

SMT

SOCIETY FOR MUSIC THEORY

NOVEMBER 7-10, 2024

JACKSONVILLE, FL



47TH ANNUAL MEETING

HYATT REGENCY JACKSONVILLE RIVERFRONT HOTEL

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2025 AMS/SMT Annual Meeting Call for Proposals

Resources

Hyatt Regency Floorplan
Helpful & Emergency Information

The Society for Music Theory would like to begin by acknowledging that the land on which our annual meeting is held is the unceded utimile (homeland) of the Timucua. This region was their territory for thousands of years before the European and American colonizers settled them. These lands must always be remembered and respected as Indigenous homelands. The Society for Music Theory acknowledges our obligation to honor the past, present, and future Indigenous residents and cultures of this region.

Acknowledgement written by Emily Cottrell, Archivist, Jacksonville History Center

PRESIDENT'S WELCOME



Welcome to the 47th Annual Meeting of the Society for Music Theory in Jacksonville, Florida! As I write this message in October, the outcome of the U.S. election remains uncertain. However, regardless of the results, I find comfort and joy in the opportunity to gather with all of you this weekend.

We are fortunate to have an exceptional program, including papers, posters, special sessions, meetings, receptions, and exhibits. I hope that each of you will discover something that sparks excitement, fosters new learning, and deepens your engagement with our field.

Saturday afternoon is our dedicated time to come together as a society. The business meeting, scheduled for 2:15 p.m., will provide an overview of the society's activities and overall health. At 3:00 p.m., we will honor the winners of our 2024 publication awards, and at 4:00 p.m., our keynote speaker, Vijay Iyer, will present his talk, "What's Left of Music Theory?" This promises to be a thought-provoking event you won't want to miss. All of these events will take place in Conference Center A, with livestreaming available for remote attendees.

I also encourage you to take time to explore and enjoy Jacksonville. The local visitor's bureau highlights the city's many attractions, including 22 miles of beaches, a vast park system, historic neighborhoods, vibrant museums, and creative cuisine. After we booked this site, the Florida legislature sought to create a hostile climate for LGBTQ+ communities. Jacksonville, however, prides itself on its diversity and inclusivity. The city's Human Rights Ordinance, enacted in 2017 and reaffirmed in 2020, protects sexual orientation and gender identity from discrimination. Additionally, they offer a robust [LGBTQ+ travel guide](#), which may help you explore Jacksonville's rich offerings.

Happy conferencing!

A handwritten signature in black ink that reads "Jan Miyake".

Jan Miyake, President
Society for Music Theory

2024 SMT COMMITTEES & STAFF

Program Committee

Maryam Moshaver, Chair

Kyle Adams, Guy Capuzzo, Tomoko Deguchi, Mariusz Kozak, Somangshu Mukherji,
Brad Osborn, Jan Miyake (*ex officio*)

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Michael Buchler, Past-President

Leigh VanHandel, Vice President

Charity Lofthouse, Secretary

Nora Engebretsen, Treasurer

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Jenkins, Horace Maxile, Daphne Tan

Executive Director

Jennifer Diaz

Local Arrangements

Stephen Gosden

Alexander Martin

Peter Smucker

Conference Staff

Amelia Abouljoud, Conference Assistant

Ash Mach, Registration Manager

Upcoming Annual Meetings

2025: (AMS/SMT) Minneapolis, MN, November 6 – 9

2026: Milwaukee, WI, November 5 – 8

2027: Baltimore, MD, November 4 – 7

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	Thursday	Friday	Saturday
Exhibit Hall Hours Conference Center B	1:00 - 6:30 pm	8:30 am - 6:30 pm	8:30 am - 6:30 pm



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Clifton Boyd
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Megan Lavengood
Kara Yoo Leaman
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Yonatan Malin
Sarah Marlowe
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Lori Wacker
Benjamin Wadsworth
Evan Ware
Christopher White
Anna Yu Wang

Auralia Musition

Integrating global and popular music into the theory curriculum

60
DAY TRIAL

SMT 2024 Annual Meeting
Friday November 8, 4:00-5:30pm

Join Adem Merter Birson PhD (NYU Steinhardt) and Trevor de Clercq PhD (Middle Tennessee State University) to gain valuable insights and practical suggestions for integrating global and popular music into the theory and aural curriculum.



