional eligibility guidelines.



Robert Snarrenberg  
Young Scholar Award



Naomi Cumming  
Outstanding Publication Award



Christopher Hasty  
Wallace Berry Award

**SOCIETY FOR MUSIC THEORY  
1999 Executive Board**

Janet Schmalfeldt  
*President*, 1999  
Tufts University  
(781) 641-3317  
<jschmalf@tufts.edu>  
[note new address]

Thomas Christensen  
*Vice President*, 1999  
*President-elect*, 1999  
University of Chicago  
<Thomas-Christensen@uiowa.edu>

Benito Rivera  
*Secretary*, 2000  
School of Music  
Indiana University  
Bloomington, IN 47405  
<rivera@indiana.edu>

Candace Brower  
*Treasurer*, 2002  
School of Music  
Northwestern University  
711 Elgin Road  
Evanston, IL 60208  
(847) 467-1680  
<c-brower@nwu.edu>

Richard Cohn, 1999  
University of Chicago

Robert Hatten, 1999  
Pennsylvania State University

Ann K. McNamee, 2000  
Swarthmore College

Andrew Mead, 2000  
University of Michigan

Maureen Carr, 2001  
Pennsylvania State University

Roger Graybill, 2001  
University of Texas at Austin

The Society for Music Theory publishes the SMT Newsletter in mid-February and August, with respective submission deadlines of December 1 and June 1.

Send materials at any time to:  
Mary I. Arlin, Editor,  
SMT Newsletter  
School of Music  
Ithaca College  
Ithaca, NY 14850-7240  
fax: (607) 274-1727  
<arlin@ithaca.edu>

**SMT Publication Subvention Grants: 1998 Awards**

The first awards of the newly-created SMT Publication Subvention Grants were announced at the Chapel Hill meeting by the Vice President of the Society, Thomas Christensen. The awards committee (consisting of Thomas Christensen, chair, along with Lori Burns and John Roeder of the Publications Committee) were delighted to recommend the following three publication projects in the field of music theory as deserving of support: 1) Arved Ashby, Editor: *Listening to Modernism: Re-Evaluating Contemporary Music at the Millennium* (under contract with Garland Press); \$500 to help defray copyright and production costs; 2) Steven Block, *The Improvisor's Art: Free Jazz* (under contract with Scarecrow Press); \$500 to help defray copyright payments; and 3) Paul Murphy, *An Annotated Bibtexual Edition of José de Torres's Treatise "General Rules of Accompanying the Organ, Harpsichord, and Harp"* (under contract with Indiana Press). \$350 to help in final production costs.

Members of the Society are reminded that the next round of applications is due March 15, 1999. Further information on the Publication Subventions Grant may be found elsewhere in this newsletter, as well as on the SMT web page.

---

**NEWS FROM THE SOCIETY**

---

**From the President**

For some of us, to be basking in 70-degree weather during the first week of December gave an unusual enchantment to the events of the 1998 SMT conference in Chapel Hill. Given that December is more typically the month for turning up the heat, pressing to the end of courses, and giving final exams, it may be a relief to know that our annual meeting returns to its usual month of November next year and beyond. But attendance in Chapel Hill was all the more impressive in light of our late date; and countless individuals with whom I spoke—in the hallways, between sessions, at meetings, on the flight home—remarked that this year's conference seemed to sparkle with congeniality, new energy, and an overflowing abundance of fine presentations.

Chapel Hill will be particularly remembered as the place where my call last February for the formation of a new Theory Pedagogy Group came to its first fruition. Not only was there a splendid turnout for that group's organizational meeting, there was also a strong show of support for the formation of a new Popular Music Group and a Gay & Lesbian Group. This was the conference at which our Committees on Professional Development and on Diversity proved that they are capable of outdoing themselves from one year to the next in presenting first-rate special sessions. This conference hosted a wonderfully provocative Theory and Philosophy session (subscribers to the smt-list are still buzzing about its topic—philosopher Jerrold Levinson's work); and it provided a really fascinating opportunity to meet the son of Heinrich Schenker's colleague, Reinhard Oppel. No one who was there will forget Chapel Hill as the site of a Saturday-afternoon Plenary Session that ended with fireworks (talk about heat!). Nor will they forget that Ursula Mamlok—one of the five "birthday" composers whose music the session addressed—bestowed upon us the extraordinary honor of her presence. Finally, here was a conference for which a genuine effort was made to bring the performance of music into dialogue with analytic and historical research. For example, the special session on Schenker and Oppel featured first-class performances of Oppel's music by Timothy Jackson's guests—soprano Kecia Ashford and violinist/pianist Rose Marie Chisholm; and the centerpiece of the weekend as a whole was the superb Saturday evening concert of music by Mamlok, Carter, Druckman, Rzewski, and Tower, with breathtaking performances by members of the renowned new-music ensemble, Speculum Musicae.

All members of the 1998 Program Committee worked long and hard to ensure that Chapel Hill would be a new milestone for our society; but our Program chair, Severine Neff, our Local Arrangements chair, Thomas Warburton, and their colleague John Covach especially deserve a huge round of applause for their outstanding contributions. We are indebted as well to their institution; without financial support from Professor John Nádas, chair of the Music Department, the William S. Newman Artist Series, and the Office of the Dean of Arts and Sciences at the University of North Carolina, we surely would not have been able to bring Speculum Musicae to Chapel Hill.

Consider the roster of special guests at our conference: along with Ursula Mamlok, the Reverend Kurt Oppel, Speculum Musicae, and Jerrold Levinson himself, there were composer/pianist Amy Rubin, West-African music specialist John K. Galm, and Ghanaian composer Akin Euba, whose performances in the Diversity Committee's session were fabulous. We also welcomed five young recipients of SMT's new travel grants for minority theorists. Altogether, these many new faces suggest, as do our interest groups, that we really have made recent progress towards greater inclusiveness with respect to our range of interests, values, and concerns. In this domain our Society owes an enormous debt to Kristin Wendland, who joined the Committee on Diversity at its inception in 1996, who served as its chair for two years, and who has now agreed to remain a member while helping our new chair, Yayoi Uno, gain her bearings; under Kristin's leadership, the Diversity Committee has soared into orbit, and we can trust that it will continue to help us reach outwards. Our 1999 Program Committee for Atlanta will have a hard

From the president, cont...

act to follow; but it, too, promises to help us expand our horizons. Rick Cohn has already long been working with his committee and his co-chair Brian Alegant, in an effort to create a special international symposium featuring speakers from Africa, South America, and different regions of Europe.

Whether or not your current and past Presidents can dare to hope that their commitment to greater diversity will continue to garner such remarkable support, there is no question that our society in general is thriving in all kinds of ways, both material and spiritual. Needless to say, this wouldn't be the case were it not for the dedication and hard work—all purely volunteer—of the nearly one hundred individuals who serve each year as officers, chairs, and committee members. Having expressed many thank-yous at our business meeting in Chapel Hill, let me voice these again here, first of all to those whose terms of service were completed in December: to our uncommonly capable Treasurer, Cynthia Folio, who has kept our accounts flowing smoothly and accurately for four years; to our two retiring Members-At-Large of the Executive Board, Matthew Brown and Cristle Collins Judd, with special gratitude to Cristle for her unflinching shrewdness on so many matters; to Allen Cadwallader and Steve Larson, who retire from the *Spectrum* Editorial Board, and to Martha Hyde, whose work on both the board and the Publications Committee has been greatly appreciated; to Claire Boge and Jane Clendinning, who, after having completed their respective roles as SMT Newsletter Editor and Nominating Committee chair, now join the Committee on Professional Development, thus maintaining their unbroken record of service; to Justin London, for his fine contributions to the *MTO* Editorial Board; to Dan Harrison, our superb 1998 Awards Committee chair, who, along with retiring committee members Scott Burnham and Charles Smith, may well bask this summer in having regained the freedom to explore readings outside our field; to Mary Wennerstrom, for her extremely fine work as chair of the Committee on Professional Development; to Helen Brown, who relinquishes the chair of the Committee on the Status of Women, but who has graciously agreed to serve on the committee for one more year, as "past-chair"; and to Thomas Christensen, our current Vice President, who completed his role as *Spectrum* Reviews Editor just in time to direct his unbounded energies towards our new publications subvention fund and gear up for the role of the Presidency in 1999.

The word thank-you doesn't even begin to cover what we all owe to Lee Rothfarb: having largely created *Music Theory Online* back in 1993, he has been supervising it as General Editor ever since. Nor are there any words quite adequate for thanking John Roeder: as chair of the Publications Committee since 1996, John played an essential role that year in negotiating our *Spectrum* contract with the University of California Press; and he has steered us through some unexpectedly troubled waters in our passage towards establishing enhanced, reliable membership services through the Press. As our new Publications Committee chair, Jonathan Bernard has all too quickly found himself flooded with requests from the President for his help and expertise. I am so very grateful to Jonathan for having agreed to assume this tremendously demanding position; and I ask that we offer him and our new *MTO* Editor, Eric Isaacson, our utmost appreciation and support.

Let us welcome the following into their new roles within the society, and thank them for their willingness to serve: Candace Brower, our newly elected Treasurer; Maureen Carr and Roger Graybill, elected to the Executive Board; John Snyder, our 1999 Nominating Committee chair; Leslie Blasius, chair of the 1999 Awards Committee; Walter Everett, Dave Headlam, and Christopher Hasty, who join the *Spectrum* board; Severine Neff, who becomes our new *Spectrum* Reviews Editor; Patricia Hall, who will serve on the Publications Committee as a *Spectrum* representative; Elizabeth West Marvin and Elizabeth Sayrs, our new chairs of the Committee on Professional Development and the Committee on the Status of Women; and Mary Arlin, who, with this very issue, makes her debut as SMT Newsletter Editor. Heartfelt thanks go to Richard Kurth, who has agreed to accept a renewal of his three-year term on the *Spectrum* board, and to Aleck Brinkman, who has volunteered to continue indefinitely in the arduous role of Networking Committee chair. Finally, readers will discover among the new members of our 1999 committees two past *Spectrum* Editors and two Past Presidents. To see his name on an SMT committee list again will surely be the fate of our most recent Past President, the redoubtable Joseph Straus; as David Lewin has recently put it to me, Joe now becomes Past-Perfect.

### Actions of the Executive Board

Since the publication of the August 1998 Newsletter, The Executive Board has approved the following motions:

- 1) Applications for publication subventions will be evaluated by a subcommittee of five, consisting of the following members of the Executive Board and the Publications Committee: the SMT Vice President and the Publications Committee Chair, as co-chairs; the two At-Large Members of the Publications Committee, and one additional member of the Executive Board.
- 2) The Board approves an ongoing yearly contribution of \$1000 to RILM, with the option of reviewing the situation in the year 2000.
- 3) The winners of publication subventions will have a twelve-month limit for submitting expense receipts to the SMT Treasurer.
- 4) The Board allocates \$2000 for publication subventions during fiscal year 1999.

