



Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

Annual Meeting.....	1-3
Officer Reports.....	4-6
Committee Reports.....	7-12
Interest Groups.....	13-15
Other SMT News.....	16-17
SMT 2015 Call for Proposals.....	17-18
In Memoriam.....	18-21

News of Interest

Regional Societies.....	21-25
Graduate Student Organizations.....	25
Other News Items.....	25-26
Dates and Deadlines.....	26

**Volume 37
Number 2**

August 2014

SMT/AMS MILWAUKEE 2014

The Society for Music Theory will celebrate its thirty-seventh Annual Meeting jointly with the American Musicological Society from November 6-9 at the Hilton Milwaukee City Center and Convention Center in Milwaukee, Wisconsin.



Built in classic Art Deco style in 1927, the Hilton is the largest downtown hotel with easy access for those driving and only nine miles from General Mitchell International Airport. Information about the conference can be found on the SMT conference website <http://societymusictheory.org/events/meeting2014/main>. Additional information is also available on the AMS website <http://www.ams-net.org/milwaukee/>.

Although beer is what “made Milwaukee famous,” the city has become a Midwest mecca for the farm-to-table movement offering a variety of restaurants specializing in local food. A restaurant guide will be available on the conference website. Many of these are located in the historic downtown Third Ward neighborhood, which is also home to one of the country’s best public markets, the Milwaukee Public Market.

PROGRAM

The program for the Fall 2014 meeting reflects the historical breadth of the society as well as many new directions in both topic and mode of presentation. Our keynote speaker is Lydia Goehr (Columbia University) and the title of her address is “Constantly Contested Concepts: the Place of Music in the Contest of the Arts.” New directions include two sessions on timbre in various genres and styles of music, source studies of the music from the last half of the Twentieth Century, and a poster session including brief research statements. There are several sessions that should deepen our understanding of known discourses in music theory: history of music theory, form, Schenker, and meaning. SMT special sessions include: “Main Title Film Music,” “Analytical Approaches to Time Cycles in World Music,” and “Harmonic Function in Chromatic Music at Twenty.” Together with the AMS committee, the SMT Program chose three joint AMS/SMT sessions: “Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology,” “The Persistence of Surrealism: Thomas Adès’s music and its reception,” and “Queer Music Theory: Interrogating Notes of Sexuality.” In addition, this year the Committee on the Status of Women is sponsoring a session titled “Negotiation and Self-Advocacy Skills for Women” and the Committee on Professional Development is presenting a session titled “Teaching Writing as a Music Theorist.”

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2014 Annual Meeting Registration Fees

On or before 5 p.m. Eastern
Time on September 30:

\$105 for regular members
\$45 student/retired

October 1–31:

\$135 for regular members
\$75 student/retired

Onsite:

\$155 for regular members
\$85 student/retired



Future Annual Meetings

2015

October 29–November 1
Saint Louis, Missouri

2016

November 3–6
Vancouver, British Columbia
(SMT and AMS)

Committee members for the 2014 meeting include: Poundie Burstein (*ex officio*), Leigh van Handel, Michael Klein, Sherry Lee, Judy Lochhead (chair), Alexander Rehding, and Adam Ricci. The committee was busy from January through late March reading and then debating approximately 350 individual proposals, eight proposals for SMT special sessions, and eleven proposals for AMS/SMT Joint Sessions. We are excited about the final program and look forward to hearing the papers.

Hotel Reservations

Hilton Milwaukee City Center is now accepting reservations for the AMS/SMT Milwaukee 2014 Joint Annual Meeting. To make a reservation, please use the online reservation site or call (414) 271-7250 and ask for "American Musicological Society." Rooms are \$184.00 (plus \$27.78 tax) per night for one or two adults, \$204 (plus \$30.80 tax) for three adults, \$224 (plus \$33.82 tax) for four adults. In-room wireless or wired internet is available for \$9.95 per day. SMT members are strongly encouraged to stay at the conference hotel, as this ensures that we meet our contractual agreement with the hotel and helps keep rates lower in future years.

Conference Registration

Registration opens August 1, 2014. 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.

Rates for SMT members will be \$105 regular, \$45 student/retired if received by September 30, \$135 regular, \$75 student/retired if received by October 31. Please note that you must be a current member of the Society for Music Theory to register and attend the Annual Meeting.

Transportation

Air Travel

Public Transportation: Milwaukee County Transit System (<http://www.ridemcts.com/>) Milwaukee's public transportation system, services the airport. The ride to the hotel takes approximately thirty minutes on the Rt. 80 Bus, which travels from the Airport to the Hilton hotel. A bus leaves the airport every thirty minutes. The fare is \$2.25 (or \$3.25 Premium Fare). Exact change or pre-purchased ticket is required. Access to this bus's schedule may be accessed at [http://www.ridemcts.com/routes-schedules/routes/80 - Weekday](http://www.ridemcts.com/routes-schedules/routes/80-Weekday).

Go Airport Shuttle (<https://goairportshuttle.com/>) is a shared ride service, which will take you to the Hilton for \$14.00, more for private ride. Reservations must be made in advance for this service.

For further information regarding the services of General Mitchell International Airport, either consult the website or contact the airport directly. A taxi to hotel is likely to cost between \$24 and \$29 depending on traffic.

Train and Bus Service

Amtrak and Greyhound serve Milwaukee at the Intermodal Station Building located at 433 West St. Paul Avenue, which is 0.4 miles from the conference hotel.

Ground Transportation Around Milwaukee

Milwaukee County Transit System provides public bus transportation around Milwaukee. Standard fare is \$2.25 (express fare \$3.25) and ex-

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2014 ANNUAL MEETING

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act change is required. Milwaukee Country Transit Plus is a transportation service for individuals with a disabling illness or condition that prevents them from using Milwaukee County Transit System buses. For more information, visit their website or call (414) 343-1700 (TTD (414) 343-1704).

Hotel and Conference Center Accessibility.

Every effort will be made to meet the unique requirements of all SMT/AMS attendees. Click here (<http://www.ams-net.org/milwaukee/accessibility/index.php>) for more information and a list of accessibility features at the conference facilities.

Student Helpers

SMT is looking for student volunteers to help during the conference in return for free registration. A link will be available from the conference page where you can sign up on a first come first served basis.

Conference Guide Program

Please consider taking part in the Conference Guide Program hosted by the SMT **Professional Development Committee**. They are 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.

Travel and Childcare Grants

The **Committee on Diversity** offers 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) and who are citizens of, or are currently residing in, the U.S. or Canada are invited to apply for **Minority Travel Grants**. Non-U.S. and non-Canadian citizens 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 \$300 to \$600. It is possible to be a repeat recipient as well (though new applicants will be given priority).

Further information is available at the SMT website. Grant applicants with login access to the SMT website may submit the online form <http://societymusictheory.org/grants/travelgrants/apply>. Alternatively, applicants may submit a downloadable form http://societymusictheory.org/sites/default/files/SMT_2014_Travel_Grant_Form.pdf to Cynthia Gonzales cg34@txstate.edu.

In addition to the Minority and International travel grants, SMT is offering several new 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 Grant: available to those who do not have academic positions, or who study or teach at institutions that do not support scholarly conference attendance.

Childcare Grant: available to those SMT members whose attendance at the Annual Meeting incurs extra childcare expenses. This grant is available only to current SMT members.

The deadline for receipt of applications for these grants is September 20, 2014, 5 pm EST. Please go to <http://societymusictheory.org/grants/meetings> for information on how to apply.

We look forward to seeing you in Milwaukee!

— Judy Lochhead and Victoria Long

Society for Music Theory 2014 Executive Board

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Victoria L. Long, *Executive Director*
(*ex officio*)
vlong@uchicago.edu

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Society for Music Theory 2014 Executive Board

(continued)

Members-at-Large

Joseph Kraus, 2014

Florida State University

Brenda Ravenscroft, 2014

Queens University

Áine Heneghan, 2015

University of Michigan

Keith Waters, 2015

University of Colorado at Boulder

Catherine Nolan, 2016

University of Western Ontario

Christoph Neidhöfer, 2016

McGill University



Contacting the Society

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OFFICER REPORTS

FROM THE PRESIDENT

A few years ago a newly minted assistant professor of music theory confided to me that an essay of hers—the first she ever submitted for blind review—was rejected by a journal. To make matters worse, the comments of one of the referees were particularly caustic. She despondently wondered if she ever would get published, or if she should just quit academia to find another career. She also noted that it seemed that everybody else she knew had their articles accepted and published without a hitch.



I sympathized with her plight. The notion that articles of others fly through to publication is a common misperception, especially among junior members of our field. In actuality, most article submissions get rejected, even those by some of our most senior colleagues. Indeed, a number of seasoned scholars have confessed to me that the majority of their published works were rejected the first time (or first several times) they were submitted, often accompanied by a less than tactful referee report. I would wager that those who have had the most publications are also those who have received the most rejections.

Naturally, having one's scholarship get turned down is never pleasant in any field. But because ours involves personal engagement with an art form that touches us so deeply, the casting aside of one's ideas in the area of music theory is perhaps particularly hurtful, no matter what one's career stage. This state of affairs is rarely discussed in the open, however: whereas many of us trumpet our successes, we tend to be more reticent about sharing our rejections, so that the resulting pain is usually borne in private. Realizing this, I promised myself that if I ever had a public platform I would discuss this matter openly—which is why I do so now.

Despite its inevitable unpleasantness, rejection nonetheless serves a vital function in any scholarly discipline. If a field is to maintain its integrity, the works that represent it must be vetted by others; this inevitably means that some works proposed for publication or presentation will be turned down. Anyone who has ever complained about the level of discourse sometimes found on SMT-Talk—a platform that by its very nature is minimally vetted—should readily appreciate the usefulness of such scholarly controls.

To be sure, those who graciously volunteer to serve as journal referees ideally should word their suggestions to the authors in as helpful and respectful a manner as possible. After all, the ultimate goal is to encourage good scholarship, and authors more readily take advice that is given courteously than feedback presented in a nasty or clever tone. Regrettably, referee reports are not always as diplomatic as they should be.

But even when they are, the system whereby published scholarship must first run through a gauntlet of adjudication is far from perfect. In particular, it encourages a situation in which those who are more self-confident or thick-skinned tend to get published more often, since they are more willing to risk rejection. Conversely, worthy scholars who are less assertive can tend to be pushed aside. This perhaps relates to the troublesome gender imbalance in SMT: studies suggest that women scholars resubmit their essays less frequently than do men, and this in turn has an unfortunate effect on publication rates.

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FROM THE PRESIDENT

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In responding to the assistant professor, I shared with her some stories of some of my own publication rejections (including some especially blistering referee reports), so as to underline that her hurtful experience was far from an isolated one. I then related what I do in such situations: take a few weeks (or more) to calm down; reread and assess the referees' reports for useful advice; rewrite the essay while keeping in mind these suggestions; and then resubmit the essay, either to another journal or (if the editor's report allows it) to the same journal. I am happy to relate that she followed suit and resubmitted her essay, which became the first of a series of fine articles that she has since published. She is now a tenured associate professor.

It may be some comfort to realize that none of us who engage in music theory scholarship—from students to the senior members of our field—are alone in experiencing the sting of rejection. But for those who cherish the high standards of scholarly endeavors, such setbacks arguably are a small price to pay for the joy of sharing insights into the wonders and enchantments of music.

—Poundie Burstein

FROM THE VICE PRESIDENT

The vice president's job includes serving as the liaison to the Society's interest groups and overseeing the subvention grants that we award. Activity among the interest groups continues to increase and we can look forward to some truly innovative programs produced by the IGs at this fall's SMT/AMS Annual Meeting in Milwaukee. As the Meeting approaches, I encourage all members to visit <http://societymusictheory.org/societies/interest> for more information about what the IGs are planning.



As you will see in the secretary's report, SMT's Executive Board passed a motion that significantly broadens the scope of our subvention grants. In addition to subsidizing publication expenses (such as copyright fees and music typesetting costs), we now welcome subvention requests for a variety of scholarly endeavors, including—but not limited to—special workshops or conferences. As before, the application deadlines are July 15 and January 15. You can find both the new subvention policy and the online application form at <http://societymusictheory.org/grants/subvention>.