Trevor de Clercq PhD

Professor, Department of Recording Industry
Middle Tennessee State University
Author 'The Practice of Popular Music' Routledge



Adem Merter Birson PhD

Adjunct Instructor of Music Theory
New York University, Steinhardt
Turkish Lute & Global Music Specialist

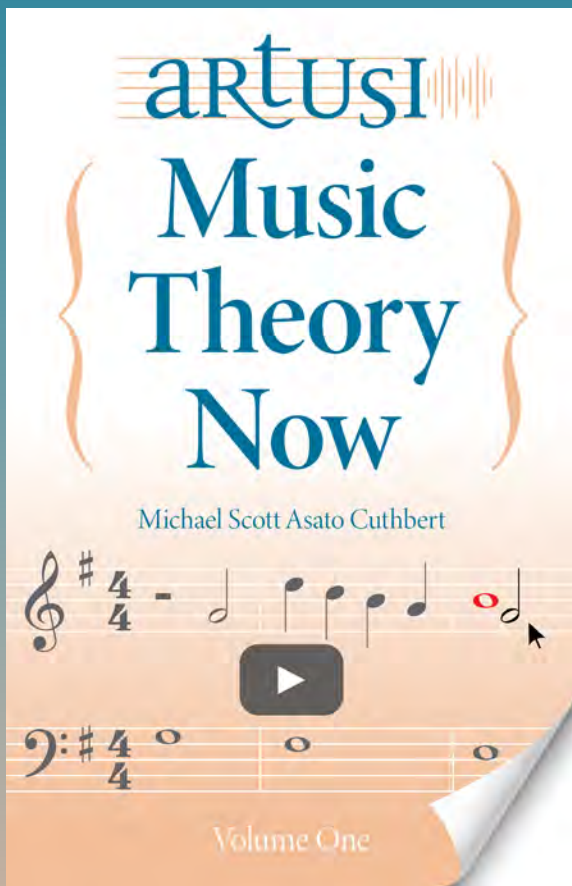


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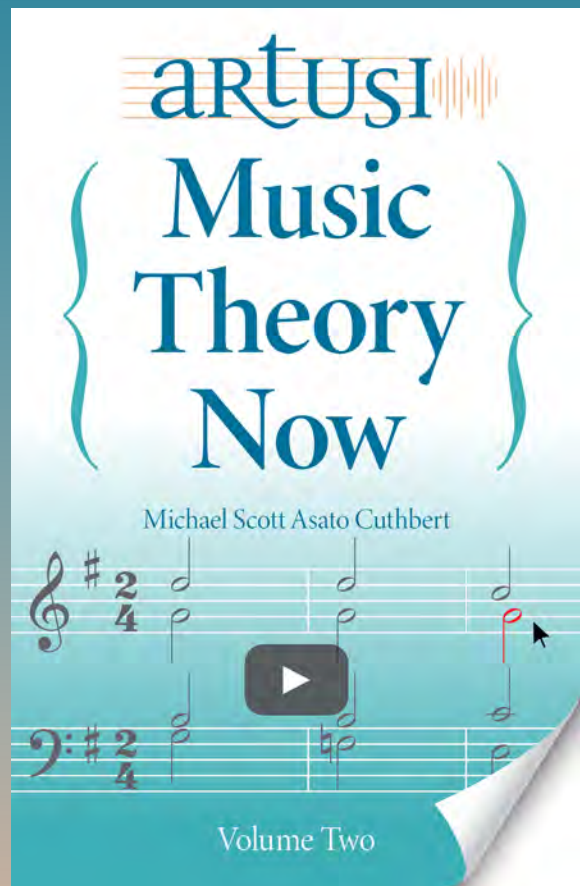
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SPECIAL

Events & Meetings

Thursday, November 7

- 1:00 – 2:00 pm Conference Guides Meeting (Mathews)
- 3:15 – 4:00 pm Coffee Break (Conference Center B)
- 5:30 – 6:30 pm Interest Group Fair (Conference Center B)
- 5:45 – 6:45 pm SMT Student Social Climate Survey Report and Open Forum (River Terrace 2)
- 6:30 – 8:00 pm Opening Reception (River Terrace 1)

Friday, November 8

- 7:15 – 8:45 am Retired Members Coffee Hour (City Terrace 4)
Student Breakfast Reception (River Terrace 1)
- 10:30 – 10:45 am Coffee Break (Conference Center B)
- 12:30 – 2:00 pm Committee on Disability & Accessibility Brown Bag Lunch (City Terrace 4)
Committee on Feminist Issues & Gender Equity Brown Bag Lunch (Mathews)
- 1:00 – 3:00 pm CV Review Session (City Terrace 5 & 6)
- 5:30 – 6:30 pm Prospective Graduate Student Fair (Conference Center B)

