



Newsletter

*A Publication of the
Society for Music Theory*

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August 2017

SMT ARLINGTON 2017



The Society for Music Theory will be celebrating its fortieth anniversary November 2-5 at the Renaissance Arlington Capital View in Arlington, Virginia. We look forward to welcoming you to our nation’s capital! The [Renaissance Arlington Capital View Hotel](#) is located right across the Potomac River from downtown Washington.

The hotel features an on site Italian restaurant, coffee house, fitness center, and complimentary Wi-Fi in both the sleeping rooms and lobby area.

PROGRAM

The program for the 2017 Society for Music Theory celebrates the fortieth anniversary of the founding of the Society with sessions that reflect the intellectual breadth of the society as well as a wide range of special events. The plenary session will explore some of the range of approaches within the society, including talks by Steven Rings discussing music theory’s relationship with neighboring disciplines, Michael Tenzer considering different musics through the lenses of their similar features, and Gretchen Horlacher comparing the dimensions of musical movement with ballet. Friday features a special session titled, “Models in Improvisation, Performance, and Composition” that will bring together three invited scholars from Europe—Philippe Canguilhem, Giorgio Sanguinetti, and Elaine Chew. Also on Friday, there will be a panel on careers outside the professorate for Ph.D.s in music theory and an Interest Group Fair to highlight the activities of the Society’s twenty-four Interest Groups.

This Meeting’s sessions will feature papers on topic theory, form, popular music, jazz, Russian music, computational and corpus-based analytical approaches, music and body, reconsidering genre, metal music, transformations, history of theory, harmony and voice leading in nineteenth-century music, topics in geometrical music theory, empirical approaches to eighteenth-century music, theorizing musicality, and the music of Friedrich Haas. Special sessions will offer panels on notation and performance, the ethics of musical hermeneutics, musical topics in opera and ballet, and the musics of Aaron Copland and John Coltrane. The Committee on the Status of Women is sponsoring a session on the music of Chen Yi, the Professional Development Committee will present on preparing articles for publication, and the Committee on Diversity will host a session on Mentorship and Diversity.

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Future Annual Meetings

2018

November 1–4
Grand Hyatt San Antonio Hotel
San Antonio, Texas
(SMT and AMS)

2019

November 7-10
Hyatt Regency Columbus
Columbus, Ohio

2020

November 5-8
Hyatt Regency Minneapolis
Minneapolis, Minnesota
(SMT and AMS)



SMT Executive Board Statement: Our Values as a Scholarly Society

The Executive Board of the Society for Music Theory reaffirms the Society's values of inclusivity and diversity, open and respectful dialogue, academic freedom, and scholarly integrity. We further support the principle that all in the music-theoretic community and beyond should have the opportunity to study, work, and engage in free enquiry across cultural, linguistic, and other social boundaries. As musicians and theorists we affirm the SMT's commitment to ideals of justice and freedom of expression.

The Society's anniversary activities on Thursday include a celebratory reception, which will present a number of speakers sharing brief reminiscences drawn from their memories of the Society's first forty years. If you arrive at the conference early, there will be a special trip to the Library of Congress on Thursday morning to view documents of interest to members of the SMT. Instructions on how to register may be found on the SMT conference website.

The 2017 program committee included Alan Gosman (chair), Clifton Callender, Maureen Carr, Roman Ivanovitch, Panayotis Mavromatis, René Rusch, Benjamin Steege, and Dora Hanninen (*ex officio*). The committee received nearly 400 proposals for the conference and dedicated itself over the course of three days to selecting papers and crafting sessions for the fall Meeting. We are very enthusiastic about the final program and look forward to seeing you in Arlington this November.

CONFERENCE INFORMATION

Up-to-date information about the conference can be found on the SMT conference website: <https://societymusictheory.org/events/meeting2017/main>

Hotel Reservations

Renaissance Arlington Capital View Hotel (2800 South Potomac Avenue, Arlington, VA 22202) has reserved a block of rooms for the conference attendees. Single, double, triple and quad rooms are available for \$159 (USD) per night, plus tax. Reservations for the Renaissance Arlington Capital View Hotel may be made online or by calling 1-703-413-1300 and asking for rooms for "SMT Meeting 2017." SMT members are strongly encouraged to stay at the conference hotel.

We will also be using the Residence Inn Arlington Capital View (2850 South Potomac Avenue, Arlington, VA 22202) which is adjacent to the Renaissance. Both single and double rooms are available for \$159 per night, plus tax along with free breakfast. Reservations may be made online or by calling 1-703-415-1300.

Conference Registration

Registration opens August 1, 2017. You can register online by logging into your account on the SMT website, or by downloading and printing a registration form found at the conference website.

Registration rates (regular/student or retired):

Member early (before 30 Sep): \$120/\$60

Member regular (before 20 Oct): \$165/\$85

Member on site: \$180/\$90

Transportation to and around Arlington

By Air: **Ronald Reagan National Airport (DCA)** is less than a mile from the conference hotel. The hotel shuttle runs regularly from 5 a.m. to midnight, with pick-up stops located at each of the three terminals. Alternatively, DCA has its own Metro station, with access to Yellow and Blue lines that connect directly to downtown DC as well as points in Virginia and Maryland. **Dulles International Airport (IAD)** is located approximately thirty miles from the conference hotel. A taxi ride will cost about \$50. Public transport is also available. The ride on Metrobus 5A to the Blue Line takes one hour and costs \$9.

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2017 ANNUAL MEETING

(continued)

By Train: [Amtrak](#) train service to the Washington area is frequent and reliable. Most trains will deliver passengers to DC's historic Union Station. From there, take the Red and then Yellow lines to Crystal City Station. The conference hotel is a ten-minute walk south from there. Some Amtrak routes stop in Alexandria, VA. From here, you can take Metro's Blue or Yellow line north from King Street Station to Crystal City Station.

By Bus: Both national and regional bus companies serve DC, including [Greyhound](#) and [MegaBus](#).

Getting around Arlington and DC

[Metro's](#) system of subway and surface trains is an easy way to get around the DC area. All riders must have a plastic "SmarTrip" card: note that these cards are personal, so cannot be used to pay more than one fare per trip. These cards can be bought at station vending machines, or online in advance. The fare system is complex, based on distance and time of travel; if you maintain \$10 on your card, you will be able to travel pretty much anywhere. The large white "M" signs identify Metro stations. Most downtown stations are underground; however, all have elevator access and are designed to be accessible. SmarTrip cards are also accepted on the Metrobus system and on [Arlington Transit](#) buses.

Arlington is a bike-friendly city, and Washington, DC is regularly selected among the nation's best cities for bicyclists. The conference hotel has complimentary bike rental for guests, and [Capital Bikeshare](#) offers its distinctive red bikes at over 400 stations around the metro area. You can pay by the hour or purchase a twenty-four-hour or three-day pass. Bring a helmet!

The DC area is well served with traditional taxis and with drivers for TNCs (transportation network companies). If you require a wheelchair accessible cab, call Royal Taxi at 202-398-0500 or Yellow Paratransit at 202-544-1213.

VISITING ARLINGTON AND WASHINGTON, DC

Another way to explore Arlington and Alexandria is on the bike path that borders the Potomac. Heading north along the river, you will pass Reagan National Airport and find lovely views of the various monuments across the river. Heading south, Old Town is two-and-a-half miles away. Ambitious riders that continue ten more miles will reach George Washington's home, Mount Vernon. Farther afield, the Smithsonian Institution comprises free museums of every description. Highlights on the National Mall include the Hirshhorn Museum for modern art, the American Indian Museum, and the African American Museum (prearranged tickets are advisable). Families with children will want to visit the Air and Space Museum, Natural History Museum, and the National Zoo. The American Art Museum and Portrait Gallery are housed in a single building a few blocks north of the mall. Several famous museums are not associated with the Smithsonian: these include National Gallery of Art, the US Holocaust Memorial Museum, and the Phillips Collection near Dupont Circle.

SMT members may be especially interested in the Performing Arts Reading Room at the James Madison Memorial Building of the Library of Congress. We also highly recommend a guided tour of the architecturally spectacular Jefferson Building of the Library of Congress, the site of the Library's Main Reading Room. The Musical Instrument Collection at the National Museum of American History contains priceless instruments from Europe as well as the Americas. The weekend of our conference will be an exciting one at the

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Society for Music Theory 2017 Executive Board

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(*ex officio*)
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Society for Music Theory 2017 Executive Board

(continued)

Members-at-Large

Suzannah Clark, 2017
Harvard University

Steven Rings, 2017
University of Chicago

C. Catherine Losada, 2018
Cincinnati College-Conservatory
of Music

Deborah Rifkin, 2018
Ithaca College

Yonatan Malin, 2019
University of Colorado Boulder

Maryam Moshaver, 2019
University of Alberta



Contacting the Society

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Victoria Long, Executive Director
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Kennedy Center for the Performing Arts: Leonard Slatkin will be leading the National Symphony Orchestra in *The Rite of Spring*, and Angela Meade will be singing Handel's *Alcina* with the Washington National Opera.

CONFERENCE HIGHLIGHTS

Library of Congress

On Thursday morning, there will be a field trip to the Library of Congress for an exhibit of selected documents which may interest SMT members (n.b., the LOC houses collections from David Lewin and Milton Babbitt). This opportunity will be available to the first twenty members to sign up. More information is available on the conference website.

Conference Guide Program

First time attending the conference? You might want to consider signing up for the conference guide program. The SMT Professional Development Committee is looking for both those who would like to be assigned a guide and more senior members who would be willing to serve as guides. More information is available on the conference website.

Conference Grants

The SMT has several travel grant programs for theorists attending the SMT Annual Meeting. Theorists who are citizens of the US or Canada and who belong to an ethnic minority are invited to apply for a Minority Travel Grant. Non-US and non-Canadian citizens who reside outside the US and Canada are invited to apply for an International Travel Grant. Please see the conference website for more information.

The Society is also offering several other grant opportunities to help defray the costs of attending our Annual Meeting. These grants are made possible in part by donations from the SMT-40 campaign. Independent/Unsupported/Undersupported Scholar Grants are available to those who do not have an academic position or who study or teach at institutions that do not support scholarly conference attendance. Childcare Grants are available to those SMT members for whom attendance at the Annual Meeting incurs extra childcare expenses. This grant is available to current SMT members.

Student Workers

Once again we will be looking for student volunteers to help during the conference in return for free registration. More information will be available on the registration page.

Hotel Accessibility

Every effort will be made to meet the unique requirements of all SMT attendees. For specific needs or questions please contact Victoria Long at vlong@uchicago.edu.

See you in November!

Alan Gosman, 2017 Program Committee chair
Eugene Montague, Dan Zimmerman, and Victoria Long
Local Arrangements Committee

OFFICER REPORTS

FROM THE PRESIDENT

For the 2017 Annual Meeting in Arlington, Virginia this November, the fortieth anniversary of the founding of the Society for Music Theory, we have a number of exciting events planned. These include annual events, such as the Peer Learning Program (Thursday morning, led by Judy Lochhead on “Analysis: What Can It Do?” and by Robert Morris: “Pitch Structure in Indian Classical Music”); the Graduate Student Workshops Program (Friday morning, led by Marion Guck on “Music-Listener Intersubjectivity” and by Frank Samarotto on “The Craft of Music Analysis”); a celebratory program at the open reception on Thursday evening; and the Saturday plenary session, which will feature three speakers who are charting new directions in the field today—Gretchen Horlacher, Steven Rings, and Michael Tenzer. Four other events are distinct to the Arlington Meeting: a field trip to the Library of Congress (Thursday morning); an Interest Group Fair (Friday morning); a session on careers outside the professorate for Ph.D.s in Music Theory (Friday noon); and a special invited session with Elaine Chew, Phillippe Canguilhem, and Giorgio Sanguinetti, loosely organized around the theme of performance and improvisation and chaired by Daphne Leong (Friday afternoon, streamed live).