In the January round of subvention applications, two scholars received grants to cover copyright permission fees. Gregory Decker (Bowling Green State University) received \$320 to support his article, "Pastorals, Passepieds, and Pendants: Interpreting Characterization Through Aria Pairs in the Late Baroque," which was published in *Music Theory Online* Volume 19, no. 4 (December 2013), and Yayoi Uno Everett (Emory University) received \$640 to offset costs associated with her forthcoming book, *Reconfiguring Myth and Narrative in Contemporary Operas by Osvaldo Golijov, Kaija Saariaho, John Adams, and Tan Dun* (Indiana University Press).

—Michael Buchler

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Society for Music Theory 2014 Committees

Development Committee

Elizabeth H. Margulis, chair
Tim Heltzel
Joel Lester
Vicky Long, *ex officio*
Elizabeth West Marvin

IT Committee

Tim Koozin, chair
Sean Atkinson, webmaster
Brian Moseley, associate webmaster
Robert Kosovsky, list moderator
Judith Ofarcik, *MTO* job list coordinator
Shersten Johnson, liaison, Music and Disability Interest Group
Yonatan Malin, editor, *MTO*
Brent Yorgason, managing editor, *MTO Members-at-Large*
Michael Callahan
William Guerin
Tahirih Motazedian
Jeremiah Goyette
Kris Shaffer

2014 Program Committee

Judith Lochhead, chair
Poundie Burstein, *ex officio*
Michael Klein
Sherry Lee
Alexander Rehding
Adam Ricci
Leigh VanHandel
(chair, 2015 Program Committee)

Committee on the Status of Women

Laurel Parsons, chair
Jane Clendinning
Brad Osborn
Rachel Lumsden
Stefanie Acevedo (graduate student)
Wendy Lee

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Society for Music Theory 2014 Committees

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Committee on Diversity

Cynthia Gonzales, chair
John Latartara
Eileen Hayes (liaison with CSW)
Richard Kurth
David Castro
Daniel Jenkins
Daphne Tan

Nominating Committee

Deborah Stein, chair
John Cuciuran
Henry Klumpenhouwer
Rebecca Leydon
Ed Pearsall

Local Arrangements Committee

Victoria Long, Executive Director,
chair
Daniel Barolsky

Committee on Workshop Programs

John Roeder, chair
Judith Lochhead
Robin Attas
Jay Hook (2015 chair)
Graduate Student Workshop
Peer Learning Program

Publications Committee

Matthew Shaftel, chair
Yonatan Malin (editor, *Music Theory
Online*)
Karen Bottge
Michael Cherlin (editor, *Music Theory
Spectrum*)
Mark Spicer
Ron Rodman (editor, *SMT Newsletter*)
Áine Heneghan
Tim Koozin

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ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

I am pleased to announce the results of our 2014 elections. Our new president-elect will be Dora A. Hanninen and our new treasurer will be Jan Miyake. Our Executive Board will add two new members-at-large: Suzannah Clark and Steven Rings. The terms of service for these positions will begin immediately after the 2014 Annual Meeting in Milwaukee. Thanks to all the candidates who stood for election this year, and to the Nominating Committee, chaired by Deborah Stein for building such a strong slate of candidates.



Since I submitted my previous report for the February 2014 *SMT Newsletter*, the Executive Board has passed the following motions:

1. That starting on January 1, 2014, the additional \$15 postage fee be discontinued for shipping print copies of *Music Theory Spectrum* to members who reside outside of North America.
2. That starting on January 1, 2014, the dues be set at \$75 for regular memberships and \$85 for joint memberships for anyone who resides outside of North America and who is a member of another professional music society.
3. That the approved 2014 budget be amended to allocate \$750 for anticipated conference expenses.
4. That the Mission Statement be revised to: “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.”
5. That the winning entry of the SMT Logo Contest be adopted as the official SMT logo.
6. That there be established the position of a society statistician, appointed by the president, who on a yearly basis shall maintain, analyze, and make public statistics pertaining to gender and diversity within the Society.
7. That the following be added to the Governance Guidelines, under “General Guidelines for Committees”: “These general guidelines for the size, composition, and chairing of the committees, and for the term lengths of its members, may be overridden by the president, in consultation with the Executive Board, if there are extenuating circumstances.”
8. That the description of the Subventions Committee in the Governance Guidelines be emended as follows: “The Subventions Committee shall award financial assistance to members of the Society for selected projects in the field of music theory, including out-of-pocket expenses associated with the preparation and publishing of an article or book that has been accepted for publication; special workshops or conferences that deal with music theory; and other such projects. The Subventions Committee shall solicit applications for such awards on a regularly scheduled basis.”

—Stanley V. Kleppinger

COMMITTEE REPORTS

The **Publications Committee** would like to welcome four fantastic new editors to the Society for Music Theory's publications team. David Bernstein (editor) and Yayoi Uno Everett (associate editor) won't officially take over the helm of *Music Theory Spectrum* from Michael Cherlin and Mark Spicer until the end of 2015, but they will begin managing the review of submissions for volumes 38 and beyond, while Michael and Mark focus on production through volume 37. Nicole Biamonte (editor) and Stephen Rodgers (associate editor) will co-edit the two fall volumes of *Music Theory Online* (*MTO*) with Yonatan Malin and Karen Bottge, after which they will be on their own for the start of the 2015 publishing season. Seth Monahan will continue his term as reviews editor for *Spectrum* until 2017, while Kyle Adams and Heather Platt will complete their terms as reviews editors for *MTO* in 2016.



Music Theory Spectrum produced its first volume with Oxford University Press (OUP) without a hitch, and we are excited about the future of this collaboration. As readers may have noticed, the issue is quite a bit longer than previous ones, which will help to relieve the sizable backlog of accepted articles. The journal received fifty-six submissions in 2013, slightly lower than in the previous year, but still quite healthy. The acceptance rate remains at a stunningly low percentage, with only five of these submissions accepted for publication. A number of these submissions were from overseas (21 percent), representing a substantial shift in potential authorship. Gender representation remained steady, with 17.5 percent of proposals and 20 percent of accepted articles coming from scholars who are women. We are continuing discussions of how to encourage a more diverse authorship and, as always, would welcome input from the membership of the society.

Music Theory Online, the most multimedia friendly journal in the music world, has continued to receive a huge number of submissions: eighty-one this year. The acceptance rate is 23.6 percent (excluding solicited articles), which still allows for four yearly volumes chock-full of world-class research and multimedia support. We are pleased to report that 28 percent of submissions and 31 percent of articles were by scholars who are women, and we hope this will be a trend toward more submissions and acceptances by women authors in the future. *MTO* continues to innovate and, as such, is planning a move to "as-ready" publishing: that is, articles, essays, and reviews will be posted online when they are ready. They will still collect items in issues (four issues/year), but new items, which are not yet part of completed issues, will go on a "latest articles and reviews" page. The publication of individual items will be announced on Facebook and Twitter, whereas announcements on SMT-Announce will be reserved for the completed issues. *MTO* already has a rapid publication process; as-ready publishing will further reduce the time from acceptance to publication. Our publications also continue their tremendous service to music scholars by publishing a large number of book reviews. Over the last publishing season, *MTO* published thirteen reviews and *Spectrum* published five. I know I speak on behalf of the entire society when I thank those who agree to write reviews and those who work tirelessly to edit and solicit them.

The Publications Committee has worked with the **IT/Networking Committee**, chaired by Tim Koozin, on a new initiative that we hope will become realities over the next few months: SMT-Discuss, a new venue that can better organize our online conversations. It has been developed as the place where more extensive threads found in SMT-Talk can be continued, allowing users the possibili-

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Society for Music Theory 2014 Committees

(continued)

Publication Awards Committee

Wayne Petty, chair
Ellie Hisama
Daphne Leong
Jonathan Dunsby
Peter Kaminsky
Su Yin Mak
Stephen Peles
Janet Schmalfeldt

Subventions Committee

Michael Buchler, chair
Ryan McClelland
David Clampitt
Catherine Nolan
Matthew Shaftel

Professional Development Committee

Nancy Rogers, chair
Jenine L. Brown (graduate student)
Diego Cubero (graduate student)
Melissa Hoag
YouYoung Kang
Samuel Ng
Philip Stoecker

Delegates and Liaisons

Edward Jurkowski: Delegate to ACLS (2015)
Nathan Martin: Representative to U.S. RILM (2016)
David Bernstein: Member of the New Grove Advisory Panel (2014)

Ad Hoc Committees

Committee on Disability Issues

Jonathan Kochavi
Jeffrey Gillespie
Allen Gimbel
Jennifer Iverson
Julie Pedneault-Deslauriers
Ciro Scotto

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Society for Music Theory 2014 Committees

(continued)

Ad Hoc Sustainability Committee

Philip Duker, chair
Amy Engelsdorfer
Paul Miller
Daniel Shanahan
John Snyder

Ad Hoc Investment Committee

Stefan Kostka, chair
Breighan Brown
Noriko Manabe

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

ty of subscribing at different levels (to individual threads/subjects, for instance). Ultimately, this new resource will give SMT members a more dynamic control of their engagement. In addition, this will allow SMT-Talk to be more heavily moderated, with long threads invited to move to the online forum. Those who want to continue to receive everything by e-mail may do so by picking up a full subscription.

As always, we thank Ron Rodman for his work as *Newsletter* editor. Corraling all of us “cats” is no easy feat, and he deserves our sincerest gratitude. Please be sure to shake his hand next time you run into him.

Finally, I want to offer a belated word of sincere thanks to Walt Everett, who fearlessly led the Publications Committee through the challenges presented by a difficult set of publishing circumstances for *Spectrum*, and whose recognition that the duties of our expanding publications efforts needed support of additional personnel. His supreme kindness, gentle prodding, and critical intellect led us through a period of unprecedented publication growth and prosperity. It is both an honor and a daunting task to serve in his footsteps.

—Matthew Shaftel



2014 was an eventful year for *Music Theory Spectrum* in several regards. This spring saw our first issue with Oxford University Press, Volume 36, no. 1. The size of the journal has increased by half, allowing for six articles in each issue (in addition to research notes, reviews, and correspondence) as opposed to our previous limit of four. As I write, the latest issue is available online at: <http://mts.oxfordjournals.org/> and will soon be mailed out in hard copy. Readers will notice an enhanced capability for including supplementary material online, a development that we hope more and more future publications will take advantage of. Beginning with our next issue, the online publication of articles, research reports, and reviews will be on a rolling schedule—with each article appearing online as soon as the editing process is completed. The hard copy of the journal will continue to be published as before, each spring and each fall. We have also begun to explore the possibility of publishing special issues, to be available online only, each of which would comprise a group of articles selected from past issues, all devoted to a single topic.

The Society has chosen the new incoming editor, David Bernstein, and associate editor, Yayoi Uno Everett, for *Music Theory Spectrum*. David and Yayoi will begin supervising the review process for new submissions beginning July 1, 2014. Mark Spicer and I will continue our terms through the fall of 2015, seeing Volumes 36, no. 2, and 37, nos. 1–2, into print.

As in years past, I would like to take this opportunity to thank the editorial board, Associate Editor Mark Spicer, and Reviews Editor Seth Monahan, for all of their good work. Thanks also to the many anonymous readers outside of the editorial board who make the journal's rigorous review process possible. And finally, thanks to Sarah Cooper and others at Oxford University Press for their work on making the transition to a new publisher as smooth as possible.

—Michael Cherlin



SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT/RETIRED MEMBERS

YOUR DUES HELP SUPPORT OUR
OUTSTANDING PUBLICATIONS.