Saturday, November 9

- 8:00 – 10:00 am SMT-Pod Drop-In Gathering (City Terrace 5)
- 10:30 – 10:45 am Coffee Break (Conference Center B)
- 2:15 – 3:00 pm Business Meeting (Conference Center A)
- 3:00 – 3:45 pm Awards Ceremony (Conference Center A)
- 4:00 – 5:00 pm Keynote with Vijay Iyer (Conference Center A)
- 7:30 – 9:00 pm Awards Reception (St. Johns)

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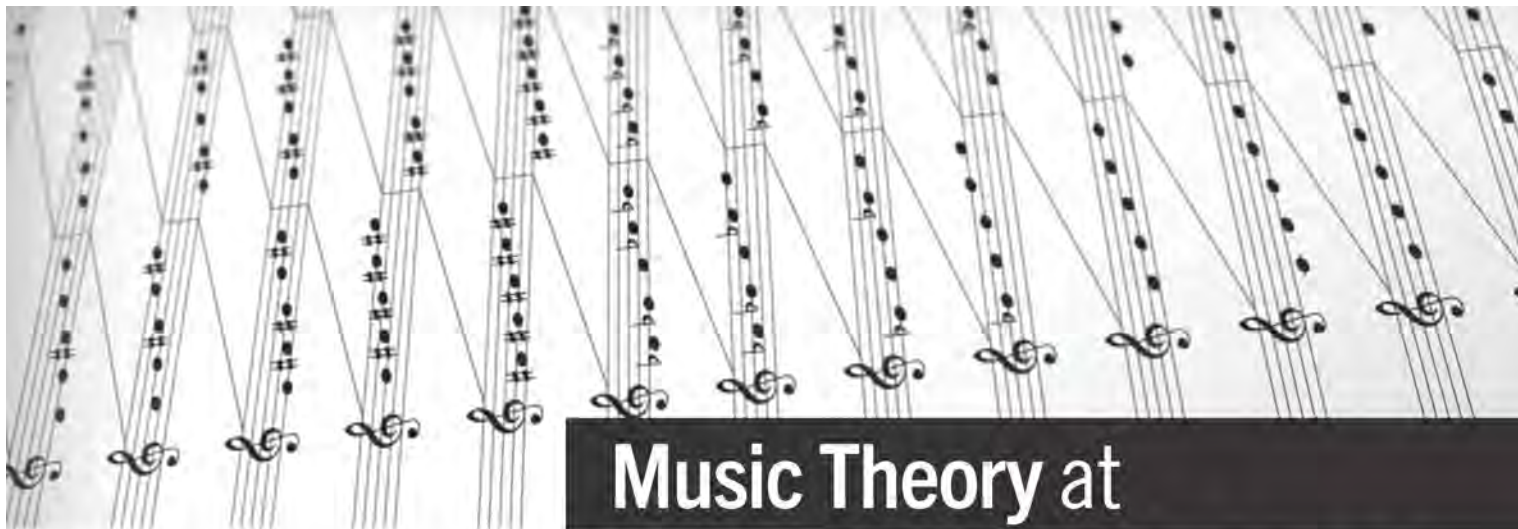
Conference Guides

Hosted by the Professional
Development Committee



The Conference Guides Program offers a simple and informal means for longer-term SMT members to welcome and connect with newer members. If this is your first in-person SMT conference, then we especially encourage you to sign up as a participant! If you are an experienced SMT member, please consider volunteering as a Guide, and help to spread the word about the program to anyone who may benefit from it.

Sign up at the Registration Desk today!



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Matthew BaileyShea

Song analysis, agency and embodiment, form

Ben Baker

Jazz and popular music, agency and intertextuality, improvisation, theory pedagogy

Zachary Bernstein

20th- and 21st-century concert music, serialism and post-serialism, contemporary tonality, embodiment

Matthew Brown

Tonal theory, Schenkerian analysis, Debussy, film music

John Covach

History and analysis of popular music, 20th-century theory and analysis, music aesthetics and philosophy

Matt Curlee

Music cognition and skills, improvisation, analysis, cross-disciplinary research (physics)

Jonathan Dunsby

Music analysis, performance studies, semiology, vocality, early twentieth century

Nathan Lam

20th- and 21st-century music, neomodality, Chinese music theory, tonal set theory

Sarah Marlowe

Counterpoint, fugue, analysis and promotion of works by women, Schenkerian analysis, Russian music theory, Dmitri Shostakovich, theory pedagogy

William Marvin

Schenkerian theory, 18th- and 19th-century opera, aural skills pedagogy

Landon Morrison

Music and media theory, timbre, microtonality, popular music, sound studies, critical organology.