## SOCIETY FOR MUSIC THEORY 1999 Committees

### Awards Committee

Leslie Blasius, chair  
Joel Galand  
Robert Hatten  
Lewis Rowell  
Janna Saslaw  
Peter Schubert

### Publications Committee

Jonathan Bernard, chair  
Mary I. Arlin  
Lori Burns  
Marion Guck  
Patricia Hall  
Eric Isaacson  
Philip Lambert  
Charles Smith

### Committee on the Status of Women

Elizabeth Sayrs, chair  
Helen Brown  
Steven Bruns  
David Loberg Code  
Joseph Dubiel  
Gretchen Horlacher  
Marianne Kielian-Gilbert  
Fred Everett Maus  
Elizabeth Paley

### Committee on Diversity

Yayoi Uno, chair  
David Lewin  
JoAnn Hwee Been Koh  
Steven Nuss  
Martin Scherzinger  
Joel Larue Smith  
Kristin Taavola  
Kristin Wendland

### Networking Operations

Aleck Brinkman, chair  
Philip Baczewski  
Jane Clendinning  
David Loberg Code  
Ichiro Fujinaga  
Dave Headlam  
Robert Kosovsky  
Jocelyn Neal  
Jay Rahn  
Lee Rothfarb  
John Schaffer

### Committee on Professional Development

Elizabeth West Marvin, chair  
David Carson Berry  
Claire Boge  
Jack Boss  
Jane Clendinning  
Michael Klein  
Patrick McCreless

**SOCIETY FOR MUSIC THEORY  
1999 Committees,  
continued**

**1999 Nominating Committee**

John Snyder, chair  
Richard Hermann  
Judy Lochhead

**1999 Program Committee**

Brian Alegant & Richard Cohn,  
co-chairs  
Lori Burns  
David Cohen  
David Huron  
Jay Rahn  
Janet Schmalfeldt, *ex officio*

**1999 Local Arrangements**

John Nelson, chair  
<musjcn@panther.gsu.edu>  
Ronald Squibbs  
Susan Tepping  
Kristen Wendland

**Archivist**

Stephen Soderberg  
<ssod@loc.gov>

**Legal Advisor**

Wayne Alpern  
<wayneal@aol.com>

**Editors**

Philip Lambert, Editor,  
*Music Theory Spectrum*  
Severine Neff,  
Reviews Editor,  
*Music Theory Spectrum*  
Eric Isaacson, General Editor,  
*Music Theory Online*  
Robert Gjerdingen,  
Reviews Editor,  
*Music Theory Online*  
Mary I. Arlin, Editor,  
SMT Newsletter

**Spectrum Editorial Board**

Scott Burnham  
Stephen Dembski  
Walter Everett  
Patricia Hall  
Christopher Hasty  
Dave Headlam  
Cristle Collins Judd  
Richard Kurth  
Robert Morgan  
David Neumeyer  
Charles Smith  
Robert Snarrenberg

**Music Theory Online  
Co-Editorial Board**

Henry Klumpenhower  
Catherine Nolan  
Lawrence Zbikowski

*Board actions cont. . .*

- 5) The Board elects Eric Isaacson as the new Editor of MTO.
- 6) The Board allocates \$2600 to MTO for fiscal year 1999. The Board will make an annual financial commitment to MTO; the amount will be subject to annual review.
- 7) The Board allocates \$200 to the online Newsletter to implement the transmission from print version to web version.
- 8) The Board allocates \$500 for maintenance of the Boethius server during fiscal year 1999. The Board will make an annual financial commitment to the upkeep of Boethius; the amount will be subject to annual review.
- 9) The title of the Young Scholar Award will be changed to the Emerging Scholar Award. Those eligible for the award will be authors of books or articles published within five years of their receiving the Ph.D. or, in the case of authors who do not have a Ph.D., before they reach the age of forty. [Rationale: this award recognizes the work of scholars in the early stages of their careers. Eligibility now extends to: (1) scholars who have received their Ph.D. in the past five years; (2) graduate students in Ph.D. programs; (3) scholars who have never received a Ph.D., are not in the process of acquiring one, and are under the age of forty.]
- 10) The Board accepts the Awards Committee's recommendations for the 1998 Publication Award recipients.
- 11) The Board allocates \$2000 next year to assist minority students and faculty with expenses related to attending the SMT meeting. The grants may amount to \$500 for each individual.
- 12) The Board votes to present an honorarium of \$400 to Ursula Mamlok in gratitude for her attendance at our meeting in Chapel Hill.

—Benito Rivera, SMT Secretary

**From the Vice President and Liaison to Regional Societies**

I had the pleasure this past year of organizing and supervising the first round of publication subvention grants that were approved by the Executive Board of the Society last year. Despite a few glitches, we received a number of worthy applications from members of the Society. After much deliberation, the awards committee (myself and two members of the Publications Committee: Lori Burns and John Roeder) were able to select three applications as being particularly meritorious (and about which you can read elsewhere in this newsletter). The next deadline for applications is March 15, 1999. I'd like to encourage all members of the Society who are facing expenses related to the setting of musical examples or the payment of expensive copyright fees in their publications to apply for subvention help. While we unfortunately do not have the resources to fund all requests, nor to fund in all cases the full amounts requested, we hope that the support we can give (up to \$1000 in special cases) will nonetheless be of significant help, and perhaps also aid for authors in seeking out matching funds. If anyone has questions about these grants, I will be happy to try to answer them.

The regional societies seem to be flourishing. At our annual breakfast meeting in Chapel Hill, I was able to talk with representatives of most of the societies. It is particularly encouraging—and no doubt a sign of the times—that virtually every regional society now has its own web page. This spring will bring the usual round of regional conferences, and I hope all members of the national society will make an effort to attend at least one of these exciting regional meetings. Also I'd ask you to encourage your students and colleagues who are not involved in SMT to attend these regional meetings. These are often the perfect introduction to those who might be attracted to the scholarly side of music theory, but who would possibly find the thought of attending a national meeting to be intimidating. The regional societies are truly the "feeder" of the national society, and many of the best papers at our national conferences were first tested at regional meetings.

Finally, I must say how much I am looking forward to assuming the presidency of SMT this fall. Having worked this past year and a half as Vice President, I know I will be taking over an organization in excellent shape! Janet Schmalfeldt has worked energetically and effectively as our leader, guiding us over some uncharted waters with great skill, and handling those occasional bumps in the road (if I may mix my metaphors) with tact and aplomb. I'm excited by the vitality and diversity I see in the Society, and have never been more optimistic about the future of our profession as we head into the millennium. And as always, I'm happy to hear from any member with questions or concerns.

**Report from the Committee on Professional Development**

The Committee on Professional Development expanded its membership from six to seven people for the 1998 year; the committee included Mary Wennerstrom (chair), Jonathan Bernard, David Carson Berry, Jack Boss, Michael Klein, Elizabeth Marvin, and Miguel Roig-Francoli. For 1999 Elizabeth Marvin will be chair; Jonathan Bernard, Miguel Roig-Francoli, and Mary Wennerstrom will leave the committee. During the year the committee formulated a proposal for a special session at the 1998 SMT conference in Chapel Hill. Continuing the theme of the special sessions of the committee at the 1996 and 1997 conventions of exploring different aspects of the music theory profession, the 1998 session was on "Journal Publication in the Field of Music Theory." This session, which was extremely well attended, included presentations from Marianne Kielian-Gilbert, Philip Lambert, Jocelyn Neal, Miguel Roig-Francoli, and Lee Rothfarb, representing the

author's point of view and comments from the editors of the journals *Music Theory Spectrum*, *Music Theory Online*, *Intégral*, and *Perspectives of New Music*. Mary Wennerstrom was the chair of the panel. The participants offered concrete suggestions for preparing and submitting articles for publication. The discussion afterwards raised many unanswered questions about publication procedures, including the role of reviewers and the speed of response to the authors. Because of limited time, discussion was cut short, but the committee hopes to engage some of these publication issues in the future, either at special sessions or via online exchanges. The committee also hopes to follow through on the suggestion to provide an annotated guide to journals appropriate for publication of articles about music theory. (See comments below on the new committee homepage).

For the future, the committee is preparing a proposal for next year's convention on issues relating to tenure. We are also looking ahead to the year 2000 and a possible joint session with appropriate groups both within SMT and in other organizations. We are also hoping to continue our discussions with other SMT committees about ways in which we can cooperate on certain projects. Please let us know your suggestions. Contact Elizabeth Marvin, chair, SMT Committee on Professional Development, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; <betsy@theory.esm.rochester.edu>.

### Grants and Fellowship Information Online

The Committee on Professional Development is maintaining the grants and fellowships listing, thanks to Jack Boss and Jim Caldwell of the University of Oregon. The address is: <<http://music1.oregon.edu/grants/grantsindex.html>>; the listing can also be accessed through a link called "Summary of Grants" on the SMT homepage. We will be checking this year to see how much this listing is used, to determine if we should continue to maintain this information. Comments and suggestions should be sent to Jack Boss, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225; (541) 346-5654; <jfboss@oregon.uoregon.edu>.

We are also starting a committee homepage, thanks to David Carson Berry at Yale University. There will be a link from the SMT homepage. An additional address is: <<http://pantheon.yale.edu/~dcb37/smt-pdc.html>>. This committee page will include information from panels presented at the national meetings, including the panels on job searches, presenting papers to professional meetings, and journal publication. It will also have an annotated guide to journals appropriate for publication of music theory articles, and hopefully links to those journals' homepages.

### SMT Publication Subvention Grants

Publication subventions are available from the Society and will be awarded on a competitive basis to any member in good standing. Awards are intended to reimburse authors for out-of-pocket expenses associated with the preparation and publishing of articles or books in the field of music theory that have been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of unusually complex graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Funds are not intended to support costs associated with research, travel, or editing. Authors will be expected to submit receipts to the treasurer of the Society documenting all covered expenses within twelve months of the date of the award. Grants awarded may be up to \$1000.

Interested applications should prepare:

1. A short abstract (approx. 1000 words) describing the work to be published and its contribution to the field of music theory.
2. A copy of the article in question, or in the case of a book, one or two representative chapters.
3. A letter from the publisher or journal editor indicating acceptance of the publication.
4. A detailed explanation of the expenses to which the grant would be applied. Where possible, documentation itemizing these expenses should be included.

Applicants may request funding up to \$1000, although given the limited funds available and the desire to support as many deserving requests as possible, most grants will probably be made at significantly lower amounts. Applicants are particularly encouraged to seek out matching funding from their home institutions.

Grants will be evaluated on a bi-annual basis beginning on March 15 and October 15 of each year. The evaluating subcommittee will be co-chaired by the SMT Vice-President and the chair of the Publications Committee. Additional members will be made up of the two At-Large Members of the Publications Committee and one additional member from the Executive Board of the Society to be appointed by the President. Decisions will be announced within three weeks of the submission deadline. Applications (five copies) for next review, to begin March 15, 1999, should be sent to Professor Thomas Christensen, Department of Music, University of Chicago, 5845 S. Ellis Ave., Chicago IL 60637-1404.

Any questions may be directed to the Vice-President at the addresses given above, or by e-mail <ThomasChristensen@uiowa.edu>.

### Report of the Publications Committee

At its annual meeting in Chapel Hill, and in online discussions throughout the year, the Publications Committee has supported and directed the various Society publications. The following brief summary is intended to highlight some of the accomplishments of the dedicated editors of these publications in this past year.

### Online Newsletter

The SMT Newsletter is now available online. Archive editions begin with Volume 19 (1996). Follow the Newsletter link on the SMT homepage (see p.12 for the URL address).

### SOCIETY FOR MUSIC THEORY Abbreviated Statement of Revenues, Expenses, and Changes in Fund Balance 10/29/97-11/30/98

#### Revenues:

Warehouse	
(back issue) sale	\$6,167.00
Contributions	125.00
Interest income	2,360.72
Proceeds — SMT	
Conference 1995	1,035.85
Proceeds — SMT	
Conference 1996	1,276.23
Proceeds — SMT	
Conference 1997	9,398.36
UCal press income*	5,433.20
Credit card and bank	
charges	[ -177.24 ]
25,619.12	

#### Expenses:

Newsletter	5,073.25
Secretary	832.20
Treasurer's Office	1,664.57
Committees	5,353.03
RILM contribution	500.00
Miscellaneous	
expenses	2,309.78
	\$15,732.83

#### Summary:

Total Receipts	\$25,619.12
Total Expenditures	<u>15,732.83</u>
Receipts minus	
Expenditures	\$9,886.29

#### \*U Cal transactions:

Total Income	\$55,389
Cost of Sales	[-32,955]
Press Fee	[-17,000]
Balance to SMT	\$5,434

#### TOTAL ASSETS

**\$68,193.89**

The full fiscal report for the Society, 1997-98, is available from Cynthia Folio and was distributed at the business meeting in Chapel Hill.