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

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2014 marks the twentieth year since the publication of *Music Theory Online* (*MTO*) Volume 1.0. In honor of this milestone, *MTO* Volume 20.1, features retrospective essays by the four prior editors. As these essays show, the journal has played a pivotal role in the history of the discipline, pioneering new technologies and modes of inquiry in an open access format. I thank Lee Rothfarb, Eric Isaacson, Timothy Koozin, and Matthew Shaftel for their contributions, and I also thank Kris Shaffer for his companion essay on a possible future experiment in open peer review. All *MTO* articles, essays, commentaries, book reviews, and conference reports can be found via our volume index or author index. Submissions remain strong. There were eighty-one submissions in 2012–13, and the acceptance rate was 23.6 percent, excluding solicited articles. I am also pleased to report an increase in publications by women and a continued expansion of readership from around the world, as measured by Google analytics. We welcome incoming Editor Nicole Biamonte (McGill University) and incoming Associate Editor Stephen Rodgers (University of Oregon)! Karen Bottge and I will coedit two issues in the fall of 2014 with Nicole and Stephen, before we hand over the reins.



One final piece of *MTO* news: we are in the process of retrofitting older volumes so that the text, examples, and links for all items will be up-to-date and easily accessible. Many thanks to Brent Yorgason, managing editor, and to the team of editorial assistants for their work on the retrofitting project.

—Yonatan Malin

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In advance of the society's fortieth anniversary in 2017, the **Development Committee**, working closely with the SMT leadership, planned a five-year fundraising campaign aimed at empowering SMT to carry out its mission even more successfully. Over 100 members have made pledges to the campaign to date, totaling over \$70,000.



Donations to **SMT-40** are being targeted toward increased accessibility, diversity, and outreach to students and scholars, especially those who are less well funded by their institutions. Specifically, donations to SMT-40 will be used for: (1) an expansion of travel grants to the annual meeting—helping support scholars without access to university funding; (2) child-care grants for the annual meeting, making it easier for parents of young children to attend; (3) expanded workshop programs, allowing the exchange of ideas at the graduate student and peer learning events at the annual conference; (4) assisting with costs associated with live streaming of SMT conference sessions; and, (5) new granting programs supporting research in music theory. SMT is in the process of establishing an endowment fund to ensure continuous funding for new programs.

SMT-40 needs your support! Eventually, SMT-40 intends to seek funding from outside donors and foundations. First, we must demonstrate that a significant portion of the membership supports the society with annual gifts. SMT-40's current goal is to encourage as many individual SMT members to pledge as possible, in any amount. Each member's contribution, no matter the size, can help make SMT competitive for larger grants in the future. The Development Committee has

continued on next page

Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

Michael Cherlin, Editor
Mark Spicer, Associate Editor
Christoph Neidhöfer, Reviews Editor
Emily Vigne, Editorial Assistant
Drew Nobile, Editorial Assistant
Michael Duffy, Technical Assistant

Editorial Board

Jennifer Bain
Vasili Byros
Steven Cahn
Robert Cook
Michael Scott Cuthbert
Kevin Holm-Hudson
David Kopp
Victoria Malawey
José Oliveira Martins
Ryan McClelland
Danuta Mirka
Anna Zayaruznya

Music Theory Online

Editors and Editorial Assistants

Yonatan Malin, Editor
Karen Bottge, Associate Editor
Kyle Adams, Reviews Editor
Steven Rings, Reviews Editor
Brent Yorgason, Managing Editor

Editorial Board

Amy Bauer
David Clampitt
Stacey Davis
Ragnhild Brøvig-Hanssen
Robert Hasegawa
Kevin Korsyn
Panayotis Mavromatis
Jan Miyake
Nancy Rao
Joti Rockwell
Stephen Rodgers

SMT Newsletter

Ron Rodman, Editor

DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Diversity offers 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 \$600.

For more information, please visit <http://societymusictheory.org/grants/travel>.

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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>.

formed an SMT-40 Student Task Force, led by graduate students Chelsea Burns (University of Chicago) and Aaron Grant (Eastman School of Music), to increase student engagement with the campaign.

The Development Committee would like to encourage every member of SMT to make a gift, and we are encouraging four-year pledges that will take us up to our anniversary year. 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>.

With additional resources and capacity, truly exciting things are in store for the membership of our society, the opportunities at our conferences, and for research and teaching in music theory in the next forty years and beyond.

—Lisa Margulis

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The **Committee on the Status of Women (CSW)** is pleased to announce its new blog, which can be found at <http://womeninmusictheory.wordpress.com>. This new website will feature posts by the CSW and by guest authors on topics relevant to women theorists and graduate students, and solution-focused responses to reader-submitted questions or problems by a panel of experts. It will provide a safe space where women can anonymously share experiences, good or otherwise (with all identifying information of any kind removed), so that the Society can gain a more accurate picture of the status of women in the field. It will also contain information on our mentoring programs, including direct links to mentors willing to advise women theorists and students on career matters, and links to resources such as our women and music Wiki bibliography. We welcome guest blog posts, so if you are interested in contributing content or suggestions, please contact blog administrator Stefanie Acevedo at stefanie.acevedo@yale.edu. Thanks to Stefanie for her work in setting up this exciting new forum!



Our Facebook group has seen exceptional growth and activity this spring, having reached an unprecedented membership of 188 theorists. This was partly in response to the threads on *smt-talk* over a one-week period revealing some unfortunate attitudes among a few members. The resistance against these attitudes by both female and male theorists was swift and strong, and we were glad that the CSW Facebook page was able to provide a safe, supportive space where many were able to express their concerns and discuss possible responses. If you would like to join the FB group, please check out the link at <https://www.facebook.com/groups/16801843052/>.

Our article and conference proposal mentoring programs continue to grow, thanks to the outstanding leadership of Rachel Lumsden. This year, participation has almost doubled, as Rachel was able to match twenty-one junior theorists and graduate students with volunteer mentors to help improve the submission and acceptance rates for articles and conference proposals for women. If you would like to participate as a mentee or a mentor, please contact Rachel at rlumsden@ou.edu.

We are now preparing for our annual meeting events in Milwaukee. In addition to our annual Brown Bag Lunch, where (as usual) all SMT members are welcome to join us for discussion of present and future initiatives, we will be hosting an evening session entitled “Negotiation and Self-Advocacy Skills for Women.” Speakers will include Rachel Lumsden and Stefanie Acevedo on the impact of gender and race on academic negotiation, plus Don Gibson, Eileen M. Hayes, Aine Heneghan, Matthew Shaftel, and Joel Phillips on negotiation from the perspectives of administrators, negotiators, and union representatives. The second half of the evening will be devoted to a speed negotiation session where participants will have a short time to

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COMMITTEE REPORTS

(continued)

rotate through several senior administrators, pitch a single request, and receive feedback from each of the administrators on how to improve their request. Pre-registration is strongly recommended, so that we can ensure that we have enough volunteer administrators to meet the demand. Interested participants please contact Laurel Parsons at laureljparsons@gmail.com or laurel.parsons@ubc.ca.

The CSW would like to thank President Poundie Burstein and the SMT Executive Board for instituting the new Childcare Grant for up to \$200 to help parents defray the costs of care so that they can attend the Annual Meeting. These grants are made possible in part by donations to the SMT-40 Fund. For more information and a link to the application form, please see <http://societymusictheory.org/grants/childcare>.

Finally, the CSW welcomes its newest member, composer, pianist, and theorist Wendy Wan-Ki Lee (Chinese University of Hong Kong). The committee now consists of Stefanie Acevedo, Jane Piper Clendinning, Wendy Lee, Rachel Lumsden, Brad Osborn, Diversity Liaison Eileen M. Hayes, and Laurel Parsons, Chair.

For more information or to submit any questions or concerns pertaining to the CSW's mandate, please contact the chair at laurel.parsons@ubc.ca or laureljparsons@gmail.com.

— Laurel Parsons

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The **Professional Development Committee** (PDC) will help welcome and orient SMT's newer attendees to the Annual Meeting in Milwaukee and will offer a variety of programs and services to benefit SMT members at every stage of their careers. The PDC will sponsor a special session at 8:00 p.m. on Thursday, November 6, entitled "Teaching Writing as a Music Theorist." This session is geared toward music theorists who either require prose writing in their undergraduate classes or are considering doing so. The evening will begin with brief presentations by our three panelists, all of whom regularly incorporate prose writing in their undergraduate courses: Walter Everett (University of Michigan), William Marvin (Eastman School of Music), and Lynne Rogers (William Patterson University). This will be followed by a panel discussion addressing the benefits and challenges of including writing in music theory classes. We are very excited about this session because many SMT members are deeply engaged with writing in diverse forms (from traditional term papers to journals and blogs) and have expressed a keen interest in using writing in a variety of courses (from the music theory core to electives for non-music majors to aural skills courses).



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 Sam Ng (ngsl@ucmail.uc.edu). If you would like to serve as a guide, please indicate this on the registration form or e-mail Sam. Members who serve as guides will also enjoy the experience. 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 member Philip Stoecker. The breakfast will be held from 7:30–9:00 a.m. on Friday, November 7. 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.

continued on next page

SMT Membership Reminder

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

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

Dues are payable online through PayPal.

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

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

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

Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please log in to your account and change your address information at least 30 days prior to your move. If you have any questions or claims of missing issues, please contact the Executive Director,
Victoria Long
(vlong@uchicago.edu).

COMMITTEE REPORTS

(continued)

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 1:00–3:00 p.m. on Friday, November 7. Questions concerning this session should be addressed to Melissa Hoag (hoag@oakland.edu), session coordinator.

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 Jenine Brown (jenine.l.brown@gmail.com) and Diego Cubero (dcubero@uemail.iu.edu), our Facebook page may be accessed from the PDC’s website at <http://societymusictheory.org/administration/committees/pdc>.

— Nancy Rogers

At the Annual Meeting in Milwaukee, the **Committee on Diversity** will host a networking luncheon on Friday, November 7, to honor 2014 Minority and International Travel Grant Recipients. All former grant recipients are invited to attend. Details will be announced via *smt-announce* in the fall.



We ask all SMT members to encourage minority and international students and colleagues to apply for a travel grant to attend the Annual Meeting in Milwaukee. See the announcement elsewhere in this newsletter for information.

The SMT Committee on Diversity seeks to promote the diversity of race and ethnicity, culture, values, and points of view within the Society. To this end, the committee fosters thought on and provides support for: an environment supportive of racially and ethnically diverse communities within the Society; the production of knowledge from distinctive viewpoints; the recruitment and training of minority graduate students; and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by e-mail or telephone at cg34@txstate.edu or (512) 245-2018.

—Cynthia I. Gonzales

Due to popular demand, the SMT Executive Board approved offering an unprecedented number of workshops for the upcoming Annual Meeting in Milwaukee. Three eminent scholars—Elizabeth West Marvin, Jocelyn Neal, and Peter Schubert—will be leading graduate student workshops in their respective areas of expertise, and two Peer Learning workshops, intended for the



rest of the Society, will be facilitated by Patrick McCreless and Andrew Mead. There was an excellent response to our call for applications to these workshops, so that they are all fully subscribed. As chair of the **Committee on Workshops**, I would like to express my appreciation to the leaders for accepting our invitation to share their knowledge; to the members of the committee itself, Jay Hook, Robin Attas, and Judy Lochhead, for their considerate counsel; and to all the participants, with our hopes that they will benefit intellectually and professionally from this program. For more information on graduate workshops, see http://societymusictheory.org/graduate_workshops.

—John Roeder

The SMT *ad hoc* **Committee on Sustainability** seeks to minimize the environmental footprint of our national meetings in ways that enhance the professional activities of the Society and the accessibility of meetings to all members. The past few years have seen many advances in our efforts to be more sustainable and accessible as a society. We have moved to an online submission process for paper proposals and thanks to the wonderful work of the IT Committee and the ad hoc Committee on Disability Issues, there were a number of live streaming sessions for those who could not travel to the 2013 conference. Furthermore, many more people took advantage of posting handouts and other materials online ahead of the 2013 conference, and some presenters even posted QR codes at the beginning of their talk so that examples and handouts could be downloaded easily at the session. I have heard informally from quite a few members who purchased carbon offsets for their conference travel (often as low as \$5.00); seemingly small steps like this are very encouraging and have an impact.