David Temperley

Music cognition, computational modeling, popular music, meter/hypermeter

Loretta Terrigno

19th-century German song, Schenkerian analysis, music and narrative, music theory pedagogy

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Michael Buchler

Musical theater; music and labor; contemporary and modern music; critiques of pcset theory and transformational analysis.



Clifton Callender

Continuous spaces; canons; transformational theory; music by Ligeti; compositional approaches; music composition.



Jane Clendinning

Popular music analysis; world music analysis; music theory pedagogy; correlated abilities in music theory and math.



Julianne Grasso

Video game music; public music theory; music and media; musical narrativity; music cognition.



Evan Jones

Post-tonal analysis; transformational theory; voice leading models; music by Xenakis; performance and analysis.



Rachel Lumsden

Gender, race and sexuality in music; ultramodernism; public music theory; musical theater.



Dylan Principi

Music and meaning; musical autonomy and absolutism; extended tonality in the music of *Les Six*; analysis of jazz.



Nancy Rogers

Music cognition and intersections with pedagogy; correlated abilities in music theory and math; musical theater.

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MUSIC THEORY AT JACOBS



NORIKO MANABE

Chair: protest music, popular music, hip-hop, music of Japan



ROMAN IVANOVITCH

Associate Chair: tonal analysis, 18c music, form, variation techniques, Mozart



KYLE ADAMS

Director of Undergraduate Studies: history of music theory, hip-hop, popular music, musicianship



ANDREW GOLDMAN

Music cognition, improvisation in music and dance



ORIT HILEWICZ

Intertextuality in 20c music, multimedia, musical temporality



JAY HOOK

Mathematical approaches, transformation theory, 19c–20c music



ERIC ISAACSON

Atonality, 20c music, music informatics, cognition



MARIANNE KIELIAN-GILBERT

Cultural studies, feminist theory, aesthetics, 20c–21c music, Stravinsky



ANDY MEAD

20c music, serialism, Babbitt, Webern, Carter



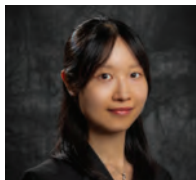
FRANK SAMAROTTO

Schenker, history of music theory, rhythm, temporality, 19c music, Brahms



LINA TABAK

Schenker, history of music theory, rhythm, temporality, 19c music, Brahms



AMY TAI

Dance and music relationships, dance notation, phenomenology, narrative theories

“I have seen tremendous growth during my time at the IU Jacobs School of Music. The faculty has created a welcoming, supportive, and collaborative environment that is critical to the success of the graduate student body.”

—Anna Peloso, Ph.D. Student

Welcome to new faculty members **Lina Tabak** and **Amy Tai!**



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SPONSORED EVENTS



FRIDAY, NOVEMBER 8

2:00 - 4:00 PM - Conference Center B
Artusi Ice Cream Social

4:00 - 5:30 PM - City Terrace 8
Integrating global and popular music into the theory curriculum with Dr. Adem Birson & Trevor de Clercq PhD
Presented by Auralia & Musition

5:30 - 7:30 PM - Orlando
College Board Reception

6:00 - 8:00 PM - Clearwater
Florida State University Reception

6:30 - 8:30 PM - River Terrace 1
University of Cincinnati College-Conservatory of Music Reception