I encourage all who travel to the Arlington Meeting to come early and stay late in order to attend as many of these special events as possible and still have time to partake of the cultural resources of the Washington, DC metropolitan area. The National Gallery of Art and the museums of the Smithsonian Institution, which include the Freer Gallery of Art and the Arthur M. Sackler Gallery (Asian Art), the Museum of Natural History, American History Museum, Air and Space Museum, American Indian Museum, the brand new African American Museum, and many others, are all free, open daily, and just a few Metro stops away on the National Mall. Also nearby are many of our national monuments, including the Washington Monument and the Lincoln, Jefferson, Franklin Delano Roosevelt, Korean War, Vietnam War, and World War II memorials. For those who would like to spend more time outdoors, Great Falls National Park, Virginia, and the Chesapeake and Ohio Canal National Historic Park (across the Potomac River on the Maryland side, not connected) are a 30–45-minute drive to the west. Shenandoah National Park and Skyline Drive are two to three hours away, with views and hiking trails for all abilities, including access to the Appalachian Trail.

Since last November, much of my time as SMT president has been occupied with the fortieth anniversary Meeting and with the single largest responsibility of the president: the appointment of editors, editorial board members, committee chairs, committee members, and other SMT positions. In addition to nearly fifty appointments to committees and journal boards, this year brought an unusual alignment of the stars: the editorial teams of all three of our journals, plus the associate editor for the Newsletter, will rotate off in November 2017. Following a vote last November by the Executive Board to add a second associate editor each for *Spectrum* and for *MTO*, this makes nine editorial vacancies to fill in a single year, each in consultation with the Executive Board. Fortunately, there are many highly qualified and capable people in our ranks. In my experience, the vast majority would like to serve, even in positions with a substantial workload. The problem is whether they are available, given their own plans and prior commitments. Making nearly sixty appointments is time-consuming: each one involves thoughtful consideration of multiple factors to achieve optimal balance in the composition of each committee and board. The final mosaic

Society for Music Theory 2017 Committees

Development Committee

Joel Lester, chair
Eric Isaacson
Aaron Grant
Dora A. Hanninen, *ex officio*
Jan Miyake
Severine Neff

IT/Networking Committee

Sean Atkinson, chair
Brian Moseley, webmaster
Michael McClimon, associate webmaster

Members-at-Large

Joshua Albrecht
Jeremiah Goyette
Tahirih Motazedian, *MTO* job list
coordinator
Crystal Peebles
Benjamin Wadsworth, proofreader
Robert Wason

Liaisons

Brian Alegant, chair, Publications
Committee
Inessa Bazeyev, Accessibility Committee
Nicole Biamonte, editor, *MTO*
Anna Gawboy, associate editor, *SMT-V*
Bryn Hughes, associate editor, *SMT-V*
Robert Kosovsky, list moderator
Brent Yorgason, managing editor, *MTO*

2017 Program Committee

Alan Gosman, chair
Clifton Callender
Maureen Carr
Dora A. Hanninen, *ex officio*
Roman Ivanovitch
Panayotis Mavromatis
René Rusch
Benjamin Steege

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Society for Music Theory 2017 Committees

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Committee on the Status of Women

Jennifer Bain, chair
Sarah Bakker
Anna Fulton
Sigrun Heinzelmann
Edward Latham
Charity Lofthouse
Carmel Raz

Committee on Diversity

J. Daniel Jenkins, chair
Ya-Hui Cheng
Chris Endrinal
Rachel Lumsden
José Oliviera Martins
Noriko Manabe
Somangshu Mukherji
Teresa Shelton Reed
Lawrence Shuster

Local Arrangements Committee

Victoria Long, executive director,
chair
Eugene Montague
Daniel Zimmerman

Committee on Workshop Programs

Andrew Mead, chair
Alan Gosman (chair, 2017 Program
Committee)
Vasili Byros (chair, 2018)
Antares Boyle

Professional Development Committee

Roger Graybill, chair
Devin Chaloux
Caitlin Martinkus
Judith Ofarcik
Elizabeth Sayrs
Brenda Ravenscroft
Christopher Segall

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is something to behold. It is ultimately through the efforts of our editors, peer reviewers, committee chairs, committee members, and individual positions, that the work of the SMT gets done.

As the SMT continues to become larger and more complex, the length of the agenda for the president and Executive Board and the number of items that require real-time verbal exchange (not only discussion over e-mail, which is also ongoing throughout the year) continues to grow. It now exceeds the eight hours scheduled for the Executive Board meeting on Wednesday and Thursday just prior to the start of the Annual Meeting. Therefore, I have introduced an interim meeting of the Executive Board by video, which will take place in September. Among the items on the agenda for the Executive Board to discuss in 2017 are funding priorities (present and future), development (the conclusion of the SMT-40 campaign and plans for subsequent efforts, including approaching foundations), the Annual Meeting (size and process for adjudication; we will revisit and reconsider various options that have been discussed by the Board at some length in recent years), and an archives policy (based on recommendations of the Ad Hoc Archives Policy Committee, formed last November). In addition, I would like to ensure that the four primary SMT officers (president, vice president, secretary, and treasurer), the chairs of all standing committees, the editors of our SMT publications, and the executive director each produce and continually update a detailed description of the position's responsibilities and a time line for when events take place during the year. Having such a document for every position will facilitate the process of transition and provide an ongoing record of the activities of the Society.

In this our fortieth year, I have been thinking not only about how we as a Society have changed, but how our academic and cultural environment has changed. Consider the place of music theory in the undergraduate music studies. In the late 1970s, music theory's place was secure even as the curriculum itself was in flux. The trend was toward increased rigor in the study of musical structure: Schenkerian thought was moving into the undergraduate core curriculum (with texts such as Salzer's *Counterpoint in Composition*, 1969; Westergaard's *Introduction to Tonal Theory*, 1976; and Aldwell and Schachter's *Harmony and Voice Leading*, 1979) with developments in atonal music theory soon to follow (e.g., Rahn's *Basic Atonal Theory*, 1980; Friedman's *Ear Training for Twentieth Century Music*, 1990; and Straus's *Introduction to Post-Tonal Theory*, 1990). Four decades later, much about the core theory curriculum has been called into question—the repertoire studied, approaches taken, means for course delivery, and expected learning outcomes—both by those inside and outside of music theory. Even as expectations of the undergraduate theory curriculum increase, the time allotted to meet them is often reduced.

The place of the arts and humanities in academia has also changed. When the SMT was founded, liberal arts majors occupied a prominent place on college campuses. In 2017, the number of degrees awarded in business, engineering, and other professional and pre-professional programs far outstrips that in the arts and humanities. Even as the place of scholarship and intellectual pursuits in American society has changed. It is becoming increasingly urgent that we as scholars articulate what we do and why it matters to those outside our usual orb, not only with regard to music theory, but to the arts, humanities, and scholarship generally. Our work as university teachers, scholars, and musicians is often poorly understood by the public at large, including those with whom we interact day to day—acquaintances, neighbors, even family members. On one hand, we should meet people where they are, recognize our differences

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FROM THE PRESIDENT

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and commonalities, and respond appropriately. Even a happenstance encounter can be an opportunity to share our enthusiasm for, and knowledge of, our subject; a simple query from someone in the community can be a chance to offer assistance and to forge a personal connection. On the other hand, we must also be strategic; we should seek out opportunities to advocate and serve as ambassadors for the music we study with such dedication, for our field, for the humanities, and for intellectual life in general. Let us make this fortieth anniversary year an occasion to celebrate not only the Society and the research and pedagogical developments it has fostered, but the importance of all that we value and pursue through our work every day—thoughtful, thorough, and well-reasoned discourse; respectful dialogue and the free exchange of ideas; and the love of music and spirit of inquiry that brought the SMT into being and each of us into the field.

Let this anniversary also be a time for introspection and reflection, about the changing shape and dynamics of the Society and how we, as individuals, experience and move in this professional space. As the number of intellectual attractors we call “research specializations” continues to grow (evident in the explosion of SMT interest groups), so does the risk of fragmentation. On the other hand, there has never been a better time in the history of the SMT to sample and learn from colleagues about unfamiliar repertoire, analytical techniques, and philosophies, whether in the relatively informal settings of our Interest Groups or in private conversations at or after the Annual Meeting. Academic culture encourages us to cultivate an identity of expertise, to become an “expert.” The “expert” identity is only part of what it means to be a scholar; it is the public face of a private reality of long hours spent searching, sifting, rethinking, and starting over. A scholar must be curious. Following that curiosity requires a willingness to enter into and dwell in an uncomfortable state of not-knowing for a time. As we mark the Society’s fortieth year, may we as individuals, and collectively as a Society, celebrate not only how far we have come, but how far we can go when we refuse to surrender what Shunryu Suzuki calls “beginner’s mind.”—in this case, the mind that sheds the “expert” identity to discover new delights in music we thought we knew, modes of musical experience we’d not attended to, and parts of the field or interdisciplinary terrain in which we had never thought to venture. Even as we write, revise, present, and publish our work, we can remain “beginners” in another sense, ready to start a different project, to explore a new area, or develop a new technique, perspective, or way of thinking.

In this, my last Newsletter column as SMT president, I would like to take the opportunity to recognize and thank all those with whom I have worked most closely over the past two years—current and former SMT officers Daphne, Leong, Phil Stoecker, Stan Kleppinger, Jan Miyake, Robert Hatten, and Poundie Burstein; Executive Director Victoria Long; members at large of the Executive Board; the editors of our three journals and *Newsletter*, and the chairs of our many standing committees. Their expertise, wisdom, and dedication are evident in the continued progress of our Society; the quality of our publications, Annual Meeting, and committee services; and in the simple fact that, forty years on, the SMT continues to flourish.

—Dora A. Hanninen

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Society for Music Theory 2017 Committees

(continued)

Publications Committee

Brian Alegant, chair
Nicole Biamonte (editor, *Music Theory Online*)
Stephen Rodgers (associate editor, *Music Theory Online*)
David Bernstein (editor, *Music Theory Spectrum*)
Yayoi Uno Everett (associate editor, *Music Theory Spectrum*)
Brent Auerbach (editor, *SMT Newsletter*)
Courtenay Harter (associate editor, *SMT Newsletter*)
Yonatin Malin (executive board liaison)
Sean Atkinson, chair, Networking Committee

Publication Awards Committee

Boyd Pomeroy, chair
Jonathan Bernard
Marion Guck
Marianne Kielian Gilbert
Nathan Martin
Ryan McClelland
Ian Quinn
Jay Rahn
Alexander Rehding

Nominating Committee

Joe Kraus, chair
David Clampitt
Nora Engebretsen
Adam Ricci
Janna Saslaw

Subventions Committee

Daphne Leong, chair
David Carson Berry
Gretchen Foley
Maryam Moshaver
Don Traut

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OFFICER REPORTS

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FROM THE VICE PRESIDENT

As vice president it is my privilege to serve the SMT as chair of the Subventions Committee, Executive Board liaison with SMT Interest Groups, and liaison with regional, international, and graduate student societies.



Subventions were awarded for three books in the January 2016 round of applications. The awards went to David Beach for examples for *The Mature Instrumental Music of Franz Schubert: A Music Theorist's Perspective* (University of Rochester Press), \$1500; Brad Osborn for indexing for *Everything in its Right Place: Analyzing Radiohead* (Oxford University Press), \$804; and Matthew Arndt for indexing for *The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg* (Routledge), \$1500.

All twenty-four of our Interest Groups (IGs) will meet in Arlington. This year (thanks to Brian Moseley) IG activities will be listed on the conference mobile app as well as on the web. For the web listing, and to view information on individual interest groups, please visit <https://societymusictheory.org/societies/interest>. Our newest groups are Autographs and Archival Documents, and Global New Music; others range from Jazz to Early Music to Work and Family.