I would like to thank Jill Brasky for her service in chairing the committee for the past two years—she provided an admirable model for me to follow. I would also like to thank Paul Miller, Dan Shanahan, and John Snyder for continuing to serve, and I am delighted to welcome Amy Engelsdorfer onto the committee. Our group has a number of ideas that we hope to explore in the coming year.

If anyone wishes to become more involved with issues of sustainability in our society, please do not hesitate to contact me at pduker@udel.edu. We would welcome any suggestions, comments, or inquiries.

—Phil Duker



NEWS FROM INTEREST GROUPS

SMT-Jz, the Society for Music Theory's **Jazz Interest Group**, will host its twentieth annual meeting at the 2014 SMT/AMS Annual Meeting in Milwaukee, WI. As always, all members of SMT are welcome to attend.

The SMT-Jz award committee extends its call for nominations for the Steve Larson Award for Jazz Scholarship. Readers will find a full description of the award and its criteria on the SMT-Jz interest group webpage <http://societymusictheory.org/societies/interest/jazz>. If the committee determines a qualified recipient, the award will be announced at the meeting. Questions and nominations can be forwarded to the committee chair, Janna Saslaw (Loyola University) at jksaslaw@loyno.edu.

The Jazz Theory Pedagogy Committee, chaired by Garrett Michaelsen (University of Massachusetts, Lowell), will report on its work over the past year in compiling and consolidating vast amounts of pedagogical materials.

The meeting will include a discussion of models of prolongation in modern jazz, as well as alternative approaches. Richard Pellegrin (University of Missouri) and Ben Geyer (University of Kentucky) will share their current research. Attendees are invited to participate in what we hope will be a fruitful discussion.

SMT-Jz would like to remind all scholars of jazz theory that our online bibliography needs continual updating. Please send citations to Kent Williams at jkwillia@uncg.edu, or Henry Martin (Rutgers University) at martinh@andromeda.rutgers.edu.

Anyone interested in joining the SMT-Jz listserv can contact Janna Saslaw at jksaslaw@loyno.edu. Questions about this year's meeting or concerning the general nature and scope of SMT-Jz may be forwarded to the interest group chair, Keith Salley (Shenandoah Conservatory) at ksalley@su.edu.

—Keith Salley

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The **Russian Theory Interest Group** had its successful inaugural meeting in Charlotte. We discussed the formation of our independent list-serv, creation of a webpage on the SMT website, and the joint AMS/SMT proposal for a special session at the 2014 Annual Meeting in Milwaukee. Those interested in joining our private list-serv should e-mail Inessa Bazayev at ibazayev@lsu.edu. The reading materials for discussion at this year's interest group meeting were announced on the SMT listserv in June, 2014. We look forward to seeing you in Milwaukee!

—Inessa Bazayev

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The newly-formed **Film and Multimedia Interest Group** held its inaugural meeting at the 2013 SMT Annual Meeting in Charlotte. Thirty-seven individuals representing varied demographics engaged in productive discussions ranging from the

group's name to governance, regular activities, and future projects. Topics discussed at the 2013 meeting included reconsidering the group's name, developing a website and Google+ blog platform (which currently has sixty-one current members), and establishing a three-year term for Chair Juan Chattah and Vice Chair Frank Lehman. The Interest Group is currently undertaking several projects, including: coordinating efforts to generate a crowd-sourced annotated bibliography (through Wikia); establishing a repository of film and video game music scores; collaborating with *MTO*'s initiative on crowd-reviewed articles; exploring potential collaborations with other interest groups; and facilitating dialogue with researchers working in film, video games, media studies, musicology, composers, sound designers, and others in allied fields of the industry. During the forthcoming AMS/SMT Annual Meeting in Milwaukee, FMIG will hold a special session on video games, intended to introduce scholars to ludomusicology and VG music analysis. The session will feature a presentation by award-winning VG composer and conductor Andy Brick, and will also include a number of video game stations where participants can actually play video games. Thanks to Jesse Kinne, Bill O'Hara, and Frank Lehman, who have been instrumental in organizing this upcoming session. FMIG strives to create a scholarly space to stimulate and disseminate research on music (broadly understood to include sound) within film, game, and multimedia. For more information about the group please visit our website (<http://societymusictheory.org/societies/interest/fmig>) and join our Google+ blog. Questions and suggestions related to the group may be directed to Juan Chattah (j.chattah@miami.edu).

—Juan Chattah

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Each year the SMT **Popular Music Interest Group (PMIG)** meets to conduct a few orders of business, and then devotes the majority of our time to discussing a topic related to current research in popular music. Topics are chosen democratically prior to the meeting via our listserv. Our sessions are conducted in an improvisatory and informal format.

During our annual meeting the PMIG also announces the winners of two recently conceived publication awards: the PMIG Publication Award for a superior publication on popular music written by a senior scholar; and the Adam Krims Award for a similarly outstanding publication by a junior scholar.

Please visit our website for more information on the group, to sign up for our mailing list, or to access the archive of previous PMIG discussion threads. Many thanks are due to our Webmaster Trevor de Clercq for his tireless efforts in keeping our information ever timely, and to our previous chair Anna Stephan-Robinson for her indefatigable patience in easing me into this position. See you all in Milwaukee!

—Brad Osborn

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At our business meeting at the 2014 Annual Meeting in Milwaukee on Friday, November 7, from 5–7 p.m., the **Work and Family Interest Group (WorkFam)** will present a draft of the "Resolution of Best Family-Supportive Practices at Institutions of Higher

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NEW FROM INTEREST GROUPS

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Learning” for approval. Volunteers from WorkFam and other interest groups within SMT created this document collaboratively and worked to refine it over the summer, and we thank all the volunteers for their dedication to the project. In addition to discussing the document, we shall also hold elections for chair. We are currently identifying candidates for this election, and welcome any suggestions that SMT members might have. Candidates do not have to be current members of WorkFam, as long as they are willing to become members, and are committed to furthering WorkFam’s stated mission.

Our themed discussion for the Annual Meeting is tentatively titled “Parenting at Different Career Stages,” and will feature SMT panelists, along with guest speaker, Dr. Noelle Chesley (University of Wisconsin–Milwaukee). Dr. Chesley is a sociologist who received her doctorate from Cornell University, and her current research interest is in the area of dynamics of family and employment. Details on Dr. Chesley’s participation will be announced later. We thank the SMT Program Budget Committee for funding Dr. Chesley’s honorarium.

WorkFam always welcomes suggestions and new members. To provide feedback, e-mail Clare Eng at clare.eng@belmont.edu. To join WorkFam, go to our Google Groups page. (<https://groups.google.com/forum/?hl=en#!forum/smtworkfam>)

—Clare Eng

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Pursuant to suggestions made at the Charlotte meeting, the **Post-1945 Music Analysis Interest Group** is in the process of establishing a membership database, both to facilitate communication between its members and to assess the interests of its growing membership. From now until the meeting at Milwaukee, we hope to accomplish a number of additional projects, as well as improve the group’s infrastructure. We also intend to meet in Milwaukee, though we are still settling upon a topic. We anticipate engaging in a roundtable format this year, with the discussion centered around certain repertoire, articles, or a topic of interest. As always, we encourage those interested in post-1945 music to become members of our group, and we look forward to seeing everyone at our Milwaukee meeting, member or otherwise. For more information, contact Matthew Schullman at matthew.schullman@yale.edu.

—Matthew Schullman

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The **Disability and Music Interest/Study Groups (DISMUS)** continue to build and utilize a support network to help SMT/AMS members encountering disability in their teaching or personal lives (see our website at <http://musicdisability-studies.wordpress.com/support-networks/>). We are also collaboratively building a database “Musical Representations of Disability,” which chronicles musical works that use disability or disabled characters thematically (<http://musicdisability-studies.wordpress.com/musical-representations-of-disability/>).

In addition to a business meeting at the 2014 SMT/AMS Annual Meeting, the DISMUS group plans an provocative, interdisciplinary evening session entitled “Recasting Music: Body, Mind, and Ability” on Saturday, November 8, from 8–11 p.m. The session will feature six brief position papers (by Michael Bakan, Stephanie Jensen-Moulton, Jessica Holmes, Blake Howe, Jennifer Iverson, and Joseph N. Straus) and three respondents: noted senior disability studies scholar Tobin Siebers (University of Michigan), senior musicologist Andrew Dell’Antonio (University of Texas at Austin), and his collaborator in ongoing neurodiversity research, Elizabeth J. Grace (National Louis University). In this highly interactive and interdisciplinary session, we will open a conversation that argues for the utility of bodily difference. We (re)imagine a radically progressive social and cultural space, in which disability identity is made unstable based on its very ubiquity. Join us in striving toward more inclusive cultural scripts!

Our website, with instructions to join the DISMUS-L e-mail list-serv and a link to our Facebook group, is <http://musicdisability-studies.wordpress.com>, or you may contact Jennifer Iverson at jennifer-iverson@uiowa.edu.

—Jennifer Iverson

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The **Mathematics of Music Analysis Interest Group** welcomes suggestions for events to host at our regular meeting time at the 2014 Annual Meeting in Milwaukee, and any other ideas for future activities that could be sponsored by the group. Suggestions and inquiries can be made to Jason Yust, Jason.yust@gmail.com, or communications to the entire group can be made to smt-math@googlegroups.com.

—Jason Yust

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The **Music Theory Pedagogy Interest Group** would like to thank Gary Karpinski for serving as chair since fall 2008. Under Gary’s leadership, the Pedagogy Interest Group has sponsored numerous special sessions that have improved, enriched, and challenged the ways we teach music theory. Daniel Stevens was elected to chair the Pedagogy Interest Group in March 2014.

The Pedagogy Interest Group will convene once again at the SMT Annual Meeting in Milwaukee. Please check the conference schedule for the meeting time and location. In Milwaukee, we will discuss pedagogy-related news, topics of interest, and special session proposals for the 2015 Annual Meeting. All are welcome!

Between Annual Meetings, we invite you to stay connected by visiting our website (tinyurl.com/SMTPedagogy), joining our e-mail list (tinyurl.com/SMTPedagogyList), and following pedagogy-related discussions on Twitter (#mtped). Please forward inquiries and suggestions to Daniel Stevens (stevens@udel.edu).

—Daniel Stevens

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The **SMT 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 lunchtime meeting at the Annual Meeting in Milwaukee, the group elicits proposals for articles to be discussed by members, as well as summaries of relevant conferences during the year. For more information, visit our SMT website (<http://societymusictheory.org/societies/interest/cognition>) or e-mail me at mohriner@gmail.com.

—Mitch Ohriner

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The **Music Informatics Group (MIG)** is a forum for music theorists who are interested in using technology to investigate musical questions. Topics of interest include, but are not limited to: computer modeling, software tools for theory and analysis, music representations, visualization techniques, optical music recognition, music databases and 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.

At the 2014 Annual Meeting, the MIG will be sponsoring a joint special session entitled “Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology” with participants from both SMT and AMS. The session will demonstrate how to prepare a poster presentation through an opening talk by Eric Isaacson and a panel discussion with Richard Freedman, Ichiro Fujinaga, and Laurent Pugin. Following the panel discussion, there will be a poster session, with lightning talks, presenting new empirical research in music theory and musicology.

The MIG will also be sponsoring a Music Theory Hack Day immediately before the start of the 2014 Annual Meeting. Details of this and the planned activities for our interest group meeting will be available on our website. Questions about the Music Informatics Group can be directed to Johanna Devaney (devaney.12@osu.edu).

—Johanna Devaney

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At the Annual Meeting in Milwaukee this year, the SMT **Queer Resource Group** and AMS LGBTQ Study Group will co-sponsor a special session “Queer Music Theory,” co-organized by Nadine Hubbs and Gavin Lee. Our QRG business meeting will feature presentations on the same topic. Watch for details on the date and time of the session at the Annual Meeting.

—Gavin Lee

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The SMT **Interest Group on Improvisation** looks ahead to its fourth annual meeting, to be held at the November 2014 conference in Milwaukee. The meeting activities will include a presentation by Peter Schubert (of McGill University) on historical improvisation practices.