## **SMT Membership Reminder: It's Time to Renew**

SMT members whose membership is not current still receive the February issue of the SMT Newsletter. To receive future mailings, including *Spectrum* and the August Newsletter (containing conference information), make sure to renew your membership now. SMT dues are payable by VISA or MasterCard, as well as by personal check or money order in U.S. funds. Send membership renewals to *Music Theory Spectrum*, University of California Press, Journals Division, 2120 Berkeley Way, #5812, Berkeley, CA 94720-5812.

You may also renew your membership electronically through the "membership" section of the SMT homepage; <<http://smt.ucsb.edu/smt-list/smithome.html>> or directly at <<http://smt.ucsb.edu/smt-list/homepage/joining-smt.html>>.

Through your membership dues you help support the numerous free services offered by SMT—including networking services—as well as 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 website.

---

### **Reminder**

*The University of California Press handles SMT's membership list. You should have received a reminder from the UC Press in December to renew your subscription to Music Theory Spectrum. When you renew your subscription, you are renewing your membership in SMT automatically.*

---

### **Moving?**

To ensure that you receive both your *Music Theory Spectrum* and the SMT Newsletter in a timely fashion, please notify the University of California Press of your change of address. You may update your mailing address electronically either on the SMT homepage <<http://smt.ucsb.edu/smtlist/homepage/membership.html>> or on the homepage for subscribers of University of California Press journals <<http://www.ucpress.edu/journals/subinfo.html>>.

*Publications Committee, cont. . .*

*Music Theory Spectrum*, the Society's print journal, maintains its excellent standards under the editorship of Philip Lambert. 10 papers were accepted out of 43 submissions. As always, the Editorial Board welcomes submissions on all topics related to music theory, especially from scholars who presented papers at the Chapel Hill conference. Readers may notice a slight alteration in the appearance of the journal, as it is now produced on an environmentally more friendly, totally chlorine-free paper. In another development, Severine Neff will begin her three-year term as reviews editor with the next issue, taking over from Thomas Christensen. Along with these changes, the Publications Committee considered policies about the length of reviews, and discussed ways of involving the Editorial Board in policy decisions.

*Music Theory Online*. The Society's electronic journal, *Music Theory Online*, published 16 essays, 6 reviews, and 3 international reports in 1998. Many of the articles included substantial multimedia content; however, plain-text versions of articles will continue to be available as much as possible. Some new features of *MTO* were proposed and approved by the Committee, including a section devoted to summaries or abstracts of new publications in music theory. *MTO* is also the ideal venue for "critical fora," in which scholars can communicate, discuss, and critique topics of current interest. The Society owes a great debt to Lee Rothfarb, the founding editor, who has made *MTO* into a leading electronic journal. With the approval of the Publications Committee and the Executive Board, Lee is placing the editorship into the capable hands of Eric Isaacson, of Indiana University.

*SMT Newsletter*. The Society Newsletter also has a new editor, Mary Arlin, who takes over from Claire Boge. Claire's six-year tenure has been marked by extraordinary dedication and imagination, and we are most grateful for her service. We urge Society members to support Professor Arlin in her efforts to keep us abreast of developments in our field; please send her announcements of conferences and any news of general interest.

*SMT Bibliographic Database*. The Committee would like to see the SMT Bibliographic Database renewed and continued. Although other on-line databases fulfill some of the same functions, we feel that under the proper guidance our database could be developed to index analyses and theoretical topics in a unique way. I urge any members who have bibliographic interest, enthusiasm, and skill to submit their names to the committee for consideration.

As I conclude my term as chair, I would like to express my appreciation and admiration of the fine Committee members who have served with me over the past three years. I am pleased that Jonathan Bernard, a past editor of *Music Theory Spectrum* and a noted scholar with broad publishing experience, has consented to serve as the next chair. I feel confident that under his leadership the Society's publications will continue to thrive.

— John Roeder

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

CSW presented "A Birthday Celebration for Joan Tower" at SMT 1998. The celebration featured a performance, discussion, and analysis of her work for piano and cello *Très Lent*, which is her homage to Olivier Messiaen and particularly his *Quartet for the End of Time*. Brent Wissick (celist) and Barbara Rowan (pianist), both of the University of North Carolina at Chapel Hill faculty, provided a stunning performance of *Très Lent* and stayed to discuss performance and analytic aspects of the work.

The CSW session in the planning stages for SMT 1999 is entitled "Expanding the Theory Curriculum: 'Add Women and Stir'?" SMT members with ideas to contribute may write to Chair Elizabeth Sayers at <[esaysr68@gte.net](mailto:esaysr68@gte.net)>. The Committee is also working on a joint session with other Women's Committees for the 2000 mega-meeting in Toronto.

*The Mentoring Program* continues with about 18 pairs working together. Any SMT member who would like to participate in SMT's Mentoring Program as mentor, mentee (or both), may contact past chair Helen Brown <[helen@purdue.edu](mailto:helen@purdue.edu)>. Gretchen Horlacher is developing guidelines for mentoring, developing relationships with other mentoring programs, and enhancing SMT's program to include the concept of Conference Buddies.

*CSW Website*. David Loberg Code remains Webmaster of the CSW Website. This website includes: Bibliography of Sources in Women's Studies, Gender Studies, and Feminism in Relation to Music; Archive of Syllabi from Women & Music Courses; Guidelines for Non-Sexist Language; Mentoring Program information; Activities from the 1995–1998 SMT conferences. The results of Elizabeth Sayers's extensive revision of the Bibliography have been welcome, according to the comments and to the large number of users. Although CSW members have taken on the task of updating the Bibliography every four months, the Committee encourages SMT members to send their suggestions for additional citations, as well as annotations for citations to <[esaysr68@gte.net](mailto:esaysr68@gte.net)>. There is also a submission form on the website for this purpose. The Bibliography will be easier to find soon when it will be linked to SMT's "Electronic Resources" on the SMT website. A new category of the Bibliography is "This Year's Publications," which will be kept up-to-date by CSW members. Liz Paley and Fred Maus are updating the course syllabi. Materials will be published in two categories: (1) courses such as feminist studies, music by women, etc., and (2) traditional theory courses that involve music or scholarship by women. If you teach such courses, please send your contributions to Liz at <[espaley@ukans.edu](mailto:espaley@ukans.edu)> or to Fred Maus at <[fem2x@virginia.edu](mailto:fem2x@virginia.edu)>.

*Guidelines for Non-Sexist Interviews*. Although legal aspects for conducting interviews are well documented and administrators usually know them well, not all faculty interviewers are

aware of the law. Thus interviews can sometimes be uncomfortable for interviewees when they are asked inappropriate questions. This new section of the CSW webpage will (1) list legal aspects for interviewing and (2) include samples of appropriate and inappropriate questions, along with suggested types of responses. Ideas or samples for these Guidelines may be sent to Steve Bruns, <bruns@spot.colorado.edu>, who is organizing this activity.

Archival information about CSW will soon be placed on the website. Information on its original charge, accomplishments, past session titles and abstracts, members, etc., will be especially useful for assessing the impact of CSW on the Society and for planning future sessions. Those who have relevant materials may send them to Marianne Kielian-Gilbert <kielian@indiana.edu>.

A new activity for CSW, in the planning stage, is to monitor the extent to which women (who are currently only 18% of SMT membership) participate in all aspects of the Society.

### **Formation of Pedagogy Interest Group**

At the recent conference in Chapel Hill, 52 SMT members attended an organizational meeting for a Theory Pedagogy Interest Group. The meeting began with a discussion of concerns, and then proceeded to a formal declaration of group status. A program committee was then formed to evaluate individual proposals and develop a group proposal for a special pedagogy session at the 1999 meeting in Atlanta. Claire Boge (Miami University) and Roger Graybill (University of Texas-Austin) will coordinate the efforts of the committee. Other members include Linda Popovic (Vanderbilt University), Pamela Poulin (Peabody Conservatory), and Renee McCachren (Catawba College). Patrick McCreless (Yale) agreed to serve as consultant to the committee.

The Pedagogy Group has established a list-serve to facilitate communication among its members. SMT members who wish to join this list should send an e-mail message to <kent\_williams@uncg.edu>.

### **Gay and Lesbian Discussion Group**

The first meeting of the Society for Music Theory's Gay and Lesbian Discussion group took place Friday, December 4 at the Chapel Hill meeting. The purpose of the meeting was to get acquainted and to discuss what the nature of the group should be.

We discussed the Gay and Lesbian Study Group of AMS, a possible model; the value of an SMT social group for gay, lesbian, and bisexual members; the possibility of submitting special session proposals for future meetings; practical concerns of being openly gay on campus; possible differences between gay/lesbian studies in music theory and musicology; and the importance of raising the consciousness of students within the classroom to respect and understand various orientations. Janet Schmalfeldt, the 1998 president of SMT, paid a brief, very encouraging visit.

An email list now exists to permit further discussion of topics pertaining to queer theory, and to further the organization of the new group. The list is for gay, lesbian, and bisexual members of SMT and for others with a serious interest in issues of sexuality in relation to music theory. To subscribe, write to <majoromo@virginia.edu> with the following commands as the first two lines of your message:

"subscribe gld-l  
end"

—Fred Everett Maus and John Novak

### **From the Committee on Diversity**

At the 1998 Phoenix meeting, the SMT Board resolved to allocate \$2,000 to the Committee on Diversity to help bring minority theorists to the 1998 meeting in Chapel Hill. The Committee, with the help of the Board, established guidelines for applicants to receive financial assistance to travel to Chapel Hill. These guidelines, printed in the August 1998 SMT Newsletter, were also posted on the Diversity Committee web page <<http://smt.ucsb.edu/smt-list/homepage/smt-comittees.html>>.

Five applications (all from graduate students) were received by the end of September, and each Committee member reviewed all five applications. Since all the applicants were strong, and all had the same need for travel assistance, the Committee voted to divide the \$2,000 among all five applicants based on need. Those traveling a greater distance received a larger sum of money. Following is a list of the grant recipients, their ethnic group and academic institution: Maya Chaly (Asian - East Indian, University of Ottawa), Horace Maxile (African-American, Louisiana State University), Emiliano Pardo-Tristan (Latino, Temple University) Amy Shimbo (Asian-American, University of Washington), Leigh Van Handel (part Native American, Stanford University). The grant recipients received notice of their awards the last week of October. All accepted their offers gratefully and enthusiastically.

This financial assistance has provided a direct way for the Diversity Committee to reach out to potential new minority members of the SMT, and it has opened doors for these minority graduate students to attend the meeting in Chapel Hill. The Committee is pleased that the Executive Board will continue this excellent program and renew the travel grants to minority theorists for the 1999 meeting in Atlanta. The Diversity Committee members arranged to meet with the five minority graduate students Thursday evening, December 3, to help orient them to the conference and also to link them with prospective mentors.

At our business meeting in Chapel Hill (a luncheon meeting on Friday, December 4 from 12:15–1:45) we discussed action plans for a number of projects. Two immediate priorities were to follow through with the projects begun this past year: finishing the electronic bibliography and posting it on our web page, and developing a strategy for working on the SMT Mentoring Project in conjunction with the Committee on the Status of Women and the Committee on Professional Development through designated liaisons. We also sought to develop a strategy to increase minority membership and participation in SMT through direct communication between members of the committee and prospective new members of SMT. We designated one member of the Committee to collect SMT ethnic minority membership data from the University of California Press and compile accurate statistics. Finally, we discussed ideas for activities for the 1999 meeting in Atlanta.