The SMT asks presenters at IG meetings that are not on the official conference program to use the following citation template: Author, Title, ___ Interest Group meeting, Society for Music Theory Annual Meeting, City, Date.

We will hold an Interest Group Fair in Arlington, in honor of SMT's fortieth anniversary. The fair will celebrate the place of interest groups in SMT's history. It will also provide opportunities to meet representatives from the IGs, to find out about IG activities, and to learn how to get involved.

The regional societies this year began collecting society data, including information on region covered, conference attendance, paper acceptance rate, demographics, paper formats and scheduling, student awards, workshops, social events, conference registration fees, membership dues, publications, and social media use. While some of this information has been collected previously by individual societies, it is now being collected and shared by the societies as a group.

I will be honored to moderate a session in Arlington on *Models in Improvisation, Performance, and Composition*, featuring Philippe Canguilhem (University of Toulouse), Elaine Chew (Queen Mary University of London), and Giorgio Sanguinetti (University of Rome–Tor Vergata). This special session was put together by the

Program Committee in celebration of the SMT's fortieth anniversary.

At the Annual Meeting I will also meet with representatives of the regional societies and interest groups, and attend as many of the Interest Group meetings as possible. Please don't hesitate to contact me at daphne.leong@colorado.edu if I can assist with these groups or with subventions.

It has been my honor to serve the SMT as vice president. Nancy Rogers will become vice president at the close of the Annual Meeting in Arlington; I welcome her to the post and know that she will bring her characteristic enthusiasm and thoughtfulness to it.

—Daphne Leong

Actions of the Executive Board

FROM THE SECRETARY

I am pleased to announce the results of our 2017 elections. Our new vice president will be Nancy Rogers. Inessa Bazayev and Jay Hook have been elected members-at-large of our Executive Board. Per our by-laws, these appointments will become effective at the conclusion of the 2017 Business Meeting in Arlington, VA. Thanks to all the candidates who stood for election this year, and to our Nominating Committee chaired by Joseph Kraus for building such a strong slate of candidates.



Since I submitted my previous report for the February 2017 SMT *Newsletter*, the Executive Board has passed the following motions:

1. To increase the executive director's salary by ten percent per year for each of the next two years (2017, 2018 budget) in lieu of a three percent annual COLA increase.
2. To increase membership fees by \$10 for regular and overseas members; \$15 for Joint/Household and Joint Overseas members; and \$5 for Student, Retired, Joint Student, Joint Retired, and Subsidized members, all effective immediately.
3. To create an Ad Hoc Reception Celebration Committee to organize the reception at the 2017 Annual Meeting.
4. To approve a one-time increase of \$400 to the 2017 program budget managed by the AMGS.
5. That a proposed revision to the Bylaws be submitted to the membership for approval at the Business Meeting in Arlington, Virginia, in November 2017. The motion for the membership will read as follows:

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EXECUTIVE BOARD

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To revise Article II, paragraph 2 of the SMT Bylaws as follows: (1) in sentence 3, insert “substantial” as the second word and replace “carrying on propaganda” with “lobbying”; (2) append a fifth and final sentence to the paragraph: “Our involvement will be limited to issues having direct impact on the Society’s existence, its mission, its values, and the music professional activities of its members.”

—Philip Stoecker

NOTICE OF MOTION TO REVISE ARTICLE II, PARAGRAPH 2 OF THE SMT BYLAWS

In May, the SMT Executive Board voted to put an amendment to Article II of the SMT Bylaws up for a vote by the full membership at the Business Meeting in Arlington, Virginia, on November 4, 2017. The motion before the membership reads as follows:

MOTION: To revise Article II, paragraph 2 of the SMT Bylaws as follows: (1) in sentence 3, insert “substantial” as the second word and replace “carrying on propaganda” with “lobbying”; (2) append a fifth and final sentence to the paragraph: “Our involvement will be limited to issues having direct impact on the Society’s existence, its mission, its values, and the music professional activities of its members.”

The revised text for Article II, paragraph 2, in entirety would then read: “The activities of the Society shall not be pursued for profit to such an extent as to constitute a business. No part of the earnings of the Society shall be used to the benefit of any officer or employee of the Society or any other individual, except as reasonable compensation for goods or services required by the Society in pursuing its activities. No substantial part of the activities of the Society shall consist of lobbying or otherwise attempting to influence legislation. The Society shall not participate or intervene in any way in political campaigns on behalf of candidates for public office, nor shall any part of the earnings of the Society be used to the benefit of any organization that engages in such activities. Our involvement will be limited to issues having direct impact on the Society’s existence, its mission, its values, and the music professional activities of its members.”

Rationale for the motion: To clarify the relationship between Article II and legal requirements of section 501c3 of the IRS Code.

The process to amend the SMT Bylaws is defined in Article X of the Bylaws: “The Bylaws may be amended at any Business Meeting of the members of the Society by a two-thirds vote of the voting members present. Amendments to the Bylaws may be proposed by any group of five or more members of the Society. The Secretary shall circulate any proposed amendments to the members of the Society at least thirty days in advance of the meeting at which they are to be considered.” This post constitutes thirty days’ notice; the vote shall take place during the fortieth Annual Meeting in Arlington, Virginia, at the Business Meeting to be held on the afternoon of Saturday November 4, 2017.

Society for Music Theory 2017 Committees

(continued)

Investment Committee

William Caplin, chair
Breighan Brown Boeskool
Patrick Connolly

Archives Policy Committee

Victoria Long, chair
Sean Atkinson
Nancy Rogers
Philip Stoecker

Delegates and Liaisons

Severine Neff, delegate to ACLS
Matthew Arndt, representative to
U.S. RILM
Alan Dodson, liaison to
New Grove Advisory Panel
Jenine Brown, SMT statistician
Daniel Shanahan, sustainability
coordinator
Andrew Davis, Liaison to NASM

Networking Ombuds Subcommittee

Dora A. Hanninen, chair
Sean Atkinson
Brian Alegant

Annual Meeting Grants Subcommittee

Jan Miyake, chair
Robert Hatten
Catherine Losada

*Links to SMT’s committees are found at
<http://societymusictheory.org/administration/committees>*

Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

David Bernstein, editor
Yayoi Uno Everett, associate editor
Áine Heneghan, reviews editor
Chris Douthitt, editorial and technical
assistant
Cora Palfy, editorial assistant

Editorial Board

Fernando Benadon
Stephen Blum
Julie Hedges Brown
Guy Capuzzo
Elaine Chew
Murray Dineen
Sarah Fuller
Joel Galand
Rob Haskins
Julie Pedneault-Deslauriers
Larry Polansky
Lynne Rogers
Lauri Suurpää
Laurie Stras
Michael Tenzer
Keith Waters
Eric Wen
Jon Wild

Music Theory Online

Editors and Editorial Assistants

Nicole Biamonte, editor
Stephen Rodgers, associate editor
Michael Callahan, reviews editor
Joti Rockwell, reviews editor
Brent Yorgason, managing editor

Editorial Board

Arved Ashby
Matt BaileyShea
Mine Dogantan-Dack
Christopher Doll
Ben Givan
Rachel Wells Hall
Melissa Hoag
Gretchen Horlacher

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COMMITTEE REPORTS

On behalf of the **Publications Committee**, I am delighted to announce the incoming editorial teams for the Society's three publications. Marianne Wheel- don (editor), Guy Capuzzo and Kyle Adams (associate editors) will lead *Music Theory Spectrum* for the term 2019–21; Jeffrey Perry (editor) and Jon Kocha- vi (associate editor) will lead *Music Theory Online* for the term 2018–19; and Poundie Burstein (editor), Seth Monahan (associate editor) will lead *SMT-V* for the term 2017–19. I would like to extend my deep appreciation for the editorial teams who are rotating off: David Bernstein and Yayoi Everett (*MTS*), Ni- cole Biamonte and Stephen Rodgers (*MTO*), and Scott Murphy, Bryn Hughes, and Anna Gawboy (*SMT-V*). Thank you for your dedication and expertise. —Brian Alegant

* * * * *

Over the past half-year, the **Development Committee** has worked with the President to move the SMT-40 campaign to a new phase: seeking foundation grants.

SMT-40 has been the most successful fund-raising effort in the history of the Society, with about one in seven members contributing. To date, over \$75,000 has been received. These gifts were a factor in launching or enhancing several initiatives to support SMT members and the field of music theory, including Travel Grants to SMT Annual Meetings, Childcare Grants for Annual Meeting attendees, Graduate-Student and Peer-Learning Workshops, Research Subven- tions, and the new SMT-40 Dissertation Fellowship.

Building upon the support of Society members, the Development Committee looks forward to securing outside grants that will enlarge these programs and enable SMT to fulfill its mission even more successfully with other initiatives.

For more information, including a list of SMT-40 donors, log in to societymusictheory.org and follow the “Donate” links.

—Joel Lester

* * * * *

To mark not only the fortieth anniversary of SMT, but also the thirtieth anni- versary of the **Committee on the Status of Women**, the committee is host- ing its 2017 session on the music of renowned composer Chen Yi (University of Missouri-Kansas City). Performed and commissioned by musicians and ensembles, including Yehudi Menuhin, Evelyn Glennie, the Cleveland Or- chestra, the BBC Symphony, and the Sächsische Staatskapelle Dresden, Dr. Chen's music “blends Chinese and Western traditions, transcending cultural and musical boundaries.”

The session will feature first a workshop by Dr. Chen herself on her chamber work, *Happy Rain on a Spring Night*, for flute, clarinet, violin, cello, and pi- ano, followed by a panel of three analytical presentations on various aspects of Chen Yi's music, by John Roeder (University of British Columbia), “Inter- actions of Folk Melody and Transformational (Dis)continuities in Chen Yi's *Ba Ban*”; Marianne Kielian-Gilbert (Indiana University), “Experiencing Chen Yi's Music / Alternate Lines of Connection, Aesthetic Practice, and Sexual Difference”; and Nancy Rao (Rutgers University), “‘Shi’ and Temporality: A Reading of Gestures in *Happy Rain on A Spring Night*.”

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COMMITTEE REPORTS

(continued)

Planning has already begun for the 2018 session, a workshop dealing with recognition of implicit bias and how to counter it through, for example, affirmation of women and inclusivity in the classroom.

The Committee continues to offer the proposal- and article-mentoring programs, runs a Facebook page, a “Women in Music Theory” blog, and now a women in music theory directory. If you have ideas or submissions for the blog, please contact Carmel Raz at carmel.raz@columbia.edu. If you use Facebook, consider joining our very active group, currently at 350 members: search for SMT Committee on the Status of Women. To participate in either the proposal-mentoring program or the article-mentoring program, please contact Sara Bakker at sara.bakker@aggiemail.usu.edu. To add your name, affiliation, and research keywords to our growing women in music theory directory, go to the blog (<https://womeninmusictheory.wordpress.com/>) and click on the “Directory of WIMT” from the top menu.

If anyone has questions, suggestions, or concerns about any of the Committee’s activities, please do not hesitate to contact me (jennifer.bain@dal.ca).

—Jennifer Bain

* * * * *

To date, the **Annual Meeting Grants Subcommittee (AMGS)** has focused on clarifying International Travel Grants (description and guidelines for administration) and funding proposals in support of the 2017 SMT Annual Meeting. After requesting and receiving a budget increase of \$400 from the Executive Board, the AMGS provided a total of \$1900 of partial-to-full funding for three events: a panel on careers outside the professorate for music theory Ph.D.s, an Interest Group Fair, and the Committee on Diversity Luncheon.

After the August 1 deadline, we will continue our work by evaluating applications for Childcare and Independent/Unsupported/Undersupported Scholar Grants.

—Jan Miyake

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The 2017–18 **SMT-40 Dissertation Fellowship Committee** consists of John Roeder, Chair, with Lee Blasius, Ellie Hisama, and Harald Krebs. The Dissertation Fellowship is established to recognize and foster excellent research in music theory by a rising scholar in the final stages of doctoral study. The first dissertation fellowship in the nearly forty-year history of the SMT, the \$3500 award is made possible by support from the SMT-40 campaign.