SMT members and others who wish to become involved with SMT Improvisation can join our discussion group (<http://groups.google.com/group/smt-improvisation>), visit our website (<https://sites.google.com/site/smtimprovisation>), or read the next issue of this Newsletter.

—Paul Steinbeck

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Donations to the SMT



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:

- 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
- New granting programs supporting research in music theory

The Development Committee would like to encourage every member of SMT to make a gift, and we are encouraging four-year pledges that will take us up to our anniversary year. 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!

OTHER SMT NEWS

The Society for Music Theory is one of seventy national scholarly organizations that are members of the **American Council of Learned Societies** (ACLS). The ACLS serves as an umbrella organization committed to “the advancement of humanistic studies in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies.” Founded in 1919, the ACLS has provided the humanities and related social sciences with leadership, opportunities for innovation, and national and international representation for nearly a century.

One of the most visible activities of the ACLS is its support of scholars and scholarships through a number of fellowship programs. As part of his report during the annual meeting in Philadelphia in May 2014, Matthew Goldfeder, the director of Fellowship programs, announced that for 2013–14 it awarded approximately fifteen million dollars to support nearly 300 scholars in the humanities. Information about the different ACLS Fellowships can be found on the ACLS web site: <http://www.acls.org/programs/acls/>. The application materials for the 2014–2015 competitions are available at <http://www.acls.org/programs/comps/>.

There were several thought-provoking sessions during the 2014 meeting. Jack Fitzmier moderated a session about the trends of membership numbers in learned societies; the panelists were Beverly Diamond (Memorial University of Newfoundland), Thomas DuBois (University of Wisconsin–Madison), Ed Liebow (Executive Director of the American Anthropological Association), and Alyson Reed (Executive Director of the Linguistic Society of America). In his luncheon keynote address, Earl Lewis, the president of the Andrew W. Mellon Foundation, discussed various strategic initiatives for the Foundation’s future. Kwame Anthony Appiah, a member of the ACLS Board of Directors, moderated a spirited panel discussion entitled “The Public Face of the Humanities”; contributors included Michael Bérubé (Pennsylvania State University), Jill Lepore (Harvard University), and Alexander Nemerov (Stanford University). A particularly stimulating session moderated by Elaine Sisman (Columbia University) entitled “Emerging Themes and Methods of Humanities Research” included contributions by 2013 ACLS Fellows Stephen Berry (University of Georgia), Lori Khatchadourian (Cornell University), and Laura Turner Igoe (Temple University). Finally, Bruno Nett, Professor Emeritus of Music and Anthropology from the University of Illinois at Urbana–Champaign, presented the annual Charles Homer Haskins Prize Lecture.

—Edward Jurkowski

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I am pleased to announce the three recent winners of the **David Krahenbuehl Prize**, which is presented to the best article that appeared in the *Journal of Music Theory* during a two-volume cycle, and whose author was untenured at the time that the article was submitted. The Prize was initiated on the occasion of *JMT*’s fiftieth anniversary, and distributes \$2,000 to each recipient. Each winner is selected by a committee of three senior theorists otherwise unaffiliated with *JMT*.

The winner for Volumes 52 and 53 (2008–09) is **Joti Rockwell**, for “Banjo Transformations and Bluegrass Rhythm,” *JMT* Volume 53, no. 1 (Spring 2009). Rockwell offers a mathematical model of the five-string banjo that accounts for the physical motions that give rise to the instrument’s rhythmic complexity. Bringing together insights from music theory, ethnomusicology, and performance, he shows how technical processes contribute to one of the most widely recognized aspects of this repertoire—its “drive.” The essay, which uses lucid and engaging language to express complex ideas, lays the groundwork for future work in transformational theory that looks beyond Western art music and beyond the domain of pitch.



The winner for Volumes 54 and 55 (2010–11) is **Matthew Arndt**, for “Schenker and Schoenberg on the Will of the Tone,” *JMT* Volume 55, no. 1 (Spring 2011). Focusing on Schenker’s and Schoenberg’s Harmonielehren, Arndt argues that conflicts in their theories of composition result from a mere difference in emphasis within their shared conception of the tone. The argument arises from a magisterial command of two recent interpretive approaches: integration theory and metaphor theory. The result is a hermeneutical *tour de force* with its own unique methodological blend.



The winner for Volumes 56 and 57 (2012–13) is **Nathan John Martin**, for “Rameau’s Changing Views on Supposition and Suspension,” *JMT* Volume 56, no. 2 (Fall 2012). Engaging deeply with original sources, Martin provides a new understanding of his topic. By treating Rameau’s views as they evolved over time, in the context of the contemporary debates that informed them, and in relation to the music of the time, Martin brings new relevance and consequence to this page in the history of music theory and to the seventeenth- and eighteenth-century French repertoire to which it refers.



The *Journal of Music Theory* is grateful to the nine scholars who generously read the eligible essays and selected a winner for their two-year cohort.

—Richard Cohn

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Elaine Sisman (Columbia University) has been elected a member of the American Academy of Arts and Sciences. Among the members are some of the world’s most accomplished scholars, scientists, writers, artists, and civic, corporate, and philanthropic leaders.

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OTHER SMT NEWS

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Noriko Manabe (Princeton University) received a NEH Fellowship for Advanced Research on Japan to complete her monograph on the role of music in the antinuclear movement in Japan. She also received a Book Subvention Award from the Society for Ethnomusicology for this project. She also received a Kluge Fellowship for her monograph on the development of Japanese children's songs from the 19th century through the Occupation.

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SMT 2015 Call for Proposals

SMT 2015 - CALL FOR PROPOSALS

The thirty-eighth Annual Meeting of the Society for Music Theory will be held in St. Louis, Missouri, from Thursday, October 29 to Sunday, November 1, 2015.

GENERAL SUBMISSION GUIDELINES

Proposals on any topic related to music theory are invited. The SMT welcomes all submissions that do not represent work already published in peer-reviewed publications (print or electronic). Papers that have been read at national or international meetings in a related discipline (e.g., music perception and cognition, semiotics, popular music, etc.) will be considered. Proposals for poster sessions and for presentations in innovative formats are encouraged.

SINGLE-AUTHOR AND JOINT-AUTHOR PAPERS

Submissions for papers must include:

- A proposal of no more than 500 words (NB: foot/end notes do count in the word limit). A maximum of four pages of supplementary materials (such as musical examples, diagrams, and selected bibliography) may be appended; these pages will not be counted within the 500-word limit, but any supplementary text (e.g., example captions) should not appreciably add to the content of the proposal. (Each mathematical equation may be counted as one word.) The proposal must include the title of the paper, but exclude the author's name and any other identifying information. "Author" tags must be removed from electronic files. References to the author's own work must occur in the third person.

- Identification and contact information as requested on the submission website, including the name, postal address, e-mail address, and telephone number of the author(s), as well as the rank and institutional affiliation, if any.

- A list of all required equipment (such as piano, CD player, or LCD projector) other than the sound system that will be available for all presenters. The Society cannot provide Internet access for presentations.

Please do not submit an abstract with the proposal.

Proposals must adhere to the above guidelines to be considered. The Program Committee reserves the right to disqualify proposals over the 500-word limit and encourages members to submit supplementary materials. Members are also encouraged to look at the webpage

of the SMT's Professional Development Committee for useful tips on submitting proposals. Accepted papers will be allocated forty-five minutes each: thirty for the paper and fifteen for the discussion.

POSTER SESSIONS

Proposals for poster sessions should follow the guidelines for submission of papers. The Committee may recommend that a paper proposal be transformed into a poster session.

SPECIAL SESSIONS AND EVENTS OF UNUSUAL FORMAT

Proposals for SMT special sessions are also welcome. Such sessions are "special" in the sense that the proposed session as a whole is designed by the submitters and not by the Program Committee. Such special sessions may include analysis symposia, panel discussions, or sessions with unusual formats, such as workshops, "flipped" sessions, "lightning talk" sessions, and other types of non-traditional formats. The Committee reserves the right to consider separately each paper in a special session proposal and to program accordingly, with or without the other papers from that proposed session.

Proposals for SMT special sessions must include:

- A session proposal of no more than 500 words.
- An itemization of special equipment needed and/or invited speakers, support for which will depend on funds available.
- Individual proposals for all segments of the special session. These should follow, where possible, the guidelines for paper proposals, including the preservation of authors' anonymity. Proposals may be for special sessions of ninety minutes or three hours. Proposals for special sessions of unusual format may be exempted from certain of these guidelines.

To discuss the possibility of such exemptions, those wishing to propose special sessions must contact the Program Committee chair (see below) no later than January 1, 2015.

PARTICIPATION

- No one may appear on the St. Louis program more than twice.
- An individual may submit to SMT no more than one paper per proposal as a sole author and no more than one paper proposal as a joint author.

SUBMISSION PROCEDURE

Links to the online-submission page for proposals will be provided on the SMT website by mid-December 2014. Detailed information on the electronic submission procedure, including the required format for all materials, will appear on the website. Those who have difficulties with online submission should contact the Executive Director at vlong@uchicago.edu. Note that rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identity of the authors of these proposals.

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DEADLINE

Proposals must be received by 5 p.m., EST, Wednesday, January 15, 2015. Please take time zone differences into account! No proposals will be accepted after the 5 p.m. EST deadline. In order to avoid technical problems with submission of a proposal, the Program Committee recommends that proposals be submitted at least twenty-four hours before the deadline.

SMT 2015 PROGRAM COMMITTEE

Joti Rockwell, Pomona College (Chair)
Poundie Burstein, City University of New York (*ex officio*)
Melanie Lowe, Vanderbilt University
Matthew McDonald, Northeastern University
Maryam Moshaver, University of Alberta
Jeff Perry, Louisiana State University
Mariane Wheeldon, University of Texas at Austin

CONTACTING THE PROGRAM COMMITTEE CHAIR

For clarification or further information, please contact Joti Rockwell at Joti.Rockwell@pomona.edu.



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.

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

IN MEMORIAM

Theorist, teacher, flutist, and tremendous human being **Irna Priore** passed away peacefully at Wake Forest University Baptist Hospital in Winston-Salem, North Carolina, on May 29, 2014, after a heroic four-year struggle against Hurthle cell thyroid cancer. She has been a tenured associate professor of music theory at the University of North Carolina, Greensboro, since 2011.



Irna Priore's scholarly work addressed two important fields: music of the post-World War II European avant garde (especially the works of Luciano Berio), and the popular music of her native Brazil. Her musical insights ranged beyond musical structures to consider topics such as the subversive valences of ostensibly apolitical music in Brazilian Bossa Nova and vestigial serialism in Berio's nominally post-serial compositions. Priore was a prolific scholar, and her numerous works have appeared in such journals as *Theoria*, *Theory and Practice*, *Analytical Approaches to World Music*, and *Indiana Theory Review*. She served on several editorial boards, including the *AAWM Journal*, and as a peer reviewer for the *Journal of Schenkerian Studies*, *Journal of American Music*, and others.

Priore received grants to conduct research at the Paul Sacher Foundation in Basel, the International Institute of Darmstadt, RAI in Milan, Universal Edition in Vienna, and IRCAM in Paris. She was offered a Fulbright to collaborate on a history of IRCAM, but, alas, was too ill to accept. Other accomplishments that gave her particular satisfaction, both in 2011, were her delivery of the keynote speech at the international music theory conference "II Encontro Internacional de Teoria e Análise," in Brazil, and the co-organization of a symposium and concert at UNCG on the music of Luigi Nono, the Italian Serialists, and Musical Modernism, with the participation of Nuria Schoenberg Nono.

After her education in flute performance in São Paulo and at CUNY Queens College (M.M. 1990, D.M.A. 1993), Irna Priore was a fellow at the Mannes Institute for Advanced Studies in Music (2001) and received her Ph.D. in Music Theory from the University of Iowa with a Schenkerian dissertation on "the continuous 5," advised by Thomas Christensen and Lawrence Fritts. She credited Christensen as "a great role model" to her. Prior to coming to UNCG as a tenure-track assistant professor in 2005, Priore taught theory and aural skills at the University of New Mexico and the University of North Carolina School of the Arts, and at summer sessions at the University of Iowa. She was promoted to associate professor with permanent tenure at UNCG in 2011.