The Committee on Diversity hosted a Special Session Friday evening, December 4, titled "Confluence of African Rhythms and Contemporary Western Art Music in Theory and Practice." Chaired by Yayoi Uno and Kristin Wendland, the Special Session explored issues of influence and synthesis with regard to how the African music tradition has been transplanted to our Western musical culture, and how African composers have assimilated Western ideologies and musical systems into their compositions. The session presented a unique format including a mixture of lecture/presentations, live performance, and audience participation. Three presentations were given by John Galm (University of Colorado, Boulder), Amy Rubin (Fairleigh Dickinson University), and Akin Euba (replacing Karlton Hester). We welcome comments and suggestions from all SMT members. Please send suggestions to Yayoi (Yo) Uno <[uno@spot.colorado.edu](mailto:uno@spot.colorado.edu)>.

With sadness we announce the death of Naomi Cumming in Brisbane, Australia, on 6 January 1999. Dr. Cumming received the SMT Outstanding Publication Award in December 1998 for her paper "The Subjectivities of 'Erbarme Dich,'" published in *Music Analysis*, Vol. 16, no. 1 (1997). She completed her Ph.D. in music theory at the University of Melbourne in 1987, held a Fulbright Fellowship at Columbia University in 1992–93, and had held a Queen Elizabeth II Research Fellowship from the Australian government since 1994 at the University of Melbourne. She had just moved to Brisbane in order to take up a teaching position at the University of Queensland. She had presented many papers in the United States and Europe, as well as in Australia, including a paper for the SMT Music Theory and Philosophy Interest Group at the 1995 SMT meeting in New York. Her research has addressed the work of Leonard Meyer, questions of musical aesthetics, and semiotic approaches to understanding musical meaning. She was revising her first book, *The Sonic Self: Musical Subjectivity and Signification*, which had been accepted for publication by Indiana University Press. Dr. Cumming was a very active scholar who had created an extensive international network of scholarly colleagues and friends in music and related disciplines; she will be greatly missed. She died unexpectedly of a stroke at the age of 38.

## Music Cognition Group

The Music Cognition Group (MCG) brings together members of SMT with interests in theoretical and experimental work in music perception and cognition. A website <<http://pcb2.acs.unt.edu/smtmcg/>> and an electronic discussion list help the members stay in touch, share ideas, and organize session proposals for SMT conferences. Thanks to Phil Baczewski for creating both of these helpful resources. To subscribe to the electronic discussion list, please contact Phil <[baczewski@unt.edu](mailto:baczewski@unt.edu)>. Other questions concerning MCG may be addressed to its chair, Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225 <[steve@darkwing.uoregon.edu](mailto:steve@darkwing.uoregon.edu)>.

## From the Committee on Networking Operations

New Look. Lee Rothfarb, our system administrator, has done a wonderful job redesigning our home page using frames for easier navigation. In addition he has added a new section on Beginner's Theory. This includes Resources (links to web resources that will be useful to the neophyte), Bibliography (a selected bibliography of theory materials), and Computer-Aided Instruction (information about resources for CAI, provided by Barbara Murphy of the Association for Technology in Music Instruction (ATMI)). These facilities are a wonderful addition to our online services.

In keeping with our new look, Jocelyn Neal, our online newsletter formatter, completely redesigned issue 21.2 (August 1998). The new format, which uses frames with submenus, is much easier to navigate, particularly when one wants to go directly to specific articles instead of reading the newsletter sequentially.

Ask-SMT. At our annual meeting at SMT-Chapel Hill, we passed proposals for two new services, which we will be implementing in the coming months: an Ask-SMT service to provide answers to novice theorist questions, and a music analysis software archive. As MTO General Editor and Boethius System Administrator, Lee Rothfarb has often received email from high-school students, college students taking a first course in music theory, high-school teachers, and even junior college instructors with questions that come under the rubric of "fundamentals of theory." They range from inquiries about recommendations for texts for teaching theory to high-school or junior-college students, to questions on notating chords, the rationale for choosing among possible enharmonic spellings of chromatic chords, musical form, the "modes," and so forth. Sometimes such people have subscribed to *smt-list* and found the discussion too advanced and intimidating to risk looking foolish by posting simple questions. In the past, Lee has referred them to other lists, or has taken the time to answer the questions, which takes time if done right (thoroughly but understandable for a beginner.) Our new Beginner's Theory page doesn't always solve the problem of a high-school student or teacher who needs an answer quickly, and who may have already checked out Web resources. Our proposed new service, Ask-SMT, is designed to meet this need.

Ask-SMT will be implemented as an e-mail address to which people can send questions of the sort described above. Questions will be routed to SMT members who volunteer on a rotating basis as Ask-SMT Consultants. We plan to compile a FAQ (list of frequently asked questions and their answers) which will be posted at our site (in the Beginner's Theory section, along with the present links there). An index of the FAQs will be prepared for use by the Ask-SMT Consultants (who could then simply refer people to a numbered FAQ), and by visitors to the Beginner's Theory section.

While we are working out implementation details and guidelines for consultants, the service will be staffed by members of the NC. We will advertise the new service (and call for volunteers!) at an appropriate time on *smt-list*.

SMT Software Archive. Our second proposed new service is an SMT Software Archive. Peter Castine has generously offered to turn over the materials he has collected for his Berlin site to get us started. We will be soliciting other software from SMT members in due time. The archive will be set up so that software can be downloaded unattended via ftp or http protocols from a web page. We hope to include software in three categories: free software, "shareware" (available for a small suggested fee), and demo versions of commercially available

software. We plan an index of software available in the archive, and hope to develop a mechanism for users to submit reviews similar to the online reviews available at commercial online bookstores.

Also on our agenda for coming months are finding ways to implement online elections (to supplement paper ballots) and an online membership directory. In addition, in response to numerous requests from the membership, we will investigate the possibility of reopening the SMT Bibliographic Database project.

The Committee on Networking Operations encourages all SMT members to access the internet via e-mail and the World Wide Web. These tools will help you to take full advantage of the services offered by SMT Networking Operations. Suggestions from the membership for improving our services are always welcome. Send them to Aleck Brinkman, chair, Committee on Networking Operations <[aleck@theory.esm.rochester.edu](mailto:aleck@theory.esm.rochester.edu)>, or contact individual members of the committee through the SMT Networking Committee Members link of the SMT homepage.

—Aleck Brinkman

## REPORT ON THE 1998 CHAPEL HILL CONFERENCE

*Severine Neff, Program Chair*

The 1998 Program Committee received 144 proposals, 8 of which were "Special Sessions." The Committee accepted 43 papers and 6 "Special Sessions" (2 special sessions on non-western theory; 1 special session each on writing for journals, jazz, philosophy/aesthetics, Schenker). Several of these papers addressed topics new to SMT daytime slots such as "Music Cognition" or "The Music of Toru Takemitsu." There were no special proposals for poster sessions. The committee suggested certain accepted proposals be presented as such. Statistical data concerning the topics of proposals follow. Numbers indicate the tally of proposals or individuals in a given category.

### ACCEPTED PROPOSALS by topic:

Twentieth-century music	11
History of Theory	7
Cognition	4
Nineteenth-century music	4
Timbral theory	4
Aesthetics, metaphor	3
Popular music	3
Schenkerian analysis	2
Neo-Riemannian theory	2
Rhythm/Time	2
Computer pedagogy	1

The following table represents the distribution of presenters by rank. The number in parentheses indicates the total number of proposals (accepted or not).

Presenters	Solo	Special Session	Poster Session
Senior faculty	8 (25)	7 (10)	1
Junior Faculty	21 (54)	12 (16)	0
Grad. Student	14 (47)	1 (2)	1
No Academic Affiliation	0 (12)	0 (2)	1

Gender	Male	Female
Solo presentations	38	5
Special sessions	6	14

---

---

## GENERAL NEWS

---

### **The Schoenberg String Quartets and Trio: Concerts & Symposium**

*(February 26–27, 1999)*

The Symposium, dedicated to David Lewin, begins on Friday, February 26 at 2:00 pm in John Knowles Paine Concert Hall, Harvard University, Cambridge, Massachusetts. The presenters include Milton Babbitt, Martin Boykan, Reinhold Brinkmann, Stanley Cavell, Thomas F. Kelly, Richard Kurth, Lewis Lockwood, Jeff Nichols, Karen Painter, Stephen Peles, Judith Ryan, Edward Said, and Christoph Wolff. The concert on Friday evening will feature the Mendelssohn String Quartet with guest Susan Naruki; Saturday evening the Juilliard String Quartet will perform. For information, please contact Ann Steuernagel, Program Coordinator, (617) 495-9859; email: <steuern@fas.harvard.edu>.

### **Third International Schenker Symposium**

*(March 12–14, 1999)*

The Mannes College of Music, Joel Lester, Dean, will host the Third International Schenker Symposium, Friday through Sunday, March 12–14. Sessions will reflect the present-day range of Schenkerian and Schenker-influenced research; speakers will focus on analysis (with papers that follow or extend Schenker's approach and repertory, examine Schenker's theoretical concepts, present newly-found documents, and discuss philosophical issues.

For more information, please contact David Loeb, co-chair, Techniques of Music Department, Mannes College of Music, 150 West 85th Street, New York, NY 10024 (phone: 212-580-0210, ext. 249). E-mail inquiries may be addressed to Hedi Siegel at <heshc@cunyvm.cuny.edu>.

### **Asian Music in America: A Confluence of Two Worlds**

*(April 10-11, 1999)*

Hamilton College (Clinton, NY) will host a two-day symposium of performances, lecture-recitals, panel discussions, and paper presentations on topics that concern Asian music in America from the widest possible range of disciplines and expertise. Three guest composers of international stature will be present at the symposium - P.Q. Phan (born in Vietnam and living in the US since 1980), Bun-Ching Lam (born in Hong Kong and living in the US since 1978), and Toshimitsu Tanaka (distinguished composer from Japan whose career spans almost 50 years).

Performances during the symposium will include a broad range of works for different genres (solo instrument, chamber music, orchestra) by Phan, Lam, and Tanaka, as well as other Asian composers. They will include the premiere of a new work for orchestra by Phan. The performers for these concerts will include members of the Syracuse Society for New Music, and faculty and students of the Hamilton College Department of Music. Two winners of an international performers competition of solo works by Phan, Lam or Tanaka will also be selected to perform.

For more information visit the Asian Music homepage at <<http://home.sprintmail.com/~emrichards/amia.html>>.

### **Post-doctoral Fellowship in Music Cognition**

*(Application deadline: May 1, 1999)*

The School of Music at the Ohio State University is pleased to offer a Post-doctoral Fellowship in Music Cognition. The fellowship provides one year of support for music research. Candidates choose their own program of research, although preference is given to studies in listening, performance, analysis, modeling and cross-cultural phenomena. The fellowship is designed to further a candidate's training and research experience in music cognition and theory. The stipend for a twelve-month period is \$25,000 plus health benefits. Candidates must have completed a doctoral degree at the time the fellowship starts. The deadline for applications is May 1st, 1999. For further information contact Prof. David Huron <[huron.1@osu.edu](mailto:huron.1@osu.edu)> or visit: <<http://dactyl.som.ohio.state.edu/>>.

### **International Conference on Meter, Rhythm, and Performance**

*(May 26–28, 1999)*

The International Conference on Meter, Rhythm, and Performance will be held from May 26–May 28, 1999 at the Hochschule Vechta, Germany. It is being organized by Dr. Christoph Küper, Professor of English Linguistics, Fachbereich Geistes-, Kultur- und Sozialwissenschaften, Driverstr. 22; D-49377 Vechta; telephone: +49-4441-15301; fax: +49-4441-15444; e-mail: <[Christoph.Kueper@uni-vechta.de](mailto:Christoph.Kueper@uni-vechta.de)>.

On the Thursday evening of the conference (May 27, 1999), Lutz Goerner, a well-known German actor specializing in the recitation of poetry, will read from Goethe's hexameter epic "Reineke Fuchs." A registration form can be downloaded at: <<http://www.uni-vechta.de/termine/>>

### **Third Triennial British Musicological Societies' Conference**

*(July 15–18, 1999)*

The Department of Music at the University of Surrey will host the 3rd Triennial British Musicological Societies' Conference at the University's Guildford campus from July 15–18, 1999. As with the previous conferences at Southampton ('93) and King's College, London ('96), the Critical Musicology Forum, the Royal Musical Association, and the Society for Music Analysis will be represented. Joining them this time will be the British Forum for Ethnomusicology and the inaugural Conference on Twentieth-Century Music.