Applicants must be current members of The Society for Music Theory who have completed all required coursework and examinations, and have received approval of the dissertation proposal, by the application deadline.

For fellowship guidelines and an application form, go to: <https://societymusictheory.org/grants/dissertation>. The deadline for applications is October 1, 2017.

We are delighted to present this opportunity for SMT members.

—John Roeder

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The recipients of the travel grants and members of the **Committee on Diversity** will have lunch on Friday at the Annual Meeting at noon, location TBA. Former recipients of

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Music Theory Online Editorial Board (cont’d)

Jocelyn Neal
David Neumeyer
Sam Ng
Mitchell Ohriner
William Renwick
Chris Stover
Sarah Weiss
Jason Yust

SMT-V

Editors and Editorial Assistants

Scott Murphy, editor
Anna Gawboy, associate editor
Bryn Hughes, associate editor

Editorial Board

David Bashwiner
Stephen Brown
Karen Fournier
Seth Monahan
Steven Reale
Janet Schmalfeldt
Peter Schubert
Elaine Sisman
Daphne Tan
Simon Zagorski-Thomas

SMT Newsletter

Brent Auerbach, editor
Courtenay Harter, associate editor

The deadlines
for submitting
an application for a
Subvention Grant
are **January 15** and **July 15**.

Renew Your SMT Membership!

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

To do so, visit
<http://societymusictheory.org/membership>

Dues are payable online through PayPal, or if you prefer, you may download a membership form in PDF format and mail your registration and payment by personal check or money order in U.S. funds.

Send membership renewals to:

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

Your membership dues help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's well being. A complete listing of membership benefits may be found at <http://societymusictheory.org>.

"Many students prefer the psychological security of situations that are obvious and explicit, although those with mental fertility usually relish the opportunity for probing deeper or more controversial matters."

—Michael R. Rogers

a minority or international travel grant are also invited. If you are a former grant recipient and would like to attend, please send an e-mail to djenkins@mozart.sc.edu no later than Monday, October 16.

Minority and International Travel Grant applications to attend the 2017 Meeting are available at the SMT website <https://societymusictheory.org/grants/meetings>. This year's deadline, August 1, has passed. Students who are applying for the grant must also have a mentor send an e-mail supporting their application to Victoria Long at vlong@uchicago.edu by the deadline. Mentors, please encourage eligible students to apply.

—J. Daniel Jenkins

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The **Professional Development Committee (PDC)** will help welcome and orient SMT's newer attendees to the Annual Meeting in Arlington and will offer a variety of programs and services to benefit SMT members at every stage of their careers.

Our special session this year is titled, "Preparing Articles for Publication," and features Nicole Biamonte (McGill University), Richard Cohn (Yale University), Seth Monahan (Eastman School of Music, University of Rochester), and Daphne Tan (University of Toronto) as panelists. The three-hour timeslot will be divided into two half sessions. The first half session, "Converting a dissertation into articles," will explore the challenges of converting a dissertation into an article (or several articles), and proposes ways of effectively meeting those challenges. Anticipated topics include:

What are useful strategies for adapting the content of a dissertation within an article or collection of articles?

What are some pitfalls to be avoided?

To what extent should the author target the article for a particular journal?

How might one structure a dissertation in order to facilitate its eventual conversion into articles?

The second half session, "Preparing musical examples, graphics, and audio/visual materials for publication," will focus on the logistics of generating supplementary material for articles, and our panelists will suggest ways of maximizing the effectiveness of such materials.

If you are attending one of your first Annual Meetings and wish to be paired with a more experienced SMT member, please sign up for a Conference Guide on the registration form or contact Elizabeth Sayrs (sayrs@ohio.edu). If you would like to serve as a guide, please indicate this on the registration form or e-mail Elizabeth.

Students (both graduate and undergraduate) are warmly invited to the annual Student Breakfast for food, juice, and coffee paid for by SMT and hosted by PDC members Caitlin Martinkus and Brenda Ravenscroft. The breakfast will be held from 7:30–9:00 a.m. on Friday, November 3. It is a great way to meet other students, develop that all-important professional network, and find out about student-run conferences, publications, and events.

The PDC will also offer a CV Review Session, in which senior members of the Society are available to review and critique CVs and cover letters one-on-one. Attendees at any career stage who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter to the session. The CV Review Session is scheduled for 1–3 p.m. on Friday, November 3. Questions concerning this session should be addressed to Chris Segall (segallcr@ucmail.uc.edu), session coordinator.

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COMMITTEE REPORTS

(continued)

Throughout the year, the PDC maintains the “Society for Music Theory Graduate Students” page on Facebook, a site that facilitates discussions among students and first-year faculty. Administered by Caitlin Martinkus, our Facebook page may be accessed from the PDC’s website at <http://societymusictheory.org/administration/committees/pdc>.

Finally, we continue to invite members of the Society to submit materials on any PDC related topic to be posted on our website. Please feel free to send contributions to me (roger.graybill@necmusic.edu) at any time. Please also take a moment to visit our website to peruse a number of valuable resources on article submission, conference presentation, and other PDC topics.

—Roger Graybill

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The **IT/Networking Committee** has been busy with multiple projects, some of which I will highlight below. The biggest project currently underway is the redesign of our website, <http://societymusictheory.org>. With the help of our intrepid web guru Jeremiah Goyette, the back-end components of the site are complete and we have made several inquiries to website design companies about creating a dynamic front end of the site that will be easily viewable on desktops and mobile devices.

As many of you already know, elections for SMT board positions this year utilized ranked-choice voting. The system, which instead of asking the voter to choose a single candidate, allows the voter to rank his or her choices among all the candidates. I want to thank Brian Moseley, our webmaster, for helping make this possible on our website.

As we have done the past several years, we will once again be offering a mobile app for the conference in Arlington. Through the app, attendees will have a complete schedule of events, a searchable list of presenters, and links to supplemental material. Details for submitting your materials for inclusion in the app will be available in early October. The Meeting in Arlington also marks the fortieth anniversary of SMT. As part of a planned celebration at the Meeting, the IT/Networking committee will be soliciting remembrances on the website in mid-September.

As always, I want to remind the membership about the numerous electronic resources we provide. SMT Discuss (<https://discuss.societymusictheory.org>) provides an outlet to discuss music theory matters with the membership; SMT Announce (<http://lists.societymusictheory.org/listinfo.cgi/smt-announce-societymusictheory.org>) is our e-mail announcement listserv; and we are also on Facebook (<https://www.facebook.com/societymusictheory/>) and Twitter (https://twitter.com/SMT_musictheory). We also maintain a comprehensive list of upcoming events and calls for papers on the main SMT site (<https://societymusictheory.org/events/upcoming>).

Finally, I’d like to thank all of the members of the committee who work tirelessly to keep our online resources functioning and up-to-date. This includes our technical expert, Jeremiah Goyette; our webmaster, Brian Moseley; our associate webmaster, Michael McClimon; our list moderator, Bob Kosovosky; our SMT Discuss moderator Brent Yorgason; and our committee members at large, Tahirih Motazedian, Benjamin Wadsworth, Crystal Peebles, Joshua Albrecht, and Robert Wason. The committee is always open to new ideas and suggestions. If you have any thoughts or concerns, please let us know.

—Sean Atkinson

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DONATE TO SMT-40!

Donations to SMT-40 are being targeted toward increased accessibility, diversity, and outreach to students and scholars, especially in these areas:

- New granting programs supporting research in music theory
- Expansion of travel grants to the Annual Meeting
- Child care grants for the Annual Meeting
- Expanded workshop programs
- Assisting with costs associated with live streaming of SMT sessions

Please join over one hundred of your SMT colleagues and make a gift or pledge to SMT-40. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit <http://societymusictheory.org/smtdonations>.

Thanks for your donation!

*The Society for Music Theory is grateful to
the University of Chicago
Department of Music
for providing office space and services.*

COMMITTEE REPORTS

(continued)

The **Committee on Workshop Programs** will sponsor graduate workshops by Marion Guck (“Music-Listener Intersubjectivity”) and Frank Samarotto (“The Craft of Musical Analysis”) at the Annual Meeting in Arlington, VA. Workshop descriptions and application information are available on SMT’s GSWP page.

The committee will also sponsor workshops through the Peer Learning Program, this year featuring Judith Lochhead (“Music Analysis: What can it Do?”) and Robert Morris (“Pitch Structure in Indian Classical Music.”) Workshop descriptions and application information are available on SMT’s PLP page.

For more information on these programs, please contact the chair of the Committee on Workshop Programs at awmead@indiana.edu.

The deadline for these workshops has passed. SMT members interested in future workshops are advised that the application deadline is July 1.

We’re looking forward to seeing many of you in Arlington.
—Andrew Mead

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The **Accessibility Committee’s** mission is to ensure that the Society’s activities, publications, and Annual Meetings, are equally accessible to all our members. The committee works with SMT leadership and with other appropriate committees to ensure opportunities for equitable participation through coordinated advanced planning, and by offering reasonable accommodation as needed. We encourage anyone with conference accessibility concerns or suggestions to contact the committee in advance of our Arlington meeting next year. Addressing possible accessibility problems in advance of the meeting has been an effective method for ensuring equitable participation for each of our attendees. If you personally have experienced or observed barriers to participation in any SMT activity due to disability of any kind, please do not hesitate to contact me, or any member of our committee.

The Accessibility Committee is pleased to announce that it will once again coordinate a live stream of a limited number of paper sessions at the Arlington Meeting. Details of how to access that live feed will be announced just prior to the meeting. The Society’s accessibility guidelines (<https://societymusictheory.org/administration/accessibility>) continue to be revisited, and news of any changes will be announced as they occur.
—Bruce Quaglia



NEWS FROM INTEREST GROUPS

The **Performance and Analysis Interest Group (PAIG)** elected Andy Friedman for a four-year term as co-chair, to conclude in 2020. Edward Klorman will continue to serve as co-chair through 2018. PAIG wishes to thank outgoing co-chair Daniel Barolsky for his many years of service to the group.

New contributions to our blog (<https://smtpaig.wordpress.com>) have appeared monthly. Postings have included including “spin-off” pieces from new books and recent conference presentations as well as standalone “think pieces” on a variety of topics in analysis and performance. We invite you to visit the blog and share your comments. Also, if you have an idea for a contribution, please contact submissions manager Nathan Pell (npell@gradcenter.cuny.edu). We especially encourage comments and contributions from performers or co-authored by theorists and performers.

We are also launching a new feature on our site that lists brief profiles of scholars active in research on analysis and performance. Profiles include a scholar’s name, contact information, list of interests, and website. The purpose of this feature is to foster community and collaboration among scholars working in this area. To add your information to this site, please visit <https://smtpaig.wordpress.com/directory> for details.

Our 2017 meeting in Arlington will include short position papers chosen through a blind review process (currently underway at the time of this writing). Full details will be announced shortly.
—Andy Friedman and Edward Klorman

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The **Scholars for Social Responsibility Interest Group** has planned a panel on activism for the upcoming meeting in Arlington and recently elected Abigail Shupe as chair. The business meeting time in Arlington will be dedicated to the panel, featuring Michael Buchler, Molly Murdock, Daniel Jenkins, Clare Eng, and Stephen Lett, who will discuss a broad range of activist activities with the hope of inspiring others to become involved in causes that benefit their communities. In this context, activism may mean diversifying classroom examples, supporting groups for marginalized populations on local campuses, or creating outreach groups for public music theory. The group plans to continue its previous role of assisting the local arrangements coordinators with suggestions for ethical food, local travel, and entertainment.