7:30 - 9:30 PM - City Terrace 6
University of Oregon Reception

7:30 - 9:30 PM - Daytona
Eastman School of Music Alumni Reception

9:00 - 11:00 PM - Clearwater
University of Chicago Reception

9:00 - 11:00 PM - Orlando
Northwestern University Reception

SATURDAY, NOVEMBER 9

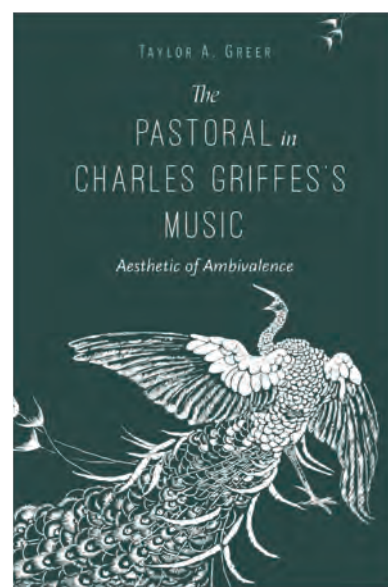
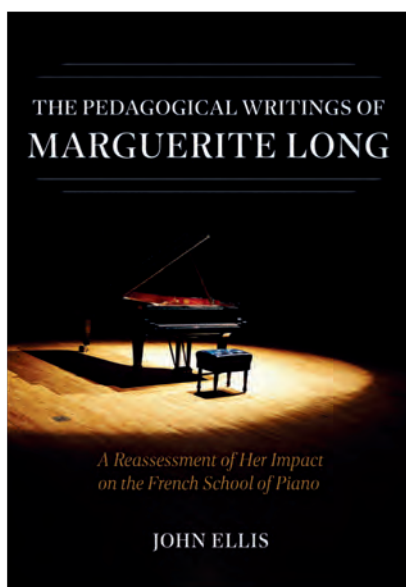
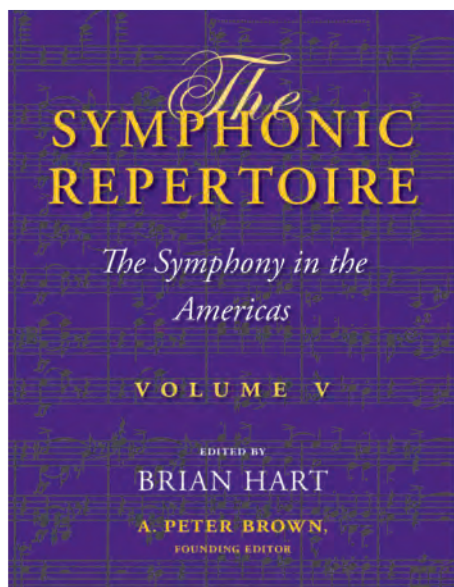
9:00 - 11:00 PM - City Terrace 4
University of Texas at Austin Alumni Reception

9:00 - 11:00 PM - City Terrace 5
Indiana University Jacobs School of Music Networking Reception

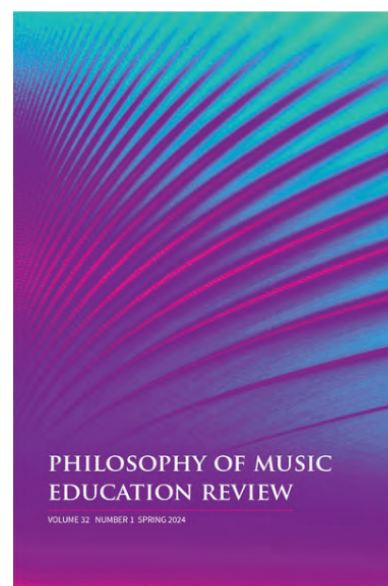
9:00 - 11:00 PM - City Terrace 6
McGill University Reception

9:30 - 11:30 PM - City Terrace 8
Yale Alumni Reception & Party

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Music Theory Inessa Bazayev • Olivia Lucas • Robert Peck • Jeffrey Perry

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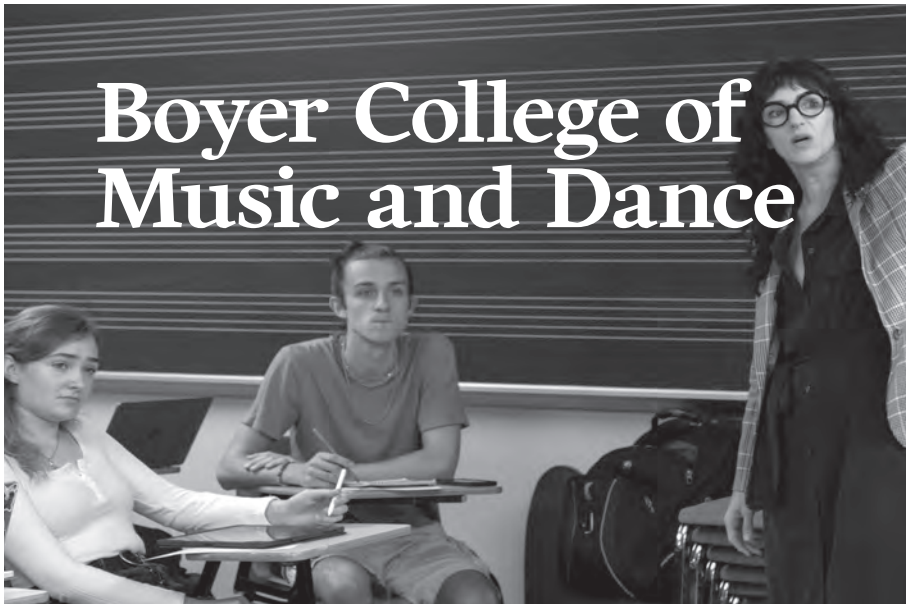
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MUSIC STUDIES FACULTY