A revered teacher with high expectations and a disarming demeanor, Irna Priore received student ratings of instruction that her colleagues envied, even as she encouraged and prompted students to excel in a field they initially found foreign and irrelevant. A quiet but unwav-

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IN MEMORIAM

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ering voice for diversity in the department and in her discipline, she advocated for women and minorities who had the talent and interest, but perhaps not earlier encouragement or preparation. Her advocacy has helped change the face of music theory. The year she co-organized the departmental lecture series was the most diverse to date. She gave a joint presentation on diversity in the field of music theory at the SMT/AMS Annual Meeting in Indianapolis in 2010. Shortly before her final hospitalization, Irna expressed her concern that others might not continue her advocacy for women and minorities.

Irna always found time to cook for her friends and to serve her community, including such distinct contributions as counseling victims of domestic violence and coaching soccer. Her many friends and admirers include not only her colleagues at UNCG and in music theory, but also a loving circle of friends from her congregation. Her spirited determination throughout her numerous diagnostics, treatments, recoveries, and relapses was buoyed by the love and prayers of her friends and their many acts of kindness.

Irna Priore is survived by her spouse, Tadeu Coelho, Professor of Flute at UNC School of the Arts; their son Lucas Coelho—Irna’s proudest achievement—who has just completed his first year at MIT; her sister Nira Priore Nouak, teacher of dance in Frankfurt, Germany; and her father, Hercules Priore, architect of São Paulo.

A memorial scholarship fund has been established in Irna’s name to support students who are studying music theory at UNCG. Those who wish to contribute may send donations to: UNCG Advancement Services, PO Box 26170, Greensboro, NC 27402-6170, and please indicate that it is for the Dr. Irna Priore Memorial Scholarship Fund in Music Theory. Checks should be made out to “UNCG.”

—Elizabeth L. Keathley

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We are all deeply saddened by the passing of one of the “founding fathers” of music at the Aaron Copland School of Music at Queens College. **Leo Kraft** was such a significant part of the fabric of the musical life of the college and the city of New York. He loved music. He loved people. He loved his sons and their families. He loved his wife Amy and, in the last 10 years of his life, he found a new partner in music and life in Drora Pershing. He loved the music students at Queens College for nearly 70 years, and he loved the life he got to live.



Leo was a student at the college in the 1940s, joined the faculty immediately upon graduation, rose to the rank of full professor, and served as chair of the music department. During his time as a teacher, he contributed mightily to the musical education of countless students at Queens and also all over the world. The books he wrote were standard texts in classrooms everywhere, including *The New Approach to Sight Singing*, co-authored with two other dear departed colleagues, Sol Berkowitz and Gabriel

Fontrier. This sight-singing book immediately became and remains to this day one of the leading books of its kind in the world. He also authored *Gradus: an Integrated Approach to Harmony, Counterpoint, and Analysis*, first published in 1976, which became a pioneering work in collegiate music theory pedagogy. In 2012, Leo was inducted into the Long Island Music Hall of Fame, a fitting recognition of his lifetime contribution to music. The ceremony was at the Paramount Music Hall in Huntington. The Hall of Fame includes classical musicians such as Morton Gould and Stanley Drucker, as well as many musicians from the world of popular music including Billy Joel, Marvin Hamlisch, and Neil Diamond. It is quite fitting that he will be remembered there.

After his retirement in 1989, Leo remained a fixture in the building: attending concerts of his own music, those of his colleagues, and countless student recitals. He reveled in his retirement, rising (as he put it) from the rank of “full professor” to the rank of “full composer.” He worked tirelessly on new compositions, and on his existing catalogue. He was particularly proud of a recent commission of his last completed piece, *To Whom It May Concern*, performed in February 2014, at Kaufman Hall by his dear friends in the Da Capo Chamber Ensemble. The beautiful music he leaves behind is an enduring place in which his spirit will continue to thrive.

I am personally very grateful to have had him as a friend, mentor, and colleague. He will be missed, but he will be remembered. Though we have lost a wonderful composer and a true champion of new music, Leo Kraft was a staunch supporter of future generations of composers through the Leo Kraft Scholarship Endowment, which he established with a major gift just last year. His music and his generosity will continue.

—Edward Smaldone

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Hellmut Federhofer, Austrian-born musicologist and music theorist and probably the most eminent scholar working on Heinrich Schenker in post-war Germany, died on May 1, 2014, in Mainz, Germany, at age 102.



Born in Graz, Austria, on August 6, 1911, Federhofer studied both at the Music Academy and the University of Vienna. His diploma in conducting in 1934 was soon followed by his Ph.D. in musicology two years later. During his employment as librarian in Graz (1937–59), he completed his habilitation thesis in 1944. Federhofer became associated with the Department of Musicology at Graz University, initially as adjunct lecturer in 1945, becoming associate professor in 1952, and then head of the department. In 1962, he was appointed full professor and director of the Department of Musicology at Mainz University, Germany. He retired from this post in 1979. Federhofer was member of the Austrian Academy of Sciences, Vienna, honorary member of the IMS and of the Zentralinstitut für Mozartforschung. He was awarded an honorary doctorate by the Karl Franzens University, Graz.

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IN MEMORIAM

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court in Graz. They also inspired his persistent interest in the music and writings of Johann Joseph Fux. Eventually, Federhofer developed a broader interest in baroque and early classical tracts on music theory, documented by his articles on Christoph Bernhard, Lorenz Christoph Mizler, Georg Reutter, and others. His substantial contributions to music scholarship include several edited volumes in major musical editions as the *Denkmäler der Tonkunst in Österreich* and the *Neue Mozart Ausgabe*. Federhofer was in charge of the Johann Joseph Fux Edition to which he contributed an outstanding number of eight edited volumes, as well as of the series *Musik alter Meister* (1949–80), *Mainzer Studien zur Musikwissenschaft* (1967–85) and *Acta musicologica* (1962–86).

The advocacy of Schenkerian theory became a lifelong concern as evident in many of Federhofer's publications. The first work highlighting Schenkerian approaches was the habilitation thesis—though the original version submitted in occupied Austria of 1944 could not mention Heinrich Schenker at all due to his Jewish ancestry. The text was revised and published as *Beiträge zur Musikalischen Gestaltanalyse* in 1950. In 1985, he published his seminal work *Heinrich Schenker: According to Diaries and Letters in the Oswald Jonas Memorial Collection*. Nicholas Cook calls this the “standard biography” on Schenker even twenty-two years later. Besides further articles on Schenkerian theory and its afterlife in Germany, Federhofer published a comparative study of concepts of chord and voice-leading in Riemann, Kurth, and Schenker in 1981. His edition of Schenker's essays and reviews from the 1890s followed in 1990.

In Graz, Federhofer studied piano with the Russian Pianist Anatol Vietinghoff-Scheel to pursue a career as a professional pianist. He continued studying the piano with Moriz Violin and Emil von Sauer in Vienna—the former an intimate friend of Heinrich Schenker, the latter a pupil of Franz Liszt. He also studied composition with Alban Berg until the composer's death in 1935. At the same time, Federhofer met Oswald Jonas with whom he subsequently studied. Federhofer later called Jonas his principal teacher of music theory, and stayed in contact with Jonas until 1978.

Federhofer pursued the fortunes of musicology until a few days before his death. He was always prepared to offer help and advice for his colleagues.

Professor Federhofer is survived by his wife, Renate Federhofer-Königs, who also worked as a musicologist; his daughter Marie-Theres and his son Kalli. Both hold academic positions in German studies, Marie-Theres as Professor in Tromsø, Norway, and Kalli as lecturer at the University of Michigan.
—Jonathan Gammert

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“*Musae Iovis plangite!*” **Edward Laufer**

(1938-2014), one of the world's foremost exponents of Schenkerian theory, composer, and developer of a new approach to the analysis of post-tonal music, passed away on May 7, 2014. Edward, who taught at the University of Toronto for thirty years (1974–2004), is best known for his voluminous and invaluable handouts at many scholarly conferences, and his very strong emphasis on motive and multi-levelled motivic transformation, which derives from Oster and Reti.



Edward's musical talents manifested themselves early in his career. At age 13, he composed a *Movement for String Quartet*, which won first prize for an original composition at the Halifax Music Festival. Geoffrey Tankard, “celebrated English adjudicator,” described the boy as a “prodigy;” and noted violinist Elie Spivak wrote of the quartet: “A very charming work which shows a great gift for writing music of genuine melodic worth—of almost Schubertian type. The writing is clear and logical and gives the listener a true musical satisfaction. The young composer has great possibilities and I hope that he will have all the opportunities for study and for success which he so well deserves.” The eminent Canadian composer Dr. Healey Willan also commented favorably on the composition. Given the intensity of his interest in composition and piano performance, the boy was allowed to take his grade eleven exams after being privately tutored, and basic courses at Dalhousie University were substituted for grade twelve. Edward then attended the University of Toronto and the Royal Conservatory, where he studied composition with John Beckwith, Godfrey Ridout, Talivaldis Kenins, Harvey Olnick, Oskar Morawetz, and John Weinzwieg, and piano with Lubka Kolessa, earning Bachelor and Masters degrees along the way. His composition project for the Bachelors degree, a *Fantasy for Orchestra*, was performed by the Halifax Symphony and broadcast by CBC radio on February 24, 1958, with the comment, “The piece was completed last spring just before Mr. Laufer received his Bachelor of Music degree from the University of Toronto at the age of 18. Mr. Laufer is well known to radio listeners in the Maritimes for his many appearances in recitals on the Maritime network.”

Noteworthy was Edward's interest in the fantasy - he later published an article on fantasies and often spoke of music composition as a kind of “written-out fantasy.” Indeed, his intensive study of Sibelius's Seventh Symphony as “*quasi una Fantasia*” can be traced back to his early composition. 1960–62 saw Edward attending the piano class of Eduard Steuermann at Juilliard, while simultaneously studying composition privately with Roger Sessions at Princeton. In 1962, Edward entered the graduate program where Milton Babbitt served as his major professor, earning the M.F.A. degree in 1965.

From 1968 through 1973, Edward studied Schenkerian analysis privately with noted Schenkerian Ernst Oster, who became a seminal influence. While Oster was focused on the Bach-to-Brahms “common practice” literature, Edward's interests extended to contemporary music and composition. Perhaps his most original contribution was his linear approach to the analysis of 20th-century music.

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IN MEMORIAM

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Edward was a constant friend to all his colleagues; the full keenness of his intellect, his gentle humor and wit, his kindness and incomparable grace, and his brilliant insights into music and many other subjects are greatly missed. Edward told me that only once one has analyzed a broad cross-section of pieces in depth does one really learn how to engage with core issues; indeed, the great scope and depth of his knowledge was invariably breathtaking. If today, we are able to make further advances in music analysis, we recognize it is only because we were privileged to follow in the footsteps of pioneers like Edward Laufer.

A memorial celebration featuring performances of Edward's compositions, reminiscences and presentations on various aspects of his work by friends and colleagues, and a preliminary report on materials from his extensive analytical legacy will take place at the University of Toronto on November 1–2, 2014. Further details will be published shortly on the SMT list and other forums.

—Tim Jackson

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James Kirtland (J. K.) Randall passed away on May 28, 2014, in Princeton, New Jersey, at the age of 84. Composer, music theorist, and author, Randall was a pioneer in the early application of computers to music composition, and he went on to develop a new discourse about music as well as a highly individual compositional style.



Born on June 16, 1929, in Cleveland, Ohio, Randall studied piano as a child with Leonard Shure. He later earned a bachelor's degree from Columbia in 1955, a master's from Harvard in 1956 and an M.F.A. from Princeton in 1958, where he studied with Roger Sessions and Milton Babbitt. During the Korean War, he taught music theory at the U.S. Navy School of Music in Washington, D.C. After gaining his M.F.A., Randall stayed at Princeton, teaching in the music department from 1958 to 1991.