If you are interested in discussing intersections between social justice, music theory, and pedagogy; exploring issues of importance to local, regional, and national communities; sharing ideas and inspiration with fellow music theorists; or simply engaging with the wider world, please consider joining us. We welcome projects and ideas, large and small, that align with our mission and offer a network of supportive colleagues. Search for us on Google+ (“SMT Scholars for Social Responsibility”), join our

NEWS FROM INTEREST GROUPS

(continued)

mailing list, or contact Abigail Shupe (abigail.shupe@colostate.edu) to be added to the group.

—Abigail Shupe

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The **Early Music Analysis Interest Group** is delighted to sponsor a special session at the SMT Annual Meeting in Arlington. Our three-hour session, “Notation and Performance: Influence, Intersection, and Interpretation,” will feature several short papers as well as a panel of respondents. Our speakers are a diverse mix of theorists, musicologists, and performance practice specialists, including Solomon Guhl-Miller, Heather Holmquest, Carolann Buff, Adam Knight Gilbert, and Megan Long, with Karen Cook, Loren Ludwig, and Valerie Horst as respondents. As always, our session will include some live performance of musical examples, as well as audience participation! We seek to foster dialogue between theorists, musicologists, performers, and pedagogues (with an awareness that many of us fall into several of these categories). The featured papers span over three hundred years and address such diverse topics as modal rhythm, *musica ficta*, solmization, repeat sign notation, and the historiography of the *ars subtilior* and *ars magis subtilior*. Our respondents will then moderate a conversation about the historical, theoretical, performance, and pedagogical implications of the papers.

Our interest group meeting will begin with a series of informal “research notes” to allow interested scholars to share work in progress. We will post a call for research notes in the early fall; however, if you are interested, feel free to contact Megan Long for more information. We will also use our meeting time to plan future events, including a second Early Music Analysis conference in early summer 2018. All are welcome at both the special session and the interest group meeting.

The SMT Early Music Analysis Interest Group has a diverse membership comprised of music theorists, musicologists, performers, and historical performance specialists at all career stages. In an effort to facilitate communication, the interest group has created a Facebook page; if you’re interested, you can join us at <https://www.facebook.com/groups/306217579771591/>. We also communicate via our mailing list; if you would like to subscribe, visit <https://lists.usu.edu/wws/info/earlymusicsmt> or contact Megan Long (megan.long@oberlin.edu) for more information.

—Megan Long

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The **Queer Resource Interest Group**, in conjunction with the corresponding LGBTQ Study Group of the American Musicological Society and Gender and Sexualities Task Force of the Society for Ethnomusicology, sponsored the “Race-ing Queer Music Scholarship” symposium at the 2016 Meeting in Van-

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couver. The multi-session symposium included a session hosted by QRG, with papers by Kyle Kaplan (“Peter de Rome’s Soundtracks and the Politics of Interracial Desire”), Mitchell Morris (“The Blacks, The Jews, and the Gays: Bette Midler’s Third-Order Vaudeville”), and Stephan Pennington (“Willmer Broadnax, Mid-Century Gospel, and Black Trans/masculinities”).

Our 2017 meeting in Arlington will celebrate the work of Fred Maus in queer music theory: ideas and suggestions regarding the format are welcomed. The meeting this year will also include discussion on the election of a new chair and bylaws. As always, students and faculty interested in the activities of the Queer Resource Group, including our mentorship program, can write to Gavin Lee at lee_shin_kang@hotmail.com.

—Gavin Lee

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The **Russian Music Theory Interest Group** brings together two groups of researchers: those interested in analyzing Russian music, and those familiar with Russian-language scholarship. Our annual meeting in November will feature four fifteen-minute presentations. We welcome proposals on the following topics:

-Analysis of Russian music (not necessarily invoking Russian-language theory)

-Russian-language theory (not necessarily pertaining to Russian music)

Proposals from both existing members and non-members are welcome. Please submit a 250-word abstract (without supplemental materials) to segaller@ucmail.uc.edu by Monday, August 14. Decisions will be announced by September 1.

For more information on the group’s activities or to join our e-mail list, please contact Chris Segall at the address listed above.

—Chris Segall

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The **Autographs and Archival Documents Interest Group** (inaugurated at the 2016 Annual Meeting of the Society for Music Theory in Vancouver), will be presenting six lightning talks on “light bulb moments” at the Annual Meeting in Arlington, Virginia. Presenters are: Richard Beaudoin, Áine Heneghan, Patricia Hall, Catherine Losada, Joshua DeVries and Laura Emmery.

Our newly established web page can be found at (https://societymusictheory.org/administration/committees/autographs_and_archives), and our Facebook page at <https://www.facebook.com/groups/324496747965910/>.

—Patricia Hall

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NEWS FROM INTEREST GROUPS

(continued)

At last year’s joint Meeting of the AMS and SMT, the **Psycho-analysis Interest Group** hosted Michael Klein in a discussion of his book, *Music and the Crises of the Modern Subject*. At this year’s SMT Meeting in Arlington we are sponsoring a special session called, “What Does Music Theory Want: The Ethics of Musical Hermeneutics,” featuring papers by James Currie, Daniel Villegas, David Schwarz, Joanna Demers, Clara Latham, and Dylan Principi, with a response by Seth Brodsky.

—Clara Latham

* * * * *

The **Disability and Music Interest Group** is pleased to announce the election of our new co-chair, Anabel Maler, following the Fall 2016 Meeting in Vancouver. This was our first online election and we had excellent participation. Anabel has already begun her term, and will take over as sole chair of the group at the end of the calendar year.

The SMT Disability Studies IG will once again hold a short lunch meeting (details TBA) in Arlington. In addition to a brief discussion of group business, we also intend to hold a short session focused on the intersections between Sound Studies and Disability Studies that inform our work as theorists. Please stay tuned for upcoming announcements regarding the details of that discussion and meeting.

The group is in the process of revitalizing our mentoring program, which offers confidential discussion of disability issues in teaching and professional life. SMT members who would like to be assigned a mentor, or who would like to serve as a mentor to others, should contact Anabel Maler (amaler@uchicago.edu) to be added to our list.

On our website, one finds guest blog posts, instructions to join the DISMUS-L e-mail listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com>. Important and ongoing projects include a “support network” to help SMT/AMS members encountering disability: <http://musicdisabilitystudies.wordpress.com/support-networks/> and a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability: <http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/>.

—Bruce Quaglia and Anabel Maler

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The newly formed **Global New Music Interest Group** will have its inaugural meeting in Arlington in November 2017, featuring lightning talks on a diverse group of composers from around the world, including Jo Kondo (Japan), Akemi Naito (Japan), John Sharpley (USA/Singapore), Toru Takemitsu (Japan), Helena Tulve (Estonia), Isang Yun (South Korea/Germany), and com-

posers influenced by the music of Antarctica. Our group presents a platform for learning, collaboration, scholarship, and support for the new music (avant-garde, experimental, post/modernist, contemporary classical, and/or concert etc. etc. music) of composers who reside or originate from outside of Euro-America.

—Gavin Lee

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The **Pedagogy Interest Group** will host a paper and discussion session led by Richard Cohn and other fellow collaborators on the topic of meter pedagogy at the SMT 2017 Conference in Arlington. In preparation for this session, attendees may wish to read his recent article, “Why We Don’t Teach Meter, and Why We Should,” published in Vol. 29 of the *Journal of Music Theory Pedagogy* (2015).

As always, we invite you to visit our website (<https://societymusictheory.org/societies/interest/pedagogy>), and our e-mail listserv (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>) to engage with the group. Feel free to start/join pedagogy-related discussions on Twitter (#mtped) or by using the e-mail list.

Suggestions about and inquiries into the group’s happenings are most welcome and can be sent to the chair, Jeff Lovell, at lovell@lvc.edu.

—Jeffrey Lovell

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The upcoming **Popular Music Interest Group (PMIG)** meeting in Arlington will feature short repertoire presentations from scholars studying a niche or underrepresented genre of popular music, with the aim of educating the PMIG about an artist or artists from that particular genre. Further details (including a forthcoming list of presenters) will be available on the PMIG website (<https://societymusictheory.org/societies/interest/popularmusic>). I encourage anyone planning to attend the upcoming session to spend some time listening to the chosen artists beforehand in order to more actively participate in the session discussions.

Prior to our meeting in Arlington, I will be soliciting nominations for the two Popular Music Interest Group publication awards, one each given to a junior and senior scholar for an outstanding publication in analysis or theory of popular music. PMIG members may nominate their own work or submit a nomination on behalf of another author’s article, essay, or book published within two years of the application deadline. An official call for nominations will be sent out in September; more information, and a list of past winners, can be found on our website.

We are continually seeking contributions to the editable sections of the **PMIG wiki site**, particularly the [searchable bibliography](#), [examples database](#), and the curated list of [popular music syllabi](#), which have been generously shared by members of the PMIG.

NEWS FROM INTEREST GROUPS

(continued)

We encourage all members to participate in maintaining these web pages and especially invite those willing to share syllabi to upload pdfs directly to the syllabi. Many thanks to our current webmaster [Cora Palfy](#) for her work in maintaining the site.

The upcoming SMT meeting will be my last as chair of the PMIG; it has been my pleasure to serve the interest group for the past two years. We will have an informal call for nominations for the 2018–2019 chair at the SMT Meeting, followed by a formal call via e-mail following the conference. Please keep an eye out for these if you are interested in the position or have someone in mind that you would like to nominate. I look forward to seeing you all in Arlington!

—Nancy Murphy

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Once again this year, an increasing number of members of the **Film and Multimedia Interest Group (FMIG)** presented papers at the annual Music and the Moving Image (MaMI) conference, held in New York from May 26–28. This is the world’s largest conference devoted to film and multimedia and it attracts scholars from across the globe. This past January brought the fourth annual North American Conference on Video Game Music, this year hosted at the University of Texas at Austin with twenty presentations given over a two-day span.

At the SMT conference this fall in Arlington, VA, FMIG will once again host a series of lightning talks, with the deadline for submissions being August 15, 2017. We believe that retaining this format is especially important in light of the increasing competition for spots on the larger SMT program and the greater inclusivity we can provide to those interested in our subfield. Lastly, as our two-year term draws near an end, we plan to hold elections for the positions of chair and vice-chair of FMIG. Both the CFP and information on the elections will be distributed during the summer months. We hope to see you in Arlington.

—Mark Richards

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The **Music Cognition Interest Group** promotes the study and scholarship of music cognition and its implications for music theory and analysis. Since 1986, the group has planned and presented several special sessions and poster sessions at Annual Meetings of the SMT. We also maintain an e-list to discuss topics of interest, and coordinate presentations and research activities.

For our Annual Meeting in Virginia, we will be having a structured discussion (with moderator) on relating music theory and music cognition. For more information on either the Annual Meeting at the conference or the event before, please e-mail me at jbourne@bates.edu.

—Janet Bourne

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At the SMT Meeting in Arlington, the **Work and Family Interest Group (WorkFam)** will present data gleaned from the Leave Survey conducted between Fall 2016 and Spring 2017. WorkFam will also organize a series of brief discussions on diverse work-family topics. Each discussion would begin with a ten-minute presentation, which would then be followed by a ten- to fifteen-minute Q-and-A or discussion. This new format would not only diversify the work-family dialogue at the annual meeting, but would also allow us to address topics that might be considered marginal because they affect only a small number of people at any one time. If you would like to give a presentation on a particular topic, or if you know someone who would be a good speaker on a topic, please write to Clare Eng (clare.eng@belmont.edu).

As you make travel plans to Arlington, please remember that you can apply for a grant to offset childcare expenses incurred during the conference. Childcare grants do not require the presence of the child or caregiver at the conference, so they are open not only to SMT members who travel with children, but also to fathers and mothers whose partner at home would need childcare assistance while they are away. The application deadline is 5 p.m. EST on Tuesday, August 1. Visit the [grant webpage](#) to apply, and e-mail Vicky Long with any questions.