### **BRIDGES: Mathematical Connections in Art, Music, and Science**

*(July 30 - August 1, 1999)*

The second annual conference of BRIDGES: Mathematical Connections in Art, Music, and Science will be held on July 30–August 1, 1999 at Southwestern College in Winfield, Kansas. There is a registration fee of \$40.00 for each day or \$100.00 for the entire conference plus \$25.00 for a Proceedings. The 1998 Bridges Proceedings is available for purchase (Barnes & Noble, Phone: (316) 685-3600, Fax: (316) 685-7729).

For more information (or if you want to add your e-mail to the mailing list) you may contact: Professor Reza Sarhangi, Bridges, Southwestern College, 100 College Street, Winfield, KS, 67156; e-mail: <[sarhangi@jinx.sckans.edu](mailto:sarhangi@jinx.sckans.edu)>, (316) 221-8373. The homepage for the conference is <<http://www.sckans.edu/~bridges/>>.

### **Fourth European Music Analysis Conference**

*(October 11–24 1999)*

The Fourth European Music Analysis Conference will be hosted by Rotterdams Conservatorium in conjunction with the Dutch Society for Music Theory, and will be held in Rotterdam October 21–24, 1999. The Conference's theme — "Analysis in Europe Today" — will be explored in a number of analytical symposia, round-table discussions, and other sessions. In addition, there will be an all-day plenary session "Analysis in Europe Today: The Different Traditions"; among other things, this will present the results of a European-wide survey on teaching practices and research activity in theory and analysis. Conference delegates will also be able to attend a number of concerts, including a perfor-

#### **SMT Nominations**

SMT offices open for the 1999 election include Vice President and two members of the Executive Board. SMT members who would like to submit nominations for Vice President or Executive Board Members should contact John Snyder, chair, SMT Nominating Committee, School of Music, University of Houston, Houston, TX 77204-4893; <[jsnyder@uh.edu](mailto:jsnyder@uh.edu)>. Self-nominations are perfectly acceptable. Deadline for nominations is April 15.

### Future SMT Meetings

1999 November 10–14 Atlanta, Georgia (Renaissance Atlanta Hotel Downtown)  
2000\* November 1–5 Toronto, Canada (Sheraton Center)  
2001 November 7–11 Philadelphia, Pennsylvania  
2002 Columbus, Ohio (joint meeting)

\*The 2000 conference is a joint meeting with the American Musicological Society, the American Musical Instrument Society, the Association for Technology in Music Instruction, the Canadian Association of Music Libraries, Archives, & Documentation Centers, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Lyrica Society, the Society for Ethnomusicology, the Historic Brass Society, the Society for Music Perception and Cognition, the Canadian and U.S. Chapters of the International Association for the Study of Popular Music, and the Sonneck Society for American Music.

mance by Irvine Arditti of Ligeti's Violin Concerto with the Rotterdam Philharmonic Orchestra conducted by Reinbert de Leeuw. During the conference the International Gaudeamus Competition for young composers and performers of contemporary music will take place.

Further information can be obtained from: Patrick van Deurzen, Analysis in Europe Today, Rotterdams Conservatorium Pieter de Hoochweg 222, 3024 BJ ROTTERDAM HOLLAND; telephone: +31 (0)10 213 3197; fax: +31 (0)10 413 1222; e-mail: <pdeurzen@xs4all.nl>.

### COPAC

COPAC is a new internationally accessible catalogue that provides unified access to the consolidated online catalogues of some of the largest university research libraries in the UK and Ireland. COPAC is normally available 24 hours a day 365 days a year and access is free of charge. The COPAC database currently contains approximately 5 million records. These represent the merged online library catalogues of Cambridge University, Edinburgh University, Glasgow University, Imperial College of Science, Technology and Medicine, Leeds University, University of Manchester, University of Nottingham, Oxford University, Trinity College Dublin, University College London, and University of London Library.

The records from twelve additional university library catalogues will be added in due course. Materials from other libraries may be added in the future. As well as providing general coverage of a very wide range of subject areas, these large research libraries have many older documents, specialist collections and particular strengths, such as foreign language materials, which make COPAC a very valuable resource for the researcher. Records for materials published pre-1900 make up approximately 4% of the database and the proportion of older materials is growing. Some 27% of the records represent foreign language materials, including minority languages such as Welsh. Again, this is increasing as more foreign language collections are brought online.

Most COPAC records are for books, reports etc. but there are increasing numbers for other materials such as printed and recorded music, and video. Records for periodicals make up some 4% of the COPAC database. COPAC can be accessed on the worldwide web at <<http://copac.ac.uk/copac/>> or Telnet: copac.ac.uk; username: copac; password: copac.

---

## CALLS FOR PAPERS AND ARTICLES

---

### MUSIC THEORY AND ANALYSIS 1450-1650

*(Proposal deadline: February 28, 1999)*

An international conference on Music Theory and Analysis, 1450-1650, sponsored by the Société belge d'Analyse musicale, the Conseil de la musique, and the Communauté française de Belgique, will take place September 23–25, 1999 at the Université catholique de Louvain at Louvain-la-Neuve (Belgium). Its purpose is to bring together musicologists interested in the theory and analysis of Western music between

1450 and 1650 and the interrelationship of the two disciplines. The conference will be followed by a visit to the exhibition "The Treasures of Alamire: music and miniatures from the time of Charles the Fifth, 1500-1535" organized by the Alamire Foundation and the Katholieke Universiteit at Louvain.

The invited speakers are: Margaret Bent (All Souls College, Oxford), Jaap van Benthem (Universiteit Utrecht), Bonnie Blackburn (Wolfson College, Oxford), Ignace Bossuyt (Katholieke Universiteit Leuven), Nicolas Meeus (Université catholique de Louvain), Paloma Otaola (Université catholique de Louvain), Rudolf Rasch (Universiteit Utrecht), Brigitte Van Wymeersch (Université catholique de Louvain), and Frans Wiering (Universiteit Utrecht).

Several slots remain for free papers, in French or English, treating any aspect of theory or musical analysis between 1450 and 1650. Papers should not exceed 20-30 minutes. The deadline for receipt is February 28, 1999. Proposals should include a brief biographical note (5-10 lines) for publication in the programme. Please send proposals of not longer than 250 words to: Anne-Emmanuelle Ceulemans; Unité de musicologie, Collège Erasme; 1, Place Blaise Pascal; B-1348 Louvain-la-Neuve; telephone: +32 10 47 26 68; fax: +32 10 47 48 70; e-mail: <ceulemans@musi.ucl.ac.be>.

Selection of the proposals will be made by members of the Advisory and Programme Committees. The proceedings of the conference will be published; the deadline for submission of completed articles is October 30, 1999. For further information, see the conference website at: <<http://www.fltr.ucl.ac.be/FLTR/ARKE/MUSI/entermusi.html>>.

### MidAmerican Center for Contemporary Music

*(Proposal deadline: March 15, 1999)*

The MidAmerican Center for Contemporary Music invites scholars of new music to submit papers to be presented Saturday, October 16, 1999 as part of Bowling Green State University's Twentieth Annual New Music & Art Festival. Papers on any compositional, theoretical, or historical aspect of music since 1945 are welcomed. Presentations will be limited to 25 minutes. Applicants may submit a 200-word abstract or a complete paper. Applicants should identify themselves only in their cover letter. Entries must be postmarked by March 15, 1999. Send all materials to: Vincent Benitez, College of Musical Arts, Bowling Green State University, Bowling Green, OH 43403-0290

### Feminist Theory and Music 5

*(Proposal receipt: March 15, 1999)*

The conference Feminist Theory and Music 5 will take place Wednesday, July 7, 1999 through Saturday, July 10, 1999 at St. Mark's on Old Marylebone Road in the heart of London, England, in conjunction with the Eleventh International Congress on Women in Music sponsored by The International Alliance for Women In Music. The Program Committee of FTM 5 invites proposals for 20-minute presentations on any aspect of musical studies in relation to feminism, women's studies, or gender studies. Proposals should be about 200 words in length. Proposals must be received by March 15, 1999, and may be submitted as e-mail messages sent to the address <f-t-m5@virginia.edu>. Though e-mail submission is preferable, it is also possible to send a hard copy of the abstract to: Fred Maus, Secretary, Program Committee, FTM5; Department of Music, University of Virginia, Charlottesville VA 22903. *Do not submit proposals by FAX.*

## **American Guild of Organists**

(Postmark Deadline: April 30, 1999)

The Steering Committee for the Year 2000 Convention of the American Guild of Organists invites proposals for papers and presentations on topics related to the performance, analysis, history, and study of organ and choral music and to the church music profession for its 45th biennial convention on July 2-6, 2000.

Lecture-demonstrations are particularly welcome. Workshops and papers will occupy 60-minute time slots, with the possibility of double sessions for longer presentations. Presenters will be required to reserve 10-15 minutes of each hour for questions and discussion.

Submissions must include (1) a proposal of approximately 250 words, (2) an abstract/description of approximately 100 words suitable for inclusion in the convention brochure, and (3) a cover letter stating the title of the workshop/paper and the name, address, telephone number, and e-mail address of the author/presenter. Please include essential supportive material (such as musical examples, tables, charts or photos) which may assist the committee. Send proposals to: James Denman, Chair, AGO Seattle 2000 Workshops Committee, c/o Department of Music, Seattle Pacific University, 3307 Third Avenue West, Seattle, WA 98119. Postmark Deadline: April 30, 1999. Contact James Denman via e-mail <jdenman@spu.edu> or by regular mail for further information.

## **GAMUT Journal**

(Article deadline: May 31)

The Journal of the Georgia Association of Music Theorists especially welcomes articles for Volume 10 dealing with all aspects of music theory, including pedagogy, analysis, history, and book reviews. Contributors should submit four copies anonymously with an identifying cover letter and a short abstract of the article by May 31, 1999. Manuscripts should be double-spaced with one-inch margins. Documentation must be complete. Musical examples, tables, and diagrams should be camera-ready. Copyright privileges, if required for publication, should be secured in advance. Materials should be sent to Kristin Wendland, Editor, 643 Delmar Ave. SE, Atlanta, GA 30312; (404) 622-4891; <kwendla@emory.edu>.

## **TORONTO 2000: MUSICAL INTERSECTIONS**

Open Call for Proposals for Joint Sessions

(Proposal deadline: June 1, 1999)

The Society for Music Theory will hold its annual meeting November 1-5, 2000 in Toronto, Canada, together with fourteen sister societies engaged in music research and the teaching of music in U.S. and Canadian colleges and universities. Entitled *Toronto 2000: Musical Intersections*, the conference will bring together The American Musical Instrument Society (AMIS); the American Musicological Society (AMS); the Association for Technology in Music Instruction (ATMI); the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML); the Canadian Society for Traditional Music (CSTM); The College Music Society (CMS); the Canadian University Music Society (CUMS); The Historic Brass Society (HBS); the Canadian and U.S. chapters of the International Association for the Study of Popular Music (IASPM); the Lyrica Society for Word-Music Relationships; the Society for Ethno-musicology (SEM); the Society for Music Perception and Cognition (SMPC); and The Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French, and Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than 1000 words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page résumé for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines; it is expected, however, that scholars in the field of music be

members in good standing of at least one of the participating societies; membership should be indicated on the résumé. All participants must register for the conference.

Six copies of each proposal should be sent no later than June 1, 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before June 1, 1999 by electronic mail to Dr. Hall at <lrhall@acs.ryerson.ca> Facsimile transmissions will not be accepted.