In the 1960s, Randall was a leader in the field of computer synthesis of sound. Along with Godfrey Winham, he helped develop the Princeton Music IV Facility in collaboration with Bell Labs, a music production system involving the IBM 360/91 computer. His 1968 composition *Lyric Variations* is an enduring standout from this era.

In the following decade, Randall produced a series of influential writings about the musical experience. These prose compositions were often handwritten, in his instantly recognizable calligraphy, every word carefully chosen and placed just so on the page. One of the best known of these is "Compose Yourself: A Manual for the Young," which appeared in *Perspectives of New Music* in the early 1970s. Most of Randall's writings have been collected, along with those of his longtime friend and frequent collaborator, Benjamin Boretz, in *Being About Music: textworks 1960–2003* (Open Space Publications, 2003).

In the 1980s, Randall frequently led improvisation sessions with colleagues and students; many of these were compiled in a series of recordings known as *INTER/PLAY*. After his retirement from Princeton, Randall opened up a new line of compositions, the *GAP* series (1 through 7) for piano (and/or MIDI). Over the past fifteen years, Randall also composed memorial pieces for David Lewin and Milton Babbitt, as well as commemorative pieces for Ben Boretz, Robert Morris, and others. Like his prose, Randall's music is exquisitely heard, every note just so. The epigraph for *GAP 7* describes the effect of much of his music: "nothing fancy, nothing free."

Above all, Jim Randall was an unforgettable mentor, not in any traditional sense (he never did anything by the book), but as a challenging interlocutor who changed the way many of his students and colleagues saw and heard the world. Milton Babbitt once declared that "every minute spent with Jim is precious." Jim's intellectual honesty was unstinting, cleansing, and pure; his brilliance was instantaneous, omnidirectional, and endlessly entertaining. He spoke about anything and everything with a kind of edgy poetry, sometimes hilarious, sometimes white hot, sometimes pure wise guy, always *sui generis*.

—Scott Burnham

NEWS FROM REGIONAL SOCIETIES

The twenty-ninth annual meeting of the **New England Conference of Music Theorists** was held on Saturday and Sunday, March 29–30, 2014, at Connecticut College in New London, CT. This year's memorable keynote address, "Modern Music Theory: Realism and Technicity," was delivered by Jairo Moreno (University of Pennsylvania). In addition, the meeting featured eleven papers organized into lively sessions centered on Romantic Form, Twentieth-Century Music, Schemas and Archetypes, Film and Popular Music, and Romantic Perspectives. One of NECMT's founding members, James Baker (Brown University), was awarded a lifetime membership in a special ceremony. Thanks go to my colleagues on the program committee for their hard work: Edward Gollin (Williams College), chair; Brent Auerbach (University of Massachusetts, Amherst); and Akane Mori (Hartt School). Paper abstracts are available on our website, <http://necmt.org>.

Frank Lehman (Tufts University) was elected secretary after having served the society as interim secretary; he joins President Margaret Thomas (Connecticut College) and Treasurer Scott Brickman (University of Maine at Fort Kent) on the executive committee. William O'Hara replaces Stuart Woronecki as website administrator. NECMT is deeply appreciative of Stuart's longstanding dedication to building our web presence and managing our online elections and database. Many thanks go to the Nominating Committee—Richard Bass (University of Connecticut), chair, Paula Telesco (University of Massachusetts, Lowell), and Patrick McCreless (Yale University)—for their efforts. The society is also grateful to our host institution, Connecticut College, for providing a lovely venue for our meeting.

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NEWS FROM REGIONAL SOCIETIES

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Planning is underway our thirtieth meeting, which will be held April 24–25, 2015, at Boston University, with Jason Yust serving as local arrangements chair. Deborah Burton (Boston University) will chair the Program Committee, which will also include Garrett Michaelson (University of Massachusetts, Lowell) and Jonathan Guez (Yale University).

—Margaret Thomas

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Music Theory Midwest's twenty-fifth annual conference was held April 25–26, 2014, at Lawrence Conservatory in Appleton, Wisconsin. Approximately sixty-five registered members of MTMW were in attendance. Ian Bates (Lawrence Conservatory) managed local arrangements for this conference. Arnie Cox (Oberlin College-Conservatory) chaired the program committee, which included Matthew Arndt (University of Iowa); James Bungert (University of Wisconsin); Johanna Devaney (The Ohio State University); Karen Fournier (University of Michigan); Roman Ivanovitch (Indiana University); Catherine Losada (Cincinnati College-Conservatory of Music), *ex-officio* as MTMW President; and Brad Osborn (University of Kansas). The program of thirty-three presentations 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, "Poetry into Song: the German Lied Launches a Century," was delivered by Deborah Stein (New England Conservatory).

The Arthur J. Komar Award for the outstanding paper delivered by a student was awarded to Eloise Boisjoli (University of Texas at Austin) for "Defining Sensibility: A Topical World in the Slow Movements of Haydn's String Quartets." Special mention was also awarded to Olga Sanchez-Kisielewska (Northwestern University) for "Tonal Relations and Spiritual Meanings in Beethoven's 1814 Fidelio." John Cuciurean (University of Western Ontario) chaired the Komar Award Committee, which included Daphne Tan (Indiana University), Bob Cook (University of Iowa), and Sarah Ellis (University of Oklahoma).

The conference was preceded by MTMW's fourth annual pre-conference workshop. Nicole Biamonte (McGill University) led a group of graduate students and faculty in an exploration of this year's topic, "Rhythm, Meter, and Hypermeter in Pop-Rock Music."

Congratulations go to newly elected officers: Secretary Melissa Hoag (Oakland University), Area II Representative Daphne Tan (Indiana University), Area IV Representative Sarah Ellis (University of Oklahoma), and Student Representative for Areas I and III Cecilia Stevens (University of Minnesota). The following officers will continue for another year: President Catherine Losada (Cincinnati College-Conservatory of Music), Treasurer Nora Engebretsen (Bowling Green State University), Area I Representative Aleksandra Vojcic (University of Michigan), Area III Representative Victoria Malawey (Macalester College), and Student Representative for Areas II and IV Sarah Iker (University of Chicago). Many thanks go to Karl Braunschweig (Wayne State University) for chairing the nominating committee, and to the other members of the committee, Hali Fieldman (UMKC) and Sigrun Heinzelmann (Oberlin College-Conservatory).

Also noteworthy at the 2014 meeting was an approved change in the bylaws to include regions in Canada in our society. Area I of our society will now include Kentucky, Michigan, Ohio, and Western Ontario (from Toronto to the west), and Area III will now include Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Manitoba. We look forward to welcoming our colleagues officially at the 2015 Annual Meeting.

Our next annual meeting will take place at Oakland University in Rochester, Michigan. Elizabeth Margulis (University of Arkansas) will chair the program committee.

MTMW draws its officers and executive board from the Great Lakes, Great Plains states,

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REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

For links to all Regional and Affiliate Societies, please visit <http://societymusictheory.org/societies/regional>

Canadian University Music Society

Lynn Cavanagh
lynn.cavanagh@uregina.ca

Columbia Music Scholarship Conference

www.columbia.edu/cu/cmssc

CUNY Graduate Students in Music

nperley@gc.cuny.edu

Music Theory and Musicology at CCM

Steven D. Matthews
steven.d.matthews@gmail.com

Music Theory Society at Florida State University

Jordan Klein
jlk12e@fsu.edu
fsumts.wikidot.com

GAMMA-UT

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

Indiana University Graduate Theory Association

Ryan Taycher
ryantaycher@gmail.com

McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Michigan Interdisciplinary Music Society

Michael Mauskapf
mauskapf@umich.edu

Midwest Graduate Music Consortium

Duncan Schultz
dcschultz@gmail.com

Music Theory Society of the Mid-Atlantic

Rachel Bergman
George Mason University
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**REGIONAL AND AFFILIATE
THEORY SOCIETY
CONTACTS** *(continued)*

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Music Theory Southeast

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**New England Conference of
Music Theorists**

Midge Thomas
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Oklahoma Theory Round Table

Sarah Ellis
University of Oklahoma
sjr@ou.edu

**Rocky Mountain Society for Music
Theory**

Carissa Reddick
University of Northern Colorado
Carissa.Reddick@unco.edu

**South Central Society for Music
Theory**

Douglas Rust
University of Southern Mississippi
douglas.rust@usm.edu

Texas Society for Music Theory

Graham Hunt
University of Texas at Arlington
gghunt@uta.edu

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

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

**Western Ontario Graduate
Student Symposium**

Laura Cooke
lcooke2@uwo.ca

NEWS FROM REGIONAL SOCIETIES

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and Midwestern Canadian provinces. Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Catherine Losada at losadacc@ucmail.uc.edu. MTMW welcomes members from all geographic areas. More information can be found at our web site: www.mtmw.org.

—Melissa Hoag

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Music Theory Southeast (MTSE) held its annual meeting March 21–22, 2014, at the University of South Florida in Tampa, FL. The program committee, chaired by Guy Capuzzo (University of North Carolina–Greensboro), included Ya-Hui Cheng (Fort Valley State University), Bryn Hughes (University of Miami), Robert Kelley (Lander University), Judith Ofcarcik (Fort Hays State University), and Matthew R. Shaftel (Florida State University, ex officio). In addition to the eighteen interesting and diverse papers, the program included a concert by members of the society, a Graduate Student Workshop on narrative led by Joseph Kraus (Florida State University), and a keynote address by Poundie Burstein (Hunter College and the Graduate Center, CUNY). The Best Student Paper Award was awarded to Joshua Mills (Florida State University) for his paper, “Partimenti, Imitatio, and Exempla: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition.” Jill Brasky (University of South Florida) did a fantastic job with local arrangements.

The next annual meeting will take place March 27–28, 2015, at East Carolina University in Greenville, NC, to coincide with the University’s new music festival. Mark Richardson will serve as local arrangements chair. The program chair will be John McKay (University of South Carolina).

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but the Society welcomes members from all geographic areas. Current officers are Gabe Fankhauser (University of North Georgia), president; Bryn Hughes (University of Miami), treasurer; J. Daniel Jenkins (University of South Carolina), secretary; Rebecca Simpson-Litke (University of Georgia) and Alan Theisen (Mars Hill College), members-at-large. Please visit our website at <http://mtd.uncg.edu/mtse/>

—J. Daniel Jenkins

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The **Texas Society for Music Theory** held its thirty-sixth annual meeting on March 7–8, 2014, at the University of Texas at San Antonio. Jennifer Beavers coordinated local arrangements. This year marked the third consecutive year of a record-high number of paper submissions. Our keynote address, “Poet’s, Composer’s, and Performer’s Love: Another Take on Cone’s Personae,” was given by Peter Kaminsky (University of Connecticut). In addition to the keynote address, there were five paper sessions: “19th-Century Aesthetics, Agency, and Embodiment,” “Metric Analysis,” “18th- and 19th-Century Form,” “Harmony and Counterpoint,” and “Brahms.” There was also a special pedagogical presentation: “Building Bridges: Music Theory from High School to College,” a panel discussion organized by the TSMT Pedagogy Committee, chaired by Blaise Ferrandino. The panel consisted of three university theory faculty members and two high-school teachers.

The Herbert Colvin Award for best student presentation was given to Stuart Duncan (Yale University) for his paper “Large-Scale Metric Conflict in the Early Vocal Music of Benjamin Britten.” The program selection committee consisted of Cynthia Gonzales (Texas State University), David Forrest (Texas Tech University), Stacey Davis (University of Texas at San Antonio), and Charles Leinberger (University of Texas at El Paso.)

The 2015 meeting will be held at the University of Texas at El Paso on February 27–28. Local arrangements will be coordinated by Charles Leinberger. The call for papers will be transmitted via the usual media in the fall.

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NEWS FROM REGIONAL SOCIETIES

(continued)

Current TSMT officers are: Graham Hunt (University of Texas at Arlington), president; Peter Martens (Texas Tech University) president-elect; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Charles Leinberger (University of Texas at El Paso), Kevin Clifton (Sam Houston State University), Blaise Ferrandino (Texas Christian University), and Sarah Sarver (Oklahoma City University), comprise the executive board.