If you have a work-family issue that you wish to see discussed or addressed, you are always welcome to write to Clare Eng (clare.eng@belmont.edu). To join WorkFam, please go to our Google Groups page (<http://groups.google.com/group/smtworkfam?hl=en>).

—Clare Eng

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The **History of Theory Interest Group** and the newly official AMS History of Theory Study Group are delighted to announce that we will host a pre-AMS mini-conference on November 8–9, 2017, at the Eastman School of Music (Rochester, NY). The conference, on the broad theme “Instruments of Music Theory,” will feature keynote speakers Alexander Rehding (Harvard University), Gabriela Currie (University of Minnesota), and David Catalunya (University of Würzburg), as well as a concert by David Catalunya on a newly reconstructed clavichord (with music from the Faenza Codex and other recently discovered manuscript fragments). The conference will feature papers on music theory and “instrumentality” from a broad range of historical, geographical, and methodological perspectives. Further details are available at <https://historyofmusictheory.wordpress.com>.

—Carmel Raz

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The **Music Informatics Group (MIG)** is a forum for music theorists who are interested in using technology to investigate mu-

NEWS FROM INTEREST GROUPS

(continued)

sical questions. Topics of interest include, but are not limited to: corpus studies, computational modeling, software tools for theory and analysis, music representations, visualization techniques, optical music recognition, digital libraries, search and retrieval techniques, and electronic publishing. Our website (<https://sites.google.com/site/smtmig/>) includes links to major music informatics-related projects, organizations, and research centers, as well as information on how to subscribe to our mailing list (<https://iulist.indiana.edu/sympa/info/smtmig-l>). We appreciate any suggestions on additional links we can add to our website.

The 2017 Annual Meeting will include short presentations on different projects, as well as a discussion on various machine learning techniques and how they might be applied to music-theoretical and musicological questions. More details will be forthcoming, and all questions can be directed to Daniel Shanahan.

—Daniel Shanahan

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Last year, the Post-1945 **Music Analysis Interest Group's** annual meeting (2016, Vancouver) featured three papers on music of the Pacific (James Tenney, Isang Yun and Hildegard Westerkamp) and a brief discussion of Jeffrey Perry's (2005) *MTS* article on John Cage's *Sonatas and Interludes for Prepared Piano*.

Our next meeting (2017 Arlington) will consist of an analysis workshop on Lutoslawski's *Venetian Games* and *Symphony No. 3*, exploring different analytic and hermeneutic approaches to both works. We hope to shed light on Lutoslawski's artistic development while using his works as a springboard to a wider discussion of rhythmic-metric, harmonic, and narrative procedures in post-1945 music. We will post materials and further information to the Post-1945 Analysis IG Google and Facebook sites in late summer, but welcome any suggestions regarding the focus and content of the workshop, which will take place at the noon hour on Friday November 3.

—Joshua B. Mailman and Amy Bauer

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The **Jazz Theory and Analysis Interest Group** will host its twenty-third annual meeting at the 2017 SMT meeting in Arlington, VA. This year's meeting will feature a panel on the pedagogical potential of jazz to offer analytical perspectives alternative those favored in the traditional core curriculum. We invite all interested SMT/AMS members to attend.

The SMT-Jz award committee has solicited nominations for the 2017 Steve Larson Award for Jazz Scholarship. The winner will be announced at the 2017 Jazz Interest Group Meeting. Please contact Michael McClimon at michael@mcclimon.org to submit a nomination.

The Jazz Theory and Analysis Interest Group's online bibliog-

raphy needs continual updating. Readers can access the bibliography from the SMT-Jz interest group website, or by following this link: <http://mtd.uncg.edu/jazztheory/>. Send any new citations to Kent Williams (University of North Carolina, Greensboro) at jkwillia@uncg.edu or Henry Martin (Rutgers University) at martinh@andromeda.rutgers.edu.

Readers interested in joining the SMT-Jz listserv can contact Janna Saslaw (Loyola University, New Orleans) at jksaslaw@loyno.edu. Anyone with questions about this year's meeting or about the Jazz Theory and Analysis Interest Group in general may contact the Interest Group chair, Ben Geyer, at ben.piano@gmail.com.

—Ben Geyer

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The **Interest Group on Improvisation** will host an informal panel discussion at the Arlington Annual Meeting. We will discuss the general topic "Implications of improvisation for analysis, pedagogy, and theory," dealing with research problems that stem from recent work and their implications for the future:

- 1) Historical teaching methods and their implications for analyzing repertoires / treatises
- 2) Critical perspectives on improvisation
- 3) Analyzing compositions? Analyzing improvisations?
- 4) Improvisation in teaching

We hope to engage the participants into a fruitful discussion and to elaborate on that a proposal for a special session at the 2018 meeting.

Panelists for the meeting will be announced at the beginning of September. For further information write to massimiliano.guido@unipv.it or grabinovitch@gsu.edu.

—Max Guido

SMT MISSION STATEMENT

The Society for Music Theory promotes the development of and engagement with music theory as a scholarly and pedagogical discipline. We construe this discipline broadly as embracing all approaches, from conceptual to practical, and all perspectives, including those of the scholar, listener, composer, performer, teacher, and student. The Society is committed to fostering diversity, inclusivity, and gender equity in the field.

OTHER SMT NEWS

Announcing the McClary-Walser Fellowship in Music Studies, the first ACLS Fellowship devoted to music research.

The American Council of Learned Societies is pleased to announce the establishment of the Susan McClary and Robert Walser Fellowship in Music Studies. The couple has endowed the fellowship with a \$1.6 million gift that is partly a bequest and partly an outright contribution. ACLS will begin naming McClary-Walser/ACLS Fellows in 2018.

“We are enormously grateful to Susan and Rob for this generous contribution, which represents many firsts for ACLS,” said Pauline Yu, ACLS President. “It creates the first fellowship devoted to the study of music. Further, it is both the first seven-figure gift from individual donors and the first seven-figure bequest in our history.”

“We are delighted that the McClary-Walser Fellowship will support both emerging and established researchers in music studies for generations to come,” wrote Professors McClary and Walser. “We know that ACLS’s rigorous peer review process will help assure that the fellowship supports the most promising and innovative scholarship of the future, as identified by the leading scholars of the day.”

The fellowship will be awarded annually to scholars who apply through the central ACLS Fellowship program. The program supports research projects whose ultimate goal is a major piece of scholarly work. Awards will range from \$40,000 to \$70,000 (depending on career stage) and are intended as salary replacement to help scholars devote six to twelve months to teaching and writing.

Both distinguished musicologists, McClary and Walser are on the faculty at Case Western Reserve University. A MacArthur Foundation Fellowship recipient, Ms. McClary focuses on the cultural criticism of music and is best known for her book *Feminine Endings: Music, Gender, and Sexuality*. Mr. Walser’s scholarship primarily centers on jazz and other popular musics. He is best known for his books *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*, and *Keeping Time: Readings in Jazz History*.

McClary and Walser are also longtime members of the ACLS community and generous donors to the organization. Ms. McClary served on the Board of Directors for ten years, including a term as Chair from 2003 to 2006.

Application information will be posted on www.acls.org during the summer of 2017. The online system for applications will open in late July.

2018 CALL FOR PROPOSALS

The 2018 Call for Papers will be released in October, due to recent and ongoing discussions within the American Musicological Society (AMS) and the Society for Music Theory, and between our two societies regarding the joint Meeting in San Antonio, Texas, set for November 1–4, 2018. Once the call has been posted, members are encouraged to read it carefully. Any questions that remain at that time regarding the submissions process, requirements, eligibility, or participation, can be directed to Victoria Long, Executive Director (vlong@uchicago.edu) or Roman Ivanovitch, 2018 SMT Program Committee Chair (rivanovi@indiana.edu). The deadline for proposal submissions will be 5 p.m. EST on Tuesday, January 16, 2018.

IN MEMORIAM

Vernon Kliwer

Vernon Kliwer died on April 10, 2017, at age 89. Vern spent almost his entire career as a faculty member and administrator at the Indiana University (IU) School of Music and was an important figure in the founding of the Society for Music Theory.



Vern began work on his Ph.D. in music theory at IU in 1954. Before completing his degree, he taught at Arizona State College in Flagstaff, where he was also the conductor of the Northern Arizona Symphony. Vern joined the IU music theory faculty immediately upon completing his doctorate in 1961. His dissertation was titled “The Concept of Organic Unity in Music Criticism and Analysis.” During the 1960s and 1970s he was active in both undergraduate and graduate teaching. He was a specialist in the history of music theory, directed dozens of dissertations, and took an active role in the national Contemporary Music Project. He authored and coauthored a number of important pedagogical publications, including the influential textbook, *Materials and Structures of Music* (Prentice-Hall, 1967). His thoughtful proposals contributed to curriculum change across the United States.

Vern’s ideas on problems facing the music theory profession helped to hasten the formation of the Society for Music Theory. He was a member of a panel at the 1976 joint AMS/CMS conference that “discussed in formal papers the concerns, objectives, and methods of the discipline of music theory” (Berry 1978; the other panelists were Allen Forte, Carl Schachter, Peter Westergaard, and Carlton Gamer; Richmond Browne moderated the discussion). Vern was also a member of the program committee for the second national music theory conference, held at Northwestern University in 1977. This is the conference

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IN MEMORIAM

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at which a group of music theorists voted to form the Society for Music Theory.

After serving for several years as chair of the IU music theory department, he was named Director of Graduate Studies for the School of Music in 1979, later adding the title Assistant Dean, and subsequently Associate Dean for Instruction, roles he held until his retirement in 1993.

Born on a farm in central Kansas, Vern was the second youngest of eighteen children. He started his education in a small schoolhouse, later graduated from high school in Hillsboro, and obtained a bachelor's degree from Bethany College. He earned his master's degree at Illinois Wesleyan University in Bloomington, where he married Diane Suter, before moving to the next Bloomington eastward.

Before his retirement, Vern mastered Dutch and lived for a semester in Holland, where he conducted research on historical music theory. Vern was renowned regionally for his outstanding collection of orchids and his special interest in the species and hybrids of *paphiopedilum*. Vern and Diane spent much of their retirement in Arizona, returning to Indiana five years ago to be closer to two of their three children (the third lives in Arizona).

—Eric J. Isaacson

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Richard Parks

With deep sadness, I share news of the death of Richard Parks, Professor Emeritus of Music Theory at the University of Western Ontario. Richard passed away peacefully at his home in Shaker Heights, Ohio, on July 5, 2017. Richard received a B.M. from Baldwin-Wallace College in trumpet performance (1964) and a M.M. in trumpet performance from Northwestern University (1965). He held several positions as an instructor of trumpet and music theory before turning to the scholarly study of music theory, a decision that has benefited all of us. After receiving his Ph.D. in music theory from The Catholic University of America (1973), he held academic positions in music theory at the University of Denver, Wayne State University (Detroit, Michigan), Southern Methodist University (Dallas, Texas), and, finally, the University of Western Ontario (London, Ontario), where he taught from 1986 until his retirement in 2011. At Western he will be fondly remembered as an outstanding scholar of music theory, an exceptional teacher and mentor, and an inspirational model of collegiality and leadership. Those who knew him will always remember his ability to listen carefully, his sharp wit, his humanity, and his grace.



Richard's scholarly work focused on the music of Debussy, in particular his book *The Music of Claude Debussy* (Yale University Press, 1989), and articles in *Music Theory Spec-*

trum, Music and Letters, Debussy in Performance (James Briscoe, ed., Yale University Press, 1999), and *A Debussy Companion* (Simon Trezise, ed., Cambridge University Press, 2003). Richard's theory of pitch-class set genera, which first appeared in his Debussy book, was the subject of a symposium devoted to the genera theories of Allen Forte and Richard Parks at the 1997 Cambridge University Music Analysis Conference. Papers from this symposium were published in *Music Analysis* 17/2 (1998). Richard was also the author of *18th-Century Counterpoint and Tonal Structure* (Prentice-Hall, 1983).