Joint sessions for the Toronto 2000 meeting will be selected by the fifteen-member Steering Committee by December 1, 1999, before the SMT deadline for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program.

## **AMS Call for Manuscripts**

The American Musicological Society announces the imminent publication of the inaugural volume of its new series, American Musicological Society Monographs. *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* by Graeme Boone is scheduled to be published early in 1999 by the University of Nebraska Press.

We anticipate publishing one or two volumes a year. The essential criteria for selection of titles will be inherent scholarly excellence and the balance of subjects for the series as a whole. In selecting studies for publication, the Publications Committee of the American Musicological Society, which serves as the Editorial Board for the series, wishes to entertain the broadest possible range regarding both areas of investigation and the research methodologies employed in their pursuit. Thus, submissions in criticism, ethnomusicology, historical musicology, and music theory, among other approaches to the study of music, are all welcome.

"Monograph," for the purposes of this series, is defined broadly as "an intense investigation of a single subject." Although acceptance of relatively short manuscripts (up to ca. 84,000 words) will enable us to publish a greater number of titles, lengthier studies will be considered so long as they maintain the specific focus inherent in the preceding definition.

Authors should submit a detailed proposal outlining the substance and importance of the work, the content of each chapter, the estimated length of the study, and a target date for completion of the manuscript. Decisions on proposals submitted and the issuance of terms of agreement for accepted proposals will normally be made within six months of submission.

Queries concerning the series may be directed to the general editor: Lawrence F. Bernstein, Department of Music, University of Pennsylvania, 201 South 34th Street, Philadelphia, PA 19104-6313; telephone: (215)-898-7544; fax: (215)-573-2106; e-mail: <lbernste@sas.upenn.edu>.

Two copies of each proposal and sample chapters should be submitted: one to the general editor at the above address, the other to the chair of the Publications Committee: Walter M. Frisch, Department of Music, Columbia University, MC1829, 2960 Broadway, New York, NY 10027; telephone: (212)-662-0283; fax: (212)-666-4721; e-mail: <wf8@columbia.edu>.

## **ANALITICA: Italian Journal of Musicological Studies**

*Analitica*, a new electronic journal, contains articles concerning analytical, theoretical and musicological studies with examples in traditional notation and MIDI format; it is published in two languages, Italian and English. The project has been realized by Giuliano Goldwurm, Egidio Pozzi, and Marco Renoldi, sponsored by G.A.T.M. (Group for Analysis and Theory of Music). The project is supported by the Music Department of the State University of Bologna. The aim of the project is:

1. To set up an institutional reference point for anyone who uses music analysis in the fields of history, musicology, composition, interpretation and education;
2. To create a permanent forum for discussion about analytical and musicology issues;

*Analitica cont. . .*

3. To get stable and easier contacts with the other international academic establishments and music analysis societies and to provide a continuing flow of information on their activities. The first issue of the journal (number zero) is a presentation of the goals of the project, and includes: a lead article of the editors with the description of the content of the journal; a forum concerning the role of music analysis in the work of the historian, the musicologist, the composer, the teacher and the performer; technical information about how to send articles and announcements, and how to take part in the permanent forum of discussion.

For more information and guidelines for contributors, visit the Journal's website at: <<http://muspe1.cirfid.unibo.it/gatm/>>. The editors may be reached at: <[gatmail@muspe1.cirfid.unibo.it](mailto:gatmail@muspe1.cirfid.unibo.it)>.

### **Polish Music Journal: New Electronic Journal**

A new academic, peer-reviewed publication devoted to musicological studies of Polish music and music in Poland has published its first issue on the web page of the Polish Music Reference Center. The content includes three articles that have been awarded the 1997 Wilk Prizes for Research in Polish Music. The Journal's purpose is to provide a convenient, modern forum for publication of studies of the music that is not well known in the West.

This publication is intended to fill in the gap between Polish researchers, publishing in their native language, and the English-speaking world. One or more issues of the PMJ will consist of translations of selected articles originally published in Polish in the Polish Musicological Quarterly *Muzyka*. The Journal includes scanned musical examples (score excerpts) and samples of sound illustrations (recordings) for some, or all, of the articles published. For more information and guidelines for contributors visit the Journal's site: <[http://www.usc.edu/go/polish\\_music/PMJ](http://www.usc.edu/go/polish_music/PMJ)>.

---

## **SUMMER DEVELOPMENT OPPORTUNITIES**

---

### **CMS Summer Workshops**

The College Music Society sponsors several opportunities for professional development. Its offerings in 1999 include two workshops of special interest to theorists, along with three others of broader scope in World Music. More complete information on the workshops is provided below. For additional information, contact The College Music Society, 202 West Spruce St., Missoula, MT 59802; (800) 729-0235; <<http://collegemusicsociety.org/>>; or visit the CMS professional development homepage at <<http://collegemusicsociety.org/ProfDev/ProfDevHome.html>>.

#### *Music Technology*

*(June 11–16) Illinois State University, Normal, Illinois*

This year's Center for Professional Development in Music Technology will provide three tracks of Web development, with an emphasis on music tools, Macromedia Director training for music software development, and notation and sequencing tools to teach orchestration and arranging. The three tracks provide new areas of study for previous attendees to the workshop. The five-day experience will give participants the opportunity to explore these possibilities, seek answers to questions related to music technology, and work in a cross-platform environment with the large resources of music software (e.g. Finale 98, Cakewalk, QuickTime 3), hardware, and well-qualified professional expertise on hand in the arts technology program at Illinois State. Instruction will consist of lecture and demonstration, followed by hands-on experience in the four Macintosh (with new G3s) and PC labs. Many special activities are planned, including a night at the Illinois State Shakespeare Festival. Registration is available for "Internet Observers" who would like private access to RealAudio and RealVideo broadcasts of the lectures over the Internet and access to the Web-based teaching materials used.

The primary faculty are David Williams, Peter Webster, and Henry Panion, who has worked as an arranger for Stevie Wonder. Additional Illinois support staff will be provided by James Bohn (MIDI, sequencing, composing, and lab management), Jody DeCremer (Graphics, web design, software and software support), David Kuntz (General computer hardware, networking, graphics), and Joe Bernert (Music hardware, sequencing and digital audio, multimedia design). For more information, see <<http://www.orat.ilstu.edu/cmscenter/>>. Tuition: Before April 30: CMS members, \$450. Non-CMS members, \$525. Internet Observer, \$200. After May 1: CMS members, \$550. Non-CMS members, \$625. Internet Observer, \$250.

#### *Rhythmic Concepts in Undergraduate Theory*

Workshops to provide new strategies for the teaching of rhythmic concepts in the undergraduate theory curriculum will be held. Watch for dates for the Workshops in Rhythmic Concepts in Undergraduate Theory on the CMS Professional Development homepage at <<http://collegemusicsociety.org/ProfDev/ProfDevHome.html>>.

#### *World Music*

*(July 6–17) New England Conservatory, Boston, MA*

In collaboration with the New England Conservatory Summer Intercultural Institute, CMS will offer three separate sessions over a period of two weeks in world music. Each session will feature an international faculty of master musicians, dancers, scholars, daily performance classes in music and dance, intercultural dialogue, lectures and colloquia on culture and history, daily access to a substantial library of recordings, video and printed sources, and a final faculty-student concert and dinner.

*Session I: July 6–11, 1999—East Africa and Haiti*

*Session II: July 12–17, 1999—North India and Turkey*

*Session III: July 12–17, 1999—Klezmer: Jewish Folk Instrumentalists and Their Music*

#### *Teaching Women and Gender in Popular Music*

*(June 11–13) University of Wisconsin, Madison*

The workshops are of relevance to persons new to teaching women and gender in music, as well as to those seeking a short refresher course, the latest in teaching materials, and new contacts with colleagues around the country involved in this subject matter. Workshop formats include large group sessions, smaller breakout discussion groups, and unstructured time for individual work. Some reading materials may be assigned in advance, and participants may be asked to bring

### **SMT ONLINE ADDRESSES**

- SMT homepage: <<http://smt.ucsb.edu/smt-list/smthome.html>>
- MTO homepage: <<http://smt.ucsb.edu/mto/mtohome.html>>
- SMT Help Desk: <<http://smt.ucsb.edu/help/smt-help.html>> or <[help@smt.ucsb.edu](mailto:help@smt.ucsb.edu)>
- List managers:
  - <[smt-editor@smt.ucsb.edu](mailto:smt-editor@smt.ucsb.edu)> (smt-list)
  - <[talk-editor@smt.ucsb.edu](mailto:talk-editor@smt.ucsb.edu)> (mto-talk)
  - <[mto-editor@smt.ucsb.edu](mailto:mto-editor@smt.ucsb.edu)> (mto editor)
- System Administrator: <[sys-admin@smt.ucsb.edu](mailto:sys-admin@smt.ucsb.edu)>
- Other addresses: <[addresses@smt.ucsb.edu](mailto:addresses@smt.ucsb.edu)>
  
- RILM (replacement for the SMT bibliographic database): <<http://rilm.cic.net>>

To subscribe to any SMT list services, send a message to <[listproc@smt.ucsb.edu](mailto:listproc@smt.ucsb.edu)>.

–For the smt general discussion list, put "subscribe smt-list YourFirstName YourLastName" in the body of the message.

–For *Music Theory Online*, put "subscribe mto-list YourFirstName YourLastName" in the body of the message.

some of their own resources to share. The faculty facilitator for both 1999 workshops is Susan Cook, Associate Professor, University of Wisconsin, Madison, a well-known author of a variety of women and gender studies in music.

---

## NEWS OF REGIONAL THEORY SOCIETIES

*All regional and international theory societies reported here are independent organizations. Please direct correspondence to the contact persons listed in the sidebars on pages 15–16.*

---

### Canadian University Music Society

The 1999 Annual Conference of the Canadian University Music Society will be held jointly at Bishop's University and Université de Sherbrooke, from Wednesday evening, June 9, to Saturday, June 12, 1999. The Program Committee plans to present a balanced program comprising formal papers, roundtable discussions, lecture-recitals, and concerts including works by Society members. All members of CUMS are invited to submit proposals in any of these categories. Proposals in all areas of musical scholarship are welcome. The Congress of the Social Sciences and Humanities has identified the overall Congress themes as "Space and Place," "Heritage and Identities," and "Education and Social Cohesion." For additional information, contact CUMS president Maureen Volk, School of Music, Memorial University of Newfoundland, Newfoundland, Canada; (709) 737-7486, fax (709) 737-2666; <mvolk@morgan.uccs.mun.ca> or consult the CUMS website at <<http://www.utoronto.ca/cums/>>.

Current membership dues run from July 1, and are \$46 (Canadian) for regular members and \$25 for students, independent scholars, and retired persons. Membership applications should be sent to CUMS, c/o Becker Associates, Box 507, Station Q, Toronto, ON M4T 2M5, Canada. Members receive *The Canadian University Music Review*: a journal with a Canadian emphasis, containing refereed articles on a wide range of musical topics, as well as reviews of current books and records; the biennial CUMS Directory, providing a complete listing of full- and part-time personnel teaching in departments, schools and faculties at some forty-one Canadian universities offering degree programs and courses in music; and the CUMS Newsletter, published in late fall and in the spring.

### Florida State University Music Theory Forum

The FSU Music Theory Society will hold its annual Forum on Saturday, April 10, 1999 at Florida State University. The guest speaker will be Robert Morgan (Yale University). For more information, contact Bryan Richards, co-chair FSU Theory Forum, School of Music, Florida State University, Tallahassee, FL 32306-1180; <blr8942@garnet.acns.fsu.edu> or James Mathes <mathes\_j@cmr.fsu.edu>.