Micaela Baranello, opera and operetta, staging, Vienna, musical theater

Stephanie Doktor, jazz and popular music, racial inequity, capitalism

Shana Goldin-Perschbacher, music and identity, popular music, queer studies

Michael Klein, musical meaning, narrative, psychoanalysis, Chopin, the soundtrack

Edward Latham, tonal theory, opera/musical theater, ludomusicology

Adam Vidiksis, EA virtuosity & improv, generative & neuro-music

Maurice Wright, composition, visual music, opera

Steven Zohn, 18th-century music, historical performance, sociability

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Department of Music Theory

Karen Fournier

Popular music, punk rock, cultural studies, gender and sexuality, age and aging in popular culture

Marc Hannaford

Jazz, improvisation, identity, twentieth-century music

Áine Heneghan

Second Viennese School, *Formenlehre*, sketch and source studies, Irish traditional music

Kevin Korsyn

Critical theory, intertextuality, queer theory, counterpoint, tonal theory

Nathan Martin

History of music theory, *historische Satzlehre*, new *Formenlehre*, empirical musicology and corpus studies, opera analysis

Nancy Murphy

Expressive timing, flexible meter, singer-songwriter music, music-text relations, transcription

Wayne Petty

Schenkerian theory and analysis, tonal form and counterpoint, music of the Bach family, history of musical style, music pedagogy

René Rusch

Schubert studies, tonal analysis, jazz music, literary theory

Aleksandra Vojčić

20th-century rhythm and form, history of theory, analysis for performers, British music, *Ars subtilior* and neo-medievalism



umichsmttd



Interest Group Meetings

**Indicates meeting will be livestreamed*



Thursday

5:30 - 6:30 PM

Interest Group Fair - Conference Center B

7:00 - 8:30 PM

Scholars for Social Responsibility
City Terrace 9

Dance & Movement - River Terrace 2

Disability & Music - River Terrace 3

Friday

7:15 - 8:45 AM

Music Notation & Visualization*
River Terrace 2

Analysis of World Musics & Timbre and
Orchestration (Joint)* - River Terrace 3

12:30 - 2:00 PM

Mathematics of Music - City Terrace 7

Autographs & Archival Documents
City Terrace 9

Music Cognition - City Terrace 12

Russian and Soviet Music - River Terrace 2

Improvisation & Music Theory Pedagogy
(Joint) - River Terrace 3

Friday

7:00 - 8:30 PM

History of Theory - City Terrace 7

Hip-Hop & Rap* - River Terrace 2

Music & Philosophy* - River Terrace 3

Saturday

12:30 - 2:00 PM

Music Informatics - City Terrace 7

Music & Psychoanalysis - City
Terrace 9

Work & Family - City Terrace 12

Popular Music - River Terrace 2

Jazz* - River Terrace 3

7:00 - 8:30 PM

Queer Resource - City Terrace 7

Film & Multimedia - City Terrace 9

Musical Theater - City Terrace 12

Global Interculturalism and Musical
Peripheries & Post-1945 Music Analysis
(Joint) - * River Terrace 2

Performance and Analysis*
River Terrace 3



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The Department of Music at the University of Mississippi offers the Master of Music with degree tracks in musicology, ethnomusicology, and music theory. Students are part of a tight-knit community that prizes individualized attention and encourages collaboration across the disciplines. Our programs provide an ideal environment for those preparing for the Ph.D., as well as for a variety of other career paths in the arts and humanities. Students also have access to the resources of the University's Sarah Isom Center for Women and Gender Studies and the Center for the Study of Southern Culture, the rich musical and cultural legacy of North Mississippi, the holdings of the University of Mississippi's world-renowned Blues Archive, and the City of Oxford's vibrant musical and literary scene.