Richard was a charter member of the Society for Music Theory, and served as SMT Newsletter Editor from 1982–85. He also served as a member of the Nominating Committee (1989–90), a member of the Committee on the Status of Women (1988–90), and member-at-large on the Executive Board (1986–89).

He will be deeply missed by all who knew him.

—Catherine Nolan

NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of New York State (MTSNYS)** held its annual meeting at Hobart and William Smith Colleges (Geneva, NY) on April 1–2, with Charity Lofthouse serving as host. More than thirty scholars presented on diverse theoretical and analytic topics. Suzannah Clark (Harvard University) gave a thought provoking and rich keynote address, "Resonant Blunders in the History of Tonal Theory." Anna Gawboy (The Ohio State University) led a music theory pedagogy student workshop on "Preparing Music Theory Instructors of the (Very Near) Future." The Music Theory Society of New York State presents the Patricia Carpenter Emerging Scholar Award for best paper delivered by a graduate student. Derek Remeš (Eastman School of Music) received the 2017 award for his paper, "J.S. Bach's Chorales: Reconstructing Eighteenth-Century German Figured-Bass Pedagogy in Light of a New Source," which will appear in a future issue of *Theory and Practice*.

Volume 41 (2016) of *Theory and Practice* is nearly complete, and the editors, Sarah Marlowe (New York University) and Brian Moseley (University at Buffalo), anticipate mailing it in early summer. The Society's 2018 meeting will take place at Hunter College, on April 14–15, with Loretta Terrigno (Juilliard School of Music) in charge of local arrangements. The Call for Papers is posted on our website, <http://www.mtsnys.org>, with a submission deadline of October 1. The program committee is Ellie Hisama (Columbia University), chair; Chelsea Burns (Eastman School of Music); Timothy Johnson (Ithaca College), ex officio; Julie Pedneault-Deslauriers (University of Ottawa); and Michael Vitalino (Potsdam-SUNY).

The current officers are Timothy A. Johnson (Ithaca), president; Philip Ewell (Hunter College-CUNY), vice president; Charity Lofthouse (Hobart and William Smith) secretary; and Christopher Bartlette (Binghamton), treasurer. Board members at-large are

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

For links to all Regional and Affiliate Societies,
please visit

<https://societymusictheory.org/societies/regional>

Canadian University Music Society

Glenn Colton
gcolton@lakeheadu.ca

Columbia Music Scholarship Conference

Michael Weinstein-Reiman
mdw2115@columbia.edu

Music Theory and Musicology at CCM

Thomas M. Croke V
ccm.mtms@gmail.com

Music Theory Society at Florida State University

Danielle Wulf
FSUMTS@gmail.com

GAMMA-UT

Bryan Stevens
<http://music.unt.edu/mhte/gamut>

Graduate Students in Music at CUNY

Xieyi (Abby) Zhang
CUNY.GSIM@gmail.com

Harvard Graduate Music Forum

Jeff Williams
jwilliams02@harvard.edu

Indiana University Graduate Theory Association

Robert Komaniacki
Stephen Komer
mustheor@indiana.edu

McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Midwest Graduate Music Consortium

Stephen Hudson
sshudson@u.northwestern.edu

Benjamin Baker (Eastman School of Music), Jessica Barnett-Moseley (Fredonia-SUNY), Zachary Bernstein (Eastman School of Music), Loretta Terrigno (Juilliard School of Music), Sarah Marlowe (New York University), and Brian Moseley (University at Buffalo-SUNY).

—Timothy A. Johnson

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The annual meeting of the **Rocky Mountain Society for Music Theory (RMSMT)** was held at the University of Utah on April 7 & 8, 2017. This was the second year that the conference held concurrent sessions in order to facilitate greater participation (our acceptance rate was forty-eight percent; had we held only individual sessions, our acceptance rate would have been thirty-two percent). While concurrent sessions are atypical for a regional conference, the membership has consistently been in favor of more participation to elevate the acceptance rate. Indeed, given that only twenty-seven percent of the total submissions come from within the region, maintaining a higher acceptance rate is imperative.

The Rocky Mountain region is also very concerned about the participation of women scholars. The good news is that sixty percent of the submissions from women scholars were accepted; the bad news is that it accounted for only thirty-three percent of the total amount of accepted submissions. Our participation from student scholars continues to be robust with forty percent of the total amount of submissions coming from students, which ended up being thirty-seven percent of the total amount of accepted submissions. This is a testament to the strong work being done by our graduate students in music theory.

The recipient of the 2017 *Best Student Paper Award* was Dale Tovar who presented a paper entitled, "Berg's Romantic Rhetoric." Dale is a Master's student in Music Theory at the University of Oregon, and will receive a \$100 cash prize as part of the award.

The incoming President is David Bashwiner from the University of New Mexico, who will begin his two-year term this summer. The new President-Elect is Jim Bungert from the Rocky Mountain College. In addition, the RMSMT membership voted to add the position of secretary-treasurer to the executive board to allow for more participation by junior scholars. It was confirmed that the 2018 RMSMT annual conference will be held at the University of Arizona in Tucson.

Finally, the issue of the changing nature of the regional conference continues to be an important topic of conversation at the annual business meeting. As noted above, only twenty-seven percent of the submissions come from within the region (which has resulted in concurrent sessions to allow for more participation), and the international contribution to our conference continues to grow each year (with submissions coming from such diverse places as Taiwan and Germany). Moreover, the quality of the presentations is on par with those delivered at the national conference. The problem faced by junior scholars who wish to share their research with colleagues in order to get feedback is that many administrators are unaware of the changing nature of the regional conference. Indeed, a "regional" conference is not given the same weight as a national or international conference (which affects both funding and tenure files). The question, then, is what can we do to act as advocates for the regional conference?

I want to thank the RMSMT membership for its enthusiastic support and contribution to our region and to our annual conference. It has been a most rewarding experience serving as the president, and I know the region will experience continued energetic participation in the future!

—Michael Chikinda

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NEWS FROM REGIONAL SOCIETIES

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The **Music Theory Society of the Mid-Atlantic** held our fifteenth Annual meeting on March 24–25 at The Catholic University of America in our nation’s capital.

Janet Schmalfeldt (Tufts University, Emeritus) gave an excellent keynote address on “Domenico Scarlatti, Escape Artist: Sightings of His ‘Mixed Style’ Towards the End of the Eighteenth Century.” She also led the group in a workshop on “Processual Approaches to Form in Early Nineteenth-Century Music: The Case of Mendelssohn and the First Movement of his Violin Concerto, Op. 64.” The Dorothy Payne Award for best student paper went to John Lawrence (University of Chicago) for his talk titled: “Hearing Voices in Their Hands: Performing and Perceiving Polyphony.”

The Program committee did an admirable job selecting twenty exciting papers on a plethora of topics. The committee was chaired by Daniel Stevens (University of Delaware) and included Anthony Kosar (Westminster Choir College), Kathleen Smith (George Mason University), Naomi Waltham-Smith (University of Pennsylvania), and Daniel Zimmerman (University of Maryland). We also had a wonderful local arrangements team led by Robert A. Baker (The Catholic University of America).

Congratulations go to newly elected officers: vice-president, Nancy Rao (Rutgers University); treasurer, Kip Wile (Peabody Institute of the Johns Hopkins University), members-at-large, Robert A. Baker, and Jenine Brown (Peabody Institute of the Johns Hopkins University); and student representative, Blake Ritchie (Rutgers University). These newly elected officers join the wonderful group of continuing officers: secretary, Jamuna Samuel (University of Pennsylvania); members-at-large, Naomi Waltham-Smith (University of Pennsylvania), and Anton Vishio (William Patterson University); and myself as president.

This past year, we rebooted our journal GAMUT under the new leadership of Michael Baker (University of Kentucky) and Keith Salley (Shenandoah Conservatory) as co-editors, and Anton Vishio (William Paterson University) as reviews editor. Please see the GAMUT website (trace.tennessee.edu/gamut) to find freely available and fascinating articles as well as guidelines on how to submit your work.

The 2018 meeting will take place at William Paterson University in New Jersey on March 23–24. Poundie Burstein will give the keynote lecture titled “The Sky is Not Blue, and Teaching Traditional Harmony and Counterpoint” as well as lead a workshop on Galant form. Anton Vishio will serve as the local arrangements chair and Daniel Zimmerman will chair the program committee. We invite any and all interested members of SMT to come join us (especially those of you close to New York). If tradition persists, it will be a friendly conference overflowing with stimulating discussions, fascinating papers, and exquisite meals. MTSMA welcomes members from all geographic areas (that means you!); for more information about the society, please see our website: www.mtsma.org.

—Phil Duker

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Music Theory Midwest’s twenty-seventh annual conference was held May 19–20 at the University of Iowa in Iowa City, Iowa. Approximately sixty registered members of MTMW were in attendance. Matthew Arndt (University of Iowa) managed local arrangements for this conference. Lee Blasius (University of Wisconsin–Madison) chaired the program committee, which included Becky Perry (Yale University), Steven Cahn (University of Cincinnati–Conservatory of Music), Aleksandra Vojcic (University of Michigan), Daniel Barolsky (Beloit College), Julian Hook (Indiana University), and Lawrence Zbikowski (University of Chicago, *ex officio* as MTMW president). The program of thirty-three papers, spread across eleven panels, ran the gamut of theoretical and analytical topics, reflecting the diversity of interests that has come to characterize MTMW’s conferences in recent years. The keynote address, “Anton Webern’s Late Music in the Context of Postmodern Modernism,” was delivered by

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

Music Theory Society of the Mid-Atlantic

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Music Theory Midwest

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Music Theory Society of New York State

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Music Theory Southeast

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New England Conference of Music Theorists

Suzannah Clark
Harvard University
sclark@fas.harvard.edu

Oklahoma Theory Round Table

Sarah Ellis
University of Oklahoma
sjr@ou.edu

Rocky Mountain Society for Music Theory

David Bashwiner
University of New Mexico
david.bashwiner@gmail.com

Society for Music Research at the University of Michigan

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South Central Society for Music Theory

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**AFFILIATE REGIONAL
AND GRADUATE THEORY
SOCIETY CONTACTS**

(continued)

**Temple University Theory and
Musicology Society (THEMUS)**

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chad.fothergill@temple.edu

Texas Society for Music Theory

Peter Martens
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**University of Arizona Graduate
Student in Music Society**

Matthe Mugmon
mugmon@email.arizona.edu

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

Jack F. Boss
University of Oregon
jfboss@uoregon.edu

**Western University Graduate
Symposium on Music**

Adam Roy
aroy89@uwo.ca

Yale Graduate Music Society

Holly Chung
holly.chung@yale.edu

Catherine Nolan (University of Western Ontario). This year the committee for the Arthur J. Komar Award for the outstanding paper delivered by a student—a committee chaired by Justin London (Carleton College) and including Leigh Van Handel (Michigan State University), Yayoi Uno Everett (University of Illinois–Chicago), and Greg Decker (Bowling Green State University)—determined that two papers should each receive the award. One award was given to Kristin Wallentinsen (University of Western Ontario) for her paper “Plainchant and Unicorns: What Fuzzy Set Theory Can Say About Musical Ontology;” another award was given to John Lawrence (University of Chicago) for his paper “Hearing Voices in Their Hands: Performing and Perceiving Polyphony.”

New officers elected this year include: Stanley Kleppinger (University of Nebraska–Lincoln), president; Daphne Tan (University of Toronto), treasurer; René Rusch (University of Michigan), area I representative; Gretchen Foley (University of Nebraska–Lincoln), area III representative; and Miriam Piilonen (Northwestern University), areas II and IV student representative. The following officers will continue for another year: Haley Beverburg (Youngstown, Ohio), secretary; Blair Johnston (Indiana University), area II representative; Dave Easley (Oklahoma City University), area IV representative; and Jesse Kinne (University of Cincinnati–Conservatory of Music), areas I and III student representative. Many thanks go to Hali Feldman (University of Missouri–Kansas City) for chairing the nominating committee, and to the other members of the committee, Karl Braunschweig (Wayne State University) and Frank Riddick (Oklahoma State University).