### Georgia Association of Music Theorists

Georgia Association of Music Theorists (GAMUT) is a regional music theory society whose purpose is to advance music theory in Georgia, to create a forum for the exchange of ideas relative to the teaching of music theory, and to provide opportunities for professional growth and development through seminars, presentations, workshops, and other means. GAMUT meets annually, and membership is open to anyone with an interest in music theory. Membership dues, which include the annual meeting registration fee and subscription to the GAMUT Journal, are \$25 for regular members, \$30 for dual members (same address, one mailing), and \$15 for students and retired faculty. Please visit our website <[www.emory.edu/MUSIC/gamut.html](http://www.emory.edu/MUSIC/gamut.html)>, or link to it via the SMT Regional Societies Page. The 1999 GAMUT meeting will be held April 23–24 at Georgia State University.

Officers for 1998–99 are President, Kristin Wendland (Emory University/Morris Brown College); Secretary, Ted Mathews (Agnes Scott College), Treasurer, Mary Lynn Badarak (Clayton State College

and University), and Program Chair, Ron Squibbs (Georgia State University).

GAMUT Volume 9 will be published in March 1999. Contents of the next issue include Robert Gauldin (Eastman School of Music), "Some Practical Observations on Melodic and Harmonic Dictation" (Keynote Address read at the annual meeting of GAMUT, March 1998), and articles by Ellen Archambault (Florida State University), Stephanie Crumbley (Eastman School of Music), Brandon Derfler (University of Washington), and Joelle Welling (McGill University). Also in this issue will be a sampling of papers read as part of the Society for Music Theory Committee on Diversity Special Session, "Expanding the Analytical Canon: A Practicum" at the 1997 Annual Meeting in Phoenix. Address inquiries for back issues (\$10 for individuals, \$25 for libraries and institutions), subscriptions, manuscripts, proposals for reviews, or any other responses and communications to: Kristin Wendland, Editor; 643 Delmar Ave. SE, Atlanta, GA 30312; Telephone:

### Indiana University Graduate Theory Association

During the fall semester of 1998, students in the Indiana University Graduate Theory Association attended and participated in the first-ever IU music theory colloquium series. Presentations included book discussions by student/faculty teams and reports on dissertation research in progress by doctoral candidates. Dr. Gretchen Horlacher delivered a paper entitled "Sketches and Stretches" based on her research on Stravinsky at the Paul Sacher Institute during the summer of 1998. In November, GTA co-sponsored a week-long visit from Benjamin Boretz. In addition to meeting with many students and faculty, he delivered a lecture as part of the colloquium series entitled "Music, as a Music: Some Expressive, Political, Intellectual Implications of an Anti-Hegemonic Theory." Our vice president/treasurer, Brent Yorgason, put many hours into updating the GTA website, which can be found at <<http://www.music.indiana.edu/som/theory/gta/gta.htm#doing>>. During the spring 1999 semester, the GTA will continue to play an active role in planning the colloquium series.

### McGill Symposium

The Music Graduate Society of McGill University will hold its 1999 annual symposium March 6–7. A special session entitled "Philosophy and/in Music" is planned, as well as papers on general topics in music theory, musicology, music education, computer applications, sound recording technology, ethnomusicology, and composition. The keynote speaker will be Dr. David Davies, Faculty of Philosophy. The MG Symposium is an annual event, established in 1986. Held in Montréal, Canada, this international gathering of graduate students provides a forum for presentations of the highest caliber. Selected papers are published in the MGS Journal. Over the years, the Symposium has not only been a site for the presentation of provocative papers, it has also served as a meeting place where young scholars can really get to know each other.

For further information, write Symposium '99, McGill University, Faculty of Music, 555 Sherbrooke Street West, Montréal, PQ, Canada H3A 1E3; fax: (514) 398-8061; <mgs@music.mcgill.ca>. For more information and to view programs from previous years, visit the website at <[www.music.mcgill.ca/newHome/mgs/index.html](http://www.music.mcgill.ca/newHome/mgs/index.html)>.

### Midwest Graduate Music Consortium

The Midwest Graduate Music Consortium is a joint venture organized by graduate students from the University of Wisconsin at Madison and the University of Chicago that allows graduate students in various fields of music to come together and share ideas on a vast array of topics. The 1999 meeting will be held on the campus of the University of Chicago on April 23–24, 1999, and will include paper sessions, a concert of new music by the Chicago New Music Ensemble, and a keynote address.

For information about the program, please contact Adrian P. Childs, Department of Music, 1010 East 59th Street, Chicago, IL 60637.

### **Music Theory Midwest**

The Annual Conference of Music Theory Midwest will be held May 14–15, 1998 at Butler University, Indianapolis. Bruno Nettel from the University of Illinois will be the keynote speaker. Sessions on a wide variety of topics, including ethnomusicology, are expected. The Arthur J. Komar Award for best student paper will be presented at the conclusion of the meeting. The program committee for the 1998 meeting is Peter H. Smith (University of Notre Dame), chair; with Brian G. Campbell (St. Johns University, MN), Anne Marie deZeeuw (University of Louisville), Andrew Mead (University of Michigan), and Elizabeth Paley (University of Kansas, Lawrence). The meeting will take place on the campus of Butler University; moderately priced accommodations will be available close to the convention venue. The Local Arrangements Chair is Jeffrey Gillespie <jgillespie@butler.edu>. More information is also available on the Music Theory Midwest homepage: <<http://www.wmich.edu/mus-theo/mtmw.html>>.

Music Theory Midwest officers are Anne Marie deZeeuw (University of Louisville), president; Daniel Jacobson (Western Michigan University), secretary; Justin London (Carleton College), treasurer. Music Theory Midwest welcomes members from any geographic region who teach music theory or are interested in music-theoretic issues. Annual dues for 1999 are \$10 (regular), \$15 (joint), and \$5 (student/emeritus). Dues should be sent to Justin London, Music Department, Carleton College, Northfield, MN 55057.

### **Music Theory Society of New York State**

The 27th meeting of MTSNYS will be held April 10–11, 1999 at Ithaca College in Ithaca, New York. The conference will open with registration at 8:00 a.m. on Saturday, April 10 and will end at 3:00 p.m. the next day. This meeting will include sessions on Analysis of Robert Schumann's Music, Analysis of Twentieth-Century Music, Pedagogical Approaches, and Jazz and Popular Music. There will be two special sessions, one entitled "Reappraising #IV (bV) Hypothesis"; Libby Larsen, Ithaca College's Karel Husa Visiting Composer, will present an illustrated lecture on her music. Members of the 1999 Program Committee are Craig Cummings, Chair (Ithaca College); Cynthia Folio (Temple University); Deborah Kessler (Hunter College, CUNY); Jocelyn Neal (Eastman School of Music); Edward Murray (Cornell University) and Timothy Nord (Ithaca College). William Pelto (Ithaca College) is coordinating the local arrangements. For program and hotel information, contact Daniel Harrison, MTSNYS Secretary, 205 Todd Union, University of Rochester, Rochester, NY 14627. The complete program and abstracts can be found on the MTSNYS website <<http://www.ithaca.edu/music/music3/mtsnys>>.

The 2000 meeting of MTSNYS will be hosted by New York University on 8–9 April. The guidelines for submission of papers for that meeting are posted on the MTSNYS website.

Submissions for *Theory and Practice* (3 anonymous copies with a cover letter) should be sent to Taylor Greer, Music Building, The Pennsylvania State University, University Park, PA 16802. Anyone interested in receiving a back issue of *Theory and Practice* should contact the subscription manager, Joel Galand, 207 Todd Union, University of Rochester, Rochester, NY 14627.

Membership in MTSNYS is open to all persons interested in any aspect of music theory and includes a subscription to *Theory and Practice*. Membership in MTSNYS is for the academic year (from July 1); dues are \$22 (individual), \$12 (student/retired), and \$28 (joint); members outside the US, please add \$5. Please contact George Fisher, MTSNYS Treasurer, 4 Washington Sq. Village, Apt. 7M, New York, NY 10012. 1999 officers include Mary I. Arlin (Ithaca College), president; David Gagné (Queens College, CUNY), vice president; Daniel Harrison (University of Rochester), secretary; George Fisher (NYU), treasurer; and board members Mark Anson-Cartright (Hofstra University), Marve Duerksen (CUNY Grad Center), Robert Gauldin (Eastman School of Music), and Steve Laitz (Eastman School of Music).

### **Music Theory SouthEast**

The Eighth Annual Meeting of Music Theory SouthEast will be held at Davidson College in Davidson, NC on March 12–13, 1999.

The Program Committee for that meeting includes Ellen Archambault (student, Florida State University), Mauro Botelho (Davidson College), Amy Carr-Richardson (East Carolina University), Jairo Moreno (Duke University), John Nelson (Georgia State University), Mark Parker (Bob Jones University), and Paul Wilson (University of Miami). Programs and abstracts from past meetings can be viewed on the MTSE website at <http://www.uncg.edu/~jkwillia/mtse/>.

Music Theory SouthEast (MTSE) is a regional society whose primary goal is to foster the discipline of music theory throughout the region which includes the states of Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia. Membership is open to interested persons from any region. Annual dues are \$10 for faculty and \$5 for students. To join, contact Marianne Wheeldon (Florida State University) <[wheeld-m@cmr.fsu.edu](mailto:wheeld-m@cmr.fsu.edu)>. Current officers are Renee McCachren (Catawba College), president; Marianne Wheeldon (Florida State University), treasurer; J. Kent Williams (University of North Carolina-Greensboro), secretary; with Judy Hutton (Wingate College) and Thomas Huener (East Carolina University), members-at-large. Future MTSE meetings are tentatively set at the University of North Carolina-Greensboro in 2000 and Florida State University in 2001.

### **New England Conference of Music Theorists**

We are looking forward to gathering at our fourteenth annual meeting, March 27-28, 1999, at Harvard University, where we will be honored by the presence of Peter Westergaard, Princeton University, as keynote speaker, and by SMT President Janet Schmalfeldt, Tufts University, pianist, and her colleague, Richard Lalli, Yale School of Music, baritone, performing music of Schubert and Schumann and responding to related papers. (Please see our website for program and arrangements details, available by link from the SMT Regional Societies web page or directly at <http://mario.harvard.edu/necmt/index.html>.) Meeting arrangements chair David Cohen and his Harvard colleagues have organized our visit, and program committee chair Michael Schiano and his committee have organized the program.

We hope many of you will join and attend, especially student theorists. We continue our practice of charging no separate fee for the meeting and again offer arrangements for ride-sharing and home hospitality. So, except for lunch and a modest fee for our Saturday evening banquet—do plan to attend it!—your expenses should be low. Also, this year, through a generous gift from SMT (with special thanks to Cynthia Folio), we are able to offer a virtually-complete set of *Music Theory Spectrum* as the prize for an outstanding student presentation.

We are pleased to have Janet Hander-Powers join our executive committee; she was elected last fall to a two-year term as secretary. The remaining officers are Gerald Zaritzky (New England Conservatory; <[GZaritzky@NewEnglandConservatory.edu](mailto:GZaritzky@NewEnglandConservatory.edu)>, president, and David Cohen (Harvard University; <[decohen@fas.harvard.edu](mailto:decohen@fas.harvard.edu)>, treasurer. Their terms expire this spring, and a ballot for new officers is now being mailed to current members—with thanks to the nominating committee (Allan Keiler, chair).

Membership dues remain \$15, professional, and \$7.50 student/emeritus. Inquiries may be directed to the secretary at 37 Mansion Drive, Topsfield, Massachusetts 01983-1109; <[HanderPowers@worldnet.att.net](mailto:HanderPowers@worldnet.att.net)>.

### **Oklahoma Music Theory Round Table**

The Oklahoma Music Theory Round Table met October 9, 1998 at the University of Central Oklahoma in Edmond. The morning session featured a lecture-demonstration by Robert Frank of Southern Methodist University on distance learning. The afternoon featured papers by local members on various topics. The Oklahoma Music Theory Round Table began meeting in the 1960s. The membership would be interested to receive information from readers regarding whether we are the oldest professional music theory organization in the country. Our next meeting will be in October at the University of Oklahoma. For more information, please contact Ken Stephenson, USPS: The University of Oklahoma, Norman, OK, 73019; telephone: 405-325-2081; e-mail <[kstephenson@ou.edu](mailto:kstephenson@ou.edu)>.