Musicology

Dr. Sarah Koval – *early modern Europe, book history, music and medicine, material culture, notation, sound studies*

Dr. Thomas Peattie – *Mahler, modernism, landscape and environment, postwar avant-garde, transcription/translation*

Ethnomusicology

Dr. George W. K. Dor – *Indigenous knowledge, African art music, creative processes, West African dance-drumming, and music of the African Diaspora*

Dr. Obianuju Njoku – *music and marginality, Indigenous knowledge systems, sonic resistance, popular music, gender politics in Africa and the diaspora*

Music Theory

Dr. Michael Gardiner – *Hildegard von Bingen, philosophy and music, deep listening, network theory, spectrographic analysis*

Dr. John Latartara – *timbre, spectrograms, performance analysis, early music*



MUSICOLOGY AND MUSIC THEORY

DEGREES

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MUSIC THEORY – MA and PhD

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MUSICOLOGY/ETHNOMUSICOLOGY

PATRICK BURKE: jazz, rock, and race in the United States; music, colonialism and empire

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities, Domenico Scarlatti

LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, Haiti, art economies

ESTHER KURTZ: Afro-Brazilian music and dance, racial politics, ethnographic ethics

ALEXANDER STEFANIAK: 19th-century music, virtuosity, piano culture, romantic aesthetics, music criticism

PARKORN WANGPAIBOONKIT: global music history, music and colonialism, opera, and the history of Siam/Thailand

MUSIC THEORY

CHRISTOPHER DOUTHITT: composition, electronic music, technology, analysis of recorded music

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music

ROBERT SNARRENBURG: Schenker, Brahms, computer-aided music analysis

CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music

PAUL STEINBECK: the Association for the Advancement of Creative Musicians (AACM), experimental music, improvisation, intermedia

STANDING COMMITTEE SESSIONS



Thursday, November 7

2:15 - 3:45 PM
River Terrace 2

Committee on Disability & Accessibility Session
Session will be livestreamed

4:00 - 5:30 PM
River Terrace 2

Navigating Sensitive Topics
Sponsored by the Professional
Development Committee

Friday, November 8

9:00 AM - 12:15 PM
City Terrace 7

**Creating Spaces that Connect
Community: A Workshop and Discussion**
Sponsored by the Committee on LGBTQ+ Issues
and the Scholars for Social Responsibility Interest
Group

2:15 - 5:30 PM
River Terrace 2

**Has Music Theory Become More Diverse Since
2019?**
Sponsored by the Committee on Race and
Ethnicity
Session will be livestreamed

Saturday, November 9

9:00 - 10:30 AM
River Terrace 2

**Feminist Models Through Analysis: Building
Methodologies Through Listening**
Sponsored by the Committee on Feminist Issues
and Gender Equity
Session will be livestreamed

Conference Schedule

**Indicates that the session/meeting will be livestreamed*

WEDNESDAY, NOVEMBER 6

2:00 - 6:00 PM - City Terrace 5

Executive Board Meeting

Closed meeting.

THURSDAY, NOVEMBER 7

8:00 AM - 12:00 PM - Acosta

Executive Board Meeting

Closed meeting.

8:00 AM - 8:00 PM - Client Office 3

Nursing Mothers' Room

8:30 AM - 6:30 PM - Conference Center B

Registration Desk

9:00 AM - 12:00 PM - City Terrace 4

Hitchhiker's Guide to IMTE (Intergalactic Music Theory of Everything)

Peer Learning Program - by invitation only.
Led by Daniel K.L. Chua (The University of Hong Kong) and Alexander Rehding (Harvard University)

9:00 AM - 12:00 PM - City Terrace 6

A Toolkit for Analyzing Late Sixteenth-Century Polyphony

Peer Learning Program - by invitation only.
Led by Megan Long (Oberlin College & Conservatory)

1:00 - 2:00 PM - Mathews

Conference Guides Meeting

1:00 - 6:30 PM - Conference Center B

Exhibit Hall

2:15 - 3:15 PM - River Terrace 3

Tension and Humor in Music for Film*

Chair: William Ayers (University of Central Florida)

Cadentius Interruptus: Music as Cinematic Mood-Killer

Frank Lehman (Tufts University)

A Taxonomy of Humor in Film Music and Sound
Táhirih Motazedian (Vassar College)

2:15 - 3:45 PM - City Terrace 7

Extending Transformational Analysis – New Approaches, New Visualizations, New Repertoires