Our twenty-eighth annual meeting—which will be our first international meeting—will take place at the University of Western Ontario in London, Ontario, May 18–19, 2018; further details will be forthcoming. As should be evident, MTMW draws its officers and executive board from the Great Lakes and Great Plains states as well as portions of Canada (Manitoba and Western Ontario). Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Stanley Kleppinger at kleppinger@unl.edu. MTMW welcomes members from all geographic areas; more information about membership and participation in our annual conference can be found at our website: <http://www.mtmw.org/>.

—Lawrence Zbikowski

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The **South-Central Society for Music Theory** held its 2017 annual meeting at the University of Memphis from March 17–18. The meeting was a resounding success with sixty attendees, including fifteen undergraduates, twenty-four graduate students, and twenty-one professors, instructors, and adjuncts. Jeffrey Perry (Louisiana State University) ably led a well-attended graduate student workshop on music of Franz Schubert, with eleven students from across the region in attendance. We had our first concurrent sessions. Robert Komaniecki (Indiana University) was the winner of the Student Best Paper Award, with his paper “Coercing the Verse: An Analysis of Relationships Between Lead and Guest Rappers.”

In the Business Meeting, we approved two changes to our Bylaws: requiring the Program Chair to collect data on presenters; and expanding the President’s duties to include the recruitment of members to annual meetings and outreach to underrepresented populations of music scholars in our region.

We are appreciative of Douglas Rust’s service as secretary and program chair, of Joe Brumbeloe, who is continuing as treasurer, and of our 2016–2017 program committee members: Adam Hudlow, Adam Rosado, and Trevor De Clercq. Starting in 2017, we also welcome Jeffrey Yunek (Kennesaw State University) as program chair, Adam Hudlow as secretary (Northwestern State University of Louisiana), and Courtenay Harter (Rhodes College), Clare Sher Ling Eng (Belmont University), and Robert Komaniecki (Indiana University) onto our program committee. Our thanks also to Trevor De Clercq (Middle Tennessee State University), who has volunteered to serve as webmaster, a post previously unfilled. The high

NEWS FROM REGIONAL SOCIETIES

(continued)

demand for presentation venues and for service opportunities throughout the United States underscores the need for a vibrant SCSMT, and we look forward to the contributions of our members in 2018.

Our next annual meeting will be held at the University of Southern Mississippi in Hattiesburg, MS on March 23–24, 2018. Call for Papers will be available at <http://www.scsmt.org>. The deadline for submitting proposals is January 16, 2018 by 11:59 p.m.

—Adam Hudlow

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The **West Coast Conference of Music Theory and Analysis** held our twenty-sixth annual meeting at the University of Victoria from April 21–23, 2017. The weekend was full of lively discussions and debates on a wide variety of topics. Suzannah Clark (Harvard University) gave the keynote address “Of Swans, Minstrels, and the Hermeneutics of Song,” and other papers explored serialism (with a focus on the music of Ursula Mamlok); jazz, pop, and film music; temporality, flow, and form; and new approaches to analysis. I would like to thank Harald Krebs, Russell Knight, and Ève Poudrier for assisting me with the program, and Harald Krebs for his tireless work making the local arrangements run smoothly (including providing the best break-time and lunch buffets we’ve had for quite a while).

At the annual business meeting, we confirmed that next year’s conference will be hosted by Andrew Aziz at San Diego State University, and the dates will be April 6–8, 2018. More information and a CFP will be available at our website, <http://www.wccmta.com/>, in October.

As always, the West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) who haven’t participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be sent to me at School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225. If you have questions or comments about the conference, contact me at jfboss@uoregon.edu.

—Jack Boss

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The **Texas Society for Music Theory** held its thirty-ninth annual meeting on February 24–25, 2017, at the University of Houston, with John Snyder coordinating local arrangements. Our keynote address, “The Thousand Faces of Form” was delivered by Dmitri Tymoczko of Princeton University. This year’s conference included an eye-opening pedagogy session given by Julie Larissa Olivares Ibarra (Colegio Americano de Torreón, A.C.) entitled “A Look at Music Literacy in Mexico,” and the Herbert Colvin Award for best student presentation was given to Daniel Tompkins (Florida State University) for “A Machine Learning Approach to Modality and Genre in Early Music.”

The 2018 meeting will be held at Dallas Baptist University on Feb. 23–24. Local arrangements will be coordinated by Barbara Wallace. The call for papers will be transmitted via the usual media in the fall.

Current TSMT officers are: Peter Martens (Texas Tech University), president; Cynthia Gonzalez (Texas State University), president-elect; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Joshua Albrecht (University of Mary Hardin-Baylor), Jennifer Beavers (UT-Santa Antonio), David Forrest (Texas Tech University), and Jennifer Weaver (Dallas Baptist University) comprise the executive board.

For additional information about TSMT, please contact Peter Martens, Texas Tech University School of Music, Box 42033, Lubbock, TX, 79409. Phone: 806-834-1870. E-mail: peter.martens@ttu.edu. The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Peter Martens

DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Diversity administers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. Grants typically range from U.S. \$300 to \$650.

For more information, please visit <https://societymusictheory.org/grants/meetings>.

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SMT SUBVENTION GRANTS

Twice annually, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has 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 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. Proposal submission deadlines are January 15 and July 15.

For more information on these grants, visit

<http://www.societymusictheory.org/grants/subvention>.

GRADUATE STUDENT ORGANIZATIONS

The **Music Theory Society at Florida State University** successfully conducted its thirty-fourth Music Theory Forum on January 21, 2017. Professor Robert Gjerdingen (Northwestern University) gave the keynote address entitled “‘Suffer the Little Children’: The Institutionalization of Craft Apprenticeship in the Conservatories of Europe.” Many thanks to all of the officers for the 2016–17 academic year who helped to make this event possible: Joshua Tanis, president; Andrew Selle, vice president; Daniel Thompson, treasurer; Jennifer Harding, secretary; and Danielle Wulf and Jose Garza, forum co-chairs. The thirty-fifth annual Music Theory Forum will be held on January 13, 2018, on the FSU campus in Tallahassee, Florida. We are excited to welcome Professor Seth Monahan (Eastman School of Music) as this year’s keynote speaker. Questions about any aspect of the Music Theory Forum may be directed to the forum co-chairs, Jennifer Harding and Stanley Fink, at fsumts.forum@gmail.com. Additional information about the Music Theory Society, including the Music Theory Forum, is available on our website: fsumts.wikidot.com.

New Music Theory Society officers for the 2017–18 academic year include: Danielle Wulf, president; Lewis Jeter, vice president; Sara Everson, treasurer, Joshua Tanis, secretary; and Jennifer Harding and Stanley Fink, forum co-chairs. For more information about the Music Theory Society or the Music Theory Forum, please e-mail fsumts.forum@gmail.com.

—Jennifer Harding and Stanley Fink

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The **McGill Music Graduate Students’ Society (MGSS)** is pleased to announce its thirty-first annual Symposium, which will be held March 23–25, 2018, at the Schulich School of Music in Montreal, Canada. Performance and research keynotes TBA.

After the official release of the Call for Papers in early October, we welcome abstracts (300 words) in any area of music research including, but not limited to, ethnomusicology, music theory, musicology, music education, music technology, sound recording, music psychology, performance, and composition. Papers, posters, lecture recitals, improvisations, art/music installations, and special sessions of two to four panelists are all encouraged.

Inquiries about the 2018 MGSS Symposium may be sent to symposium@music.mcgill.ca.

—Claire McLeish



OTHER NEWS ITEMS

The conference “Music and the Inner World,” will take place at the University of Virginia, Charlottesville, Virginia, September 23–24. A detailed announcement, with program and website, will follow later.

The conference will address a range of issues related to music and “the inner world,” a phrase open to various interpretations. The program of invited speakers brings together different psychological/psychoanalytic orientations and different scholarly or professional relations to music. There will be nine half-hour presentations, each followed by a half hour of discussion, along with a keynote presentation. Conference sessions will take place all day Saturday, September 23, and on Sunday morning, ending at 12:30 p.m.

The keynote speaker, Francis Grier, based in London, is a distinguished composer and performer, as well as a practicing psychoanalyst. Other presenters include Diane Austin (NYU; music therapist, author of a book on uses of voice in therapy); Seth Brodsky (University of Chicago; author of a recent book about Lacan and musical modernism); Nomi Dave (University of Virginia; research on music, politics, and pleasure); Marion Guck (University of Michigan; recent research on psychoanalytic concepts as models for the music-listener relationship); Erin Johnson and Cara Marinucci (Integrative Music Institute, Charlottesville private practice therapists and trainers of The Bonny Method of Guided Imagery and Music); Fred Maus (University of Virginia; recent work on object relations psychoanalysis and music); Jenny Johnson (Wellesley College; composer and author of publications about music and trauma); Mitchell Morris (UCLA; author of a book about 70s popular music and pleasure; influenced by Klein and Winnicott); and Michael Puri (University of Virginia; author of a book on Ravel and other publications that draw on psychoanalysis).

Conference events on Saturday and Sunday are free and open to the public. For further information please contact Fred Maus (fem2x@virginia.edu).

—Fred Maus

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Edward Klorman’s book *Mozart’s Music of Friends: Social Interplay in the Chamber Works* (Cambridge, 2016) was named winner of the **2017 PROSE Award** for the Music & Performing Arts category. The PROSE Awards are presented annually by the Association of American Publishers’ (AAP) Professional and Scholarly Publishing (PSP) Division.

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Noriko Manabe won the 2017 John Whitney Hall Prize from the Association for Asian Studies for her monograph, *The Revolution Will Not Be Televised: Protest Music After Fukushima* (Oxford). The prize is awarded for the best book in Japan studies. The cita-

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OTHER NEWS ITEMS

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tion read, “In a creative, interdisciplinary study, Manabe connects spatial theory and musical analysis to a sociological argument about political protest. By illuminating institutional constraints and self-censorship and demonstrating strategies of resistance, this book helps break the ‘spiral of silence’ surrounding the disaster . . . This timely book reminds us of the spaces of possibility, community, and hope [realized] through mobilization, creativity, and music.” The book also received Honorable Mention for the Alan Merriam Prize from the Society for Ethnomusicology.



DATES, DEADLINES, and MISCELLANY

SMT Dates and Deadlines

Submissions to February *Newsletter*
December 1

Subvention Grants
January 15

Annual Meeting, November 2–5, 2017
Arlington, VA

Related Dates and Deadlines

SMT Webmaster Brian Moseley maintains a complete list of all music theory-related events and deadlines, including those of SMT, at <http://societymusictheory.org/events/upcoming>.

If you wish to post an event, e-mail Brian at webmaster@societymusictheory.org with its details.

SUBMISSIONS TO THE SMT NEWSLETTER

The Society for Music Theory publishes its *Newsletter* in February and August, with deadlines for submissions of December 1 and June 1, respectively.

It is customary for all SMT officers, committee chairs, and Interest Group chairs to submit a report for each *Newsletter*. The Society also welcomes news from affiliate and related organizations as well as items of interest to its members.

Please e-mail submissions as unformatted Microsoft Word documents. If you include hyperlinks, please test their accuracy before submission. If a photograph or graphic image would enhance your article, please obtain and provide any necessary copyright permission or attribution, and contact the editor prior to submitting it. Inclusion of any article is subject to the approval of the Executive Board.

Brent Auerbach, editor, *SMT Newsletter*
auerbach@music.umass.edu

The sense of unity in a work is a mark of a true artist, whereas a simple artisan sets stone on stone, places beam on beam.

—*József Elsner (teacher of Chopin)*