### **Pacific Northwest Graduate Students' Conference**

The 1999 Pacific Northwest Graduate Students' Conference will take place at the University of British Columbia in late September/early October 1999. A Call For Papers will be distributed electronically and by post in April. The contact person will be Richard Kurth, U.B.C. School of Music, 6361 Memorial Road, Vancouver, B.C., CANADA, V6T 1Z2; <rkurth@unixg.ubc.ca>.

### **Rocky Mountain Society for Music Theory**

The Rocky Mountain Society for Music Theory is holding its sixth annual meeting jointly with the West Coast Conference of Music Theory and Analysis on April 16–18, 1999 at Stanford University. Because this meeting is sponsored by The Center for Computer Assisted Research in the Humanities (CCARH), The Center for Computer Research in Music and Acoustics (CCRMA), and the Music Department of Stanford University, proposals have been solicited on the topic of computer applications. Program committee members from RMSMT are Lisa Derry (Albertson College of Idaho) and Steve Lindeman (Brigham Young University). Program committee members from WCCMTA are Jonathan Berger (Stanford University), Jonathan Bernard (University of Washington), and Steve Larson, chair (University of Oregon).

The Rocky Mountain Society for Music Theory draws its membership from the following states: Arizona, Colorado, Idaho, New Mexico, Montana, Utah, and Wyoming. For more information about the regional chapter, please visit our website <<http://jan.ucc.nau.edu/~tas3/rmsmt.html>> or contact: Steven Bruns, College of Music, University of Colorado at Boulder, 18th & Euclid, Campus Box 301, Boulder, CO 80309-0301; <bruns@spot.colorado.edu>.

### **South Central Society for Music Theory**

The annual meeting of the South Central Society for Music Theory will be held at Vanderbilt University in Nashville, TN on March 12–13, 1999. The Program Committee consists of Mark Richardson (University of Oklahoma), Laurdella Foulkes-Levy (University of Mississippi), Janna Saslaw (Loyola University of New Orleans), and Linda Berna, student representative (Northwestern University). The SCSMT offers an annual cash award to a student paper/presentation selected by the program committee. The recipient will be announced in the August edition of the SMT Newsletter. (The Call for Proposals for the 2000 Meeting will be available in the Fall of 1999.)

Current SCSMT officers include Kate Covington <kcov@ukcc.uky.edu>, president (University of Kentucky); Mark Richardson <markdrich@aol.com>, vice president (University of Oklahoma); Jeffrey Perry <jperry@unix1.sncc.lsu.edu>, secretary (Louisiana State University); Laurdella Foulkes-Levy <mulf@olemiss.edu>, treasurer (University of Mississippi); Robert Peck <rpeck@unix1.sncc.lsu.edu>, webmaster (Louisiana State University), and Timothy McKinney <b864trm@uta.edu>, archivist (University of Texas at Arlington). SCSMT serves primarily the following states: Alabama, Arkansas, Kentucky, Louisiana, Mississippi, Missouri, and Tennessee. Membership is open to all interested music theorists, professionals or students, regardless of locality. Annual dues are \$15 (\$10 student); conference fees are \$5. Membership includes a copy of the Proceedings. Contact Kate Covington <kcov@ukcc.uky.edu>, School of Music, University of Kentucky, 105 Fine Arts Bldg., Lexington, KY 40506-0022.

The SCSMT website URL is <<http://luigi.music.lsu.edu/~rpeck/scsmt.html>>. Copies of the Proceedings from SCSMT annual meetings are available from Timothy McKinney <b864trm@uta.edu>, SCSMT Archivist, as well as on the SCSMT website; minutes from the 1998 business meeting are available on the SCSMT website as well.

### **Texas Society for Music Theory**

The Texas Society for Music Theory will hold its annual meeting on March 5–6 in Denton at the University of North Texas, with Philip Baczewski coordinating local arrangements. Our keynote speaker will be David Epstein, of the Massachusetts Institute of Technology. Local arrangements are being coordinated by Philip Baczewski (UNT) <baczewski@unt.edu>. The program committee is Blaise Ferrandino (Texas Christian University), Cynthia Gonzales (University of Texas), Tim Koozin (University of Houston), and Douglas Rust (Southwestern University).

The TSMT officers include James Bennighof (Baylor University), president; Don McManus (Angeliina College), secretary; Doug Claybrook (Baylor University), treasurer; with members-at-large Kip Wile (Sam Houston State University), David Hooten (McLennan Community College), Philip Baczewski (University of North Texas), and Timothy McKinney (University of Texas at Arlington).

### **West Coast Conference of Music Theory and Analysis**

The annual meeting of the West Coast Conference of Music Theory and Analysis will be held jointly with the Rocky Mountain Society of Music Theory on April 16–18 at Stanford University. (See the Rocky Mountain Society of Music Theory for more information). Current officers of the West Coast Conference of Music Theory and Analysis (WCCMTA) are Steve Larson (University of Oregon), president; Patricia Hall (UC Santa Barbara), secretary; and Jack Boss (University of Oregon), treasurer. Membership fees are now \$10 (individual), \$5 (student/retired). Questions concerning WCCMTA may be addressed to Steve Larson, University of Oregon, School of Music, 1225 University of Oregon, Eugene, OR 97403-1225 <steve@darkwing.uoregon.edu>.

## **REGIONAL THEORY SOCIETY CONTACTS**

### **Canadian University Music Society**

Maureen Volk  
Director, School of Music  
Memorial University  
Newfoundland, Canada  
<mvolk@morgan.ucs.mun.ca>

### **Florida State University Music Theory Society**

c/o James Mathes  
School of Music  
Florida State University  
Tallahassee, FL 32306-2098  
<mathes\_j@cmr.fsu.edu>

### **Georgia Association of Music Theorists**

Kristin Wendland  
Music Department  
Morris Brown College  
643 Martin Luther King Dr.  
Atlanta, GA 30312  
<kwendla@emory.com>

### **Indiana University Graduate Theory Association**

Lyn Ellen Burkett  
GTA, School of Music  
Indiana University  
Bloomington, IN 47405  
<lburkett@indiana.edu>

### **McGill Graduate Society**

Music Graduate Society  
c/o Faculty of Music  
McGill University  
555 Sherbrooke St. West  
Montréal, PQ, H3A 1E3, Canada  
<mgs@musicb.mcgill.ca>

### **Midwest Graduate Music Consortium**

Adrian P. Childs  
Department of Music  
1010 East 59th St.  
Chicago IL 60637  
<apchilds@midway.uchicago.edu>

### **Music Theory Midwest**

Anne Marie deZeeuw  
School of Music  
University of Louisville  
Louisville, KY 40292  
<amdez01@ulkyvm.louisville.edu>

### **Music Theory Society of New York State**

Mary I. Arlin  
School of Music  
Ithaca College  
Ithaca, NY 14850-7240  
<arlin@ithaca.edu>

**REGIONAL THEORY SOCIETY  
CONTACTS, CONTINUED**

**Music Theory SouthEast**

Renee McCachren  
Department of Music  
School of Performing Arts  
Catawba College  
Salisbury, NC 28144  
<lrmccachr@catawba.edu>

**New England Conference  
of Music Theorists**

Gerald Zaritzky  
New England Conservatory  
290 Huntington Ave.  
Boston, MA 02115  
<GZaritzky@  
NewEnglandConservatory.edu>

**Oklahoma Theory Round Table**

Ken Stephenson  
Music Theory  
University of Oklahoma  
Norman, OK 73019  
<kstephenson@ou.edu>

**Pacific Northwest Graduate  
Students' Conference**

Richard Kurth  
U.B.C. School of Music,  
6361 Memorial Road,  
Vancouver, B.C., CANADA, V6T 1Z2  
<rkurth@unixg.ubc.ca >

**Rocky Mountain Society  
for Music Theory**

Steven Bruns  
College of Music  
Campus Box 301  
University of Colorado  
Boulder, CO 80309  
<bruns@spot.colorado.edu>

**South Central Society  
for Music Theory**

Kate Covington  
School of Music  
University of Kentucky  
105 Fine Arts Bldg.  
Lexington, KY 40506-0022  
<kcov@ukcc.uky.edu>

**Texas Society  
for Music Theory**

James Bennighof  
School of Music  
Baylor University  
Waco, TX 76798  
<james-bennighof@baylor.edu>

**West Coast Conference  
of Music Theory and Analysis**

Steve Larson  
School of Music  
1225 University of Oregon  
Eugene, OR 97403-1225  
<steve@darkwing.uoregon.edu>

**REGIONAL SOCIETY WEBSITE ADDRESSES**

Canada..... <http://www.toronto.ca/cums/>  
Georgia.....<http://www.emory.edu/MUSIC/gamut1.html>  
Indiana..... <http://www.music.indiana.edu/som/theory/gta/gta#doing>  
McGill..... <http://www.music.mcgill.ca/newHome/mgs>  
Midwest ..... <http://www.wmich.edu/mus-theo/mtmw.html>  
New England ..... <http://mario.harvard.edu/necmt/index.html>  
New York..... <http://www.ithaca.edu/music/music3/mtsny>  
Rocky Mountain..... <http://jan.ucc.nau.edu/~tas3/rmsmt.html>  
South Central..... <http://luigi.music.lsu.edu/~rpeck/scsmt.html>  
SouthEast..... <http://www.uncg.edu/~jkwllia/mtse/>  
Texas ..... <http://tsmt.unt.edu>

Additional sites will be linked to the SMT homepage as they become available.  
SMT homepage..... <http://smt.ucsb.edu/smt-list/smthome.html>

**IMPORTANT DATES MENTIONED IN THIS NEWSLETTER**

*Dates published as of January 25.*

**SMT Deadlines**

Subvention Grants..... March 15  
Nominations for 1999 SMT awards ..... April 1  
Nominations for SMT officers ..... April 15

**Proposals and Articles**

Music Theory and Analysis 1450–1650..... February 28  
Feminist Theory and Music 5 ..... March 15  
MidAmerican Center for Contemporary Music ..... March 15  
American Guild of Organists ..... April 30  
Post-Doctoral Fellowship in Cognition ..... May 1  
GAMUT ..... May 31  
Toronto 2000: Musical Intersections ..... June 1  
Music Theory Society of New York State ..... October 1

**Conferences and Symposia**

The Schoenberg String Quartets and Trios ..... February 26–27  
Third International Schenker Symposium ..... March 12–14  
Asian Music in America ..... April 10–11  
International Conference on Meter, Rhythm, and Performance ..... May 26–28  
Third Triennial British Musicological Societies Conference ..... July 15–18  
Mathematical Connections in Art, Music, and Science ..... July 30–August 1  
Fourth European Music Analysis Conference ..... October 21–24

**Summer Workshops**

World Music..... June 6–17  
Teaching Women and Gender in Popular Music..... June 11–13  
Music Technology ..... June 11–16  
Rhythmic Concepts in Undergraduate Theory..... TBA

**Regional Society Meetings**

Texas Society for Music Theory..... March 5–6  
McGill Graduate Society Symposium ..... March 6–7  
South Central Society for Music Theory ..... March 12–13  
Music Theory SouthEast ..... March 12–13  
New England Conference of Music Theorists..... March 27–28  
Florida State University Music Theory Forum ..... April 10  
Music Theory Society of New York State ..... April 10–11  
Rocky Mountain Society for Music Theory — joint meeting with  
West Coast Conference of Music Theory and Analysis..... April 16–18  
Georgia Association of Music Theorists ..... April 23–24  
Midwest Graduate Theory Consortium..... April 23–24  
Music Theory Midwest..... May 14–15  
Canadian University Music Society ..... June 9–11  
Pacific Northwest Graduate Students' Conference..... Fall 1999