For additional information about TSMT, please contact Graham Hunt: University of Texas at Arlington, School of Music, Box 19105, Arlington, TX, 76019. Phone: 817-272-2446. E-mail: gghunt@uta.edu. The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Graham Hunt

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The **Rocky Mountain Society for Music Theory** held its annual meeting at Arizona State University in Tempe, AZ, on April 4–5, 2014. The conference featured twenty-two papers on diverse topics; the number of proposal submissions increased to fifty-two this year, resulting in a competitive and highly successful conference. This year's meeting featured a plenary session that included papers by members of RMSMT, the Rocky Mountain Chapter of AMS, and the Southwest Chapter of SEM, as well as a keynote address by Beth Levy (University of California, Davis), winner of AMS's annual Music in American Culture Award for her book *Frontier Figures: American Music and the Mythology of the American West*. Special thanks go to Amy Holbrook and Ellon Carpenter, both of Arizona State University, for their local organization of the conference. Thanks also go to members of the program committee: Ellon Carpenter, Don Traut (University of Arizona), and Keith Waters (University of Colorado–Boulder). The Society is delighted to congratulate two winners of the Best Student Paper Award: Scott Schumann (University of Texas at Austin) for his paper "Distorted Topics in Stravinsky's Violin Concerto, Mvt. 1 [1931]," and Gabriel Venegas (University of Arizona) for his paper "Formal Reinterpretation in Schubert's Works for Piano Solo."

Our 2015 conference will take place next spring at Colorado State University in Fort Collins, CO, in conjunction with the Rocky Mountain Chapter of the AMS and the Southwest Chapter of SEM. Carissa Reddick (University of Northern Colorado) will serve as president and chair of the program committee, joined by Michael Chikinda (University of Utah), Richard Hermann (University of New Mexico), and Boyd Pomeroy (University of Arizona). Michael Chikinda will also serve as president-elect. Further details and a call for papers will be posted to our NEW website at <http://www.unco.edu/rmsmt>.

—Carissa Reddick

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The **South-Central Society for Music Theory** held its 2014 annual meeting at the University of Mississippi from March 28–29. This year's winner for best paper delivered by a graduate student at an

annual meeting went to Joseph Chi-Sing Siu (Eastman) for his paper "Hypermetrical Shift in Haydn's Late Monothematic Sonatas." Danny Beard (University of Southern Mississippi) chaired the program committee for this meeting, which included Howard Keever (William Carey University), James Sobaskie (Mississippi State University) and Thomas Couvillon (Eastern Kentucky University). The Society is grateful to the University of Mississippi and to our local arrangements chairs, John Latartara (Ole Miss) and Michael Gardiner (Ole Miss), for hosting this memorable conference.

SCSMT President Jeffrey Yunek (Kennesaw State University) was reelected this year at a business meeting that also included some voting on minor changes to our bylaws. The Society is grateful to Matt Steinbron (University of Louisiana–Lafayette) for his help in securing nominations and preparing bylaw changes that helped our 2014 business meeting to run smoothly. Our thanks also extend to Jeffrey Perry (Louisiana State University) for his valuable assistance with the society's website and e-mail discussion group. Douglas Rust (University of Southern Mississippi) will continue to serve as secretary and Joseph Brumbeloe (University of Southern Mississippi) will continue to serve as treasurer to the society.

Our next annual meeting will be held on March 27–28, 2015, at Loyola University (New Orleans) with a keynote address by Steven Rings (University of Chicago).

—Douglas Rust

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The **Music Theory Society of New York State (MTSNYS)** met on April 5–6, 2014, at New York University, with Panayotis Mavromatis and Sarah Marlowe as local hosts. Severine Neff (University of North Carolina at Chapel Hill) gave the keynote address: "How Not to Hear The Rite of Spring: Schoenberg's Theories, Leibowitz's Recording." The Patricia Carpenter Award for best graduate student paper goes to Zachary Bernstein (CUNY Graduate Center) for "The Problem of Completeness in Milton Babbitt's Music and Thought."

Volume 37–38 of *Theory and Practice* (2012–2013) is available, and Volume 39 (2014) is currently in production.

The 2015 meeting will take place at Binghamton University, SUNY, on April 11–12, with Christopher Bartlette in charge of local arrangements. The Call for Papers is posted on our website, http://www.ithaca.edu/music/mtsnys/2015_call.html, with a submission deadline of October 1. The program committee is Philip Stoecker (Hofstra University), chair; William Marvin (ex officio, Eastman School of Music); Robert Hasegawa (McGill University); Philip Lambert (Baruch College, CUNY); and Deborah Rifkin (Ithaca College).

The officers for MTSNYS 2014–15 are: William Marvin (Eastman School of Music), president; Howard Cinnamon (Hofstra University), vice president; Rebecca Jemian (University of Louisville), secretary; and David Sommerville (Ithaca College), treasurer. Board members are: Christopher Bartlette (Binghamton University, SUNY), Charity Lofthouse (Hobart and William Smith Colleges), Sarah Marlowe (New York University), and Peter Silberman (Ithaca College).

– William Marvin

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NEWS FROM REGIONAL SOCIETIES

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The **West Coast Conference of Music Theory and Analysis** held our annual meeting at the University of Utah from March 28–30, 2014. The weekend was full of lively discussions and debates on a wide variety of topics, with a focus on post-second-world-war approaches to serial music. Christoph Neidhöfer gave the keynote address on “Serial Poetics in Post-War Italy: What the Sources Don’t Say,” and his paper was followed by a session that explored the music of Dallapiccola, Davidovsky, Martino, and Mamlok. Other topics considered were fourteenth-century music analysis; Ligeti, Rihm, and Carter; jazz; the music of Queen; narrative; ancient music theory; transformational theory; and interval cycles.

We revived our old tradition of the post-conference field trip, and several of us traveled by bus to Snowbird Ski Resort, where we sipped hot chocolate and discussed musical and other topics while a blizzard raged outside.

We are still searching for a venue for next year’s meeting; we are hopeful for a location in Southern California or the Bay Area. Any institutions that would be willing to host the annual meeting are encouraged to contact me. A decision will be made sometime during October.

As always, the West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) that haven’t participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be sent to: Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT, 84112-0030. If you have questions or comments about our annual meeting, contact me at jfboss@uoregon.edu or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

GRADUATE STUDENT ORGANIZATIONS

The **Music Theory Society at Florida State University** successfully conducted its thirty-first annual Music Theory Forum on January 18th, 2014. Professor David Neumeyer (University of Texas at Austin) gave the keynote address entitled “Bach Preludes as Topic and Trope: On the Dialectic of Sound and Image in Film.” Many thanks to all of the officers for the 2013–14 academic year who helped make this event possible: Gillian Robertson, president; Cara Stroud, vice president; Jeremy Robins, treasurer; Jordan Klein, secretary; and Brian Jarvis and John Peterson, forum co-chairs. The thirty-second annual Music Theory Forum will be held on January 17, 2015, with keynote speaker Byron Almén (University of Texas at Austin). More detailed information will be posted soon on smt-announce and on our website: fsumts.wikidot.com/.

New Music Theory Society officers for the 2013–14 academic year include: Richard Lee, president; Micah Lomax, vice president; Jeremy Robins, treasurer; Daniel Tompkins, secretary; and Cara Stroud and Lewis Jeter, forum co-chairs.

For more information about the Music Theory Society or the Music Theory Forum, please e-mail fsumts.forum@gmail.com.

—Jordan Klein

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The **Graduate Theory Association of the Indiana University** Jacobs School of Music successfully conducted its twentieth annual Symposium on February 21–22, 2014. It featured a keynote by Andrew Mead entitled “Fuzzy Edges: Notes on Musical Interaction in the Music of Elliott Carter,” and presentations by Christopher Brody (“Parametric Interaction in Tonal Repertoires: A Meta-Theory of Form and Structure”) and Julian Hook (“Generic Sequences and the Generic Tonnetz”). Mead also led a graduate student workshop (“Thinking About Pitch and Rhythm in the Music of Elliott Carter”) in which over a dozen graduate students participated.

The twenty-first annual Symposium will be held in February 2015. Please visit our website at <http://music.indiana.edu/departments/academic/music-theory/student-activity/index.shtml> for future details, or contact the GTA president and conference chair, Nathan Blustein (gta@indiana.edu).

—Craig Duke and Ryan Taycher

OTHER NEWS ITEMS

The **Society for American Music** (<http://american-music.org>) will host its forty-first Annual Conference in , Sacramento, CA, on March 4–8 2015. Visit the SAM web site for details (<http://www.american-music.org/conferences/Sacramento/index.php>).

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Call for Papers

The Past, Present and Future of Public Musicology
Westminster Choir College of Rider University
January 30 – February 1, 2015

Abstract Deadline: September 1, 2014

To further research on how music scholars, performers, educators, journalists and industry professionals can engage the public, Westminster Choir College of Rider University in Princeton, New Jersey will host a three-day conference on public musicology from January 30 to February 1, 2015. We welcome individual paper, lecture-recital, panel, workshop and innovative-format proposals on any aspect of public musicology. Please find submission details at <http://publicmusicology.wordpress.com/>.

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Call for Papers / Performances

Contemporary Music Research Unit
Department of Music, Goldsmiths, University of London
February 20–22, 2015

The increasing growth of the field of Music and Politics has recently seen quite a few turns in Music Studies, materialized in articles, books, and journals. The natural tendency to themes such as

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OTHER NEWS ITEMS

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feminism, post-colonialism, the culture industry, war, censorship, resistance, etc., have irreversibly affected thinking about music and music-making of several genres, including that of 'contemporary classical'. However, perhaps as a reaction to traditional musicology (with its insistence on the musical work and on authorship), the study of compositional practices against contemporary political dimensions, has hitherto received less scholarly attention.

Proposals of up to 300 words are invited for twenty-minute presentations with ten minutes for questions.

Please also include a short biographical note of around 100 words.

Please send proposals and indications of interest to either Professor Roger Redgate: r.redgate@gold.ac.uk, Dr Dimitris Exarchos: d.exarchos@gold.ac.uk, or Alistair Zaldua: a.zaldua@gold.ac.uk

Deadline for proposals: September 29, 2014

Notifications of result: October 2014

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2015 International Music Analysis Conference (KeeleMAC) and Postgraduate Summer School Keele University, 6-10 July 2015
The **Society for Music Analysis** is delighted to announce that the next international conference in music analysis will be held at Keele University from July 8–10, 2015. KeeleMAC will be preceded by a Music Analysis Summer School for postgraduate students from July 6–7, 2015. We are particularly honoured to announce our three keynotes for KeeleMAC and Summer School tutors: Professors Amanda Bayley, James Hepokoski, and David Neumeier. Details of the KeeleMAC CFP and Summer School application process will appear in September 2015. All enquiries, in the meantime, should be directed to Dr Nicholas Reyland (n.w.reyland@keele.ac.uk).

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CALL FOR PAPERS

Society for Christian Scholarship in Music
Annual Meeting
February 12-14, 2015
Emory University, Atlanta, GA

The Society for Christian Scholarship in Music seeks proposals for its upcoming annual meeting, which will take place at Emory University, February 12-14, 2015.

Please send a 250-word abstract for individual papers and lecture-recitals, and a 500-word abstract for panels, including all names, affiliations, and contact information. Send submissions or any questions to scsm.emory.2015@gmail.com. The deadline for submissions is October 1, 2014. For more information about SCSM and about previous conferences, see www.scsmusic.org.

SMT Dates and Deadlines

Submissions to August *Newsletter*
June 1

Subvention Grants
July 15

International and Minority Travel Grants
September 10

Annual Meeting, November 1–4
Milwaukee, Wisconsin

Related Dates and Deadlines

SMT Webmaster Sean Atkinson 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 Sean 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.

Ronald Rodman, Editor, SMT *Newsletter*
rrodman@carleton.edu