Chair: Steven Rings (University of Chicago)
Discussants: Bozhidar Chapkanov, Desirée Johanna Mayr, Timothy Clarkson

Harmonic Contrasts in Recent Progressive Rock:
A Hybrid Functional-Transformational Analysis of
Mask Machine (2014) by Flying Colors
Bozhidar Chapkanov (Independent Scholar)

Claves as Source of Rhythmic Transformational
Material in Francisco Mignone's Fourth Sonata
Desirée Johanna Mayr (Bahia State University)

Animation as a Tool for Transformational Analysis
of Jazz Improvisation
Timothy Clarkson (University of Sydney)

2:15 - 3:45 PM - City Terrace 9

Hypermeter and Phrase Rhythm

Chair: William O'Hara (Gettysburg College)

Controversial Hypermeters in Bach's *Prelude No. 1 in C Major, WTC I*
Ram Reuven (Norwegian Academy of Music)

From Old-Time to "Hard Times": Phrase Rhythm
and Prosody in the Music of Tyler Childers
Samantha Harris Waddell (Indiana University)

"Ancient Voices": A Hypermetrical and
Orchestrational Analysis of the Theme Songs to
Seasons of CBS's *Survivor*
*Micah Judson Roberts (University of Cincinnati
College-Conservatory of Music)*

THURSDAY, NOVEMBER 7

2:15 - 3:45 PM - City Terrace 12

Understanding Music Theory Through Labor, Law, and Technologies

Chair: Jocelyn Neal (UNC Chapel Hill)

Form Regimes in American Popular Music
Michael Dekovich (Loyola Marymount University)

AI, Copyright Law, and Musical Modernism's Authorial Collapse
Calvin Peck (Université Paris-Saclay)

Understanding Music Copyright Through Legal Analysis and Music Theory
Gillian Radcliffe (Florida State University)

2:15 - 3:45 PM - River Terrace 2

Committee on Disability & Accessibility Session*

Chair: Dave Easley (Oklahoma City University)

Toward Equitable Teaching Practices for Transgender and Genderqueer Aural Skills Students: Voice, Gender, and Belonging
Kellin Tasber & Michael Callahan (Michigan State University)

Accommodations' End: Universal Design in Music Theory Assessment
Evan Ware (California State Polytechnic University Pomona)

Integrating Inclusive Strategies for Students with Visual Impairments: Examples and Shared Resources from NYU's Curriculum Project
Sarah Loudon (New York University Steinhardt)

3:15 - 4:00 PM - Conference Center B

Coffee Break - Free Beverages

3:30 - 5:30 PM - River Terrace 3

Just Two Cents on Tuning*

Chair: David Lawrence Clampitt (The Ohio State University)

A Balanced Take on Just Intonation in Tonal Music: Towards an Elastic Tonal Pitch Space.
Jan-Martin Gebert (Columbia University)

1,203 Cent Octaves and 175 Cent Fifths?: Interval Quality and Frequency Ratio in Berlin School Comparative Musicology
Henry Burnam (Yale University)

Solfège Set Theory
Nathan Lam (Eastman School of Music)

The Myth of Transpositional Equivalence
Chris White (University of Massachusetts Amherst), Megan Long (Oberlin College)

4:00 - 5:30 PM - City Terrace 7

Listening Trans and Trans Listening: Approaches to Music Analysis

Chair: Vivian Luong (The University of Oklahoma)

The Idol's Iki: Breathing Life Into the Transfeminist Cyborg
Christina Misaki Nikitin (Harvard University)

"Shake It Up and Make It Fizz": Material, Bonding Play, and Dungeon Intimacies in SOPHIE's "VYZEE"
Stephen Tian-You Ai (Harvard University)

Listening-With/As a Sea Anemone: Rippling Time and Trans Intimacy in felicitá's "Sex With Anemone"
hallie vulgaris (Yale University)

4:00 - 5:30 PM - City Terrace 9

Formal Frictions in Tonal Music

Chair: Nathan John Martin (University of Michigan)

The Romanticization of the Rounded Binary in Robert Schumann's Music
Diego Cubero (University of North Texas)

Lyric Forms as Drama: Integration of Formal Functions and Text Organization in Primo Ottocento Opera
Carlos Perez Tabares (University of Michigan)

Form-Functional Fusion in Sergei Rachmaninoff's Preludes and Etudes-tableaux
Ryan Peter Krell (CCM - University of Cincinnati)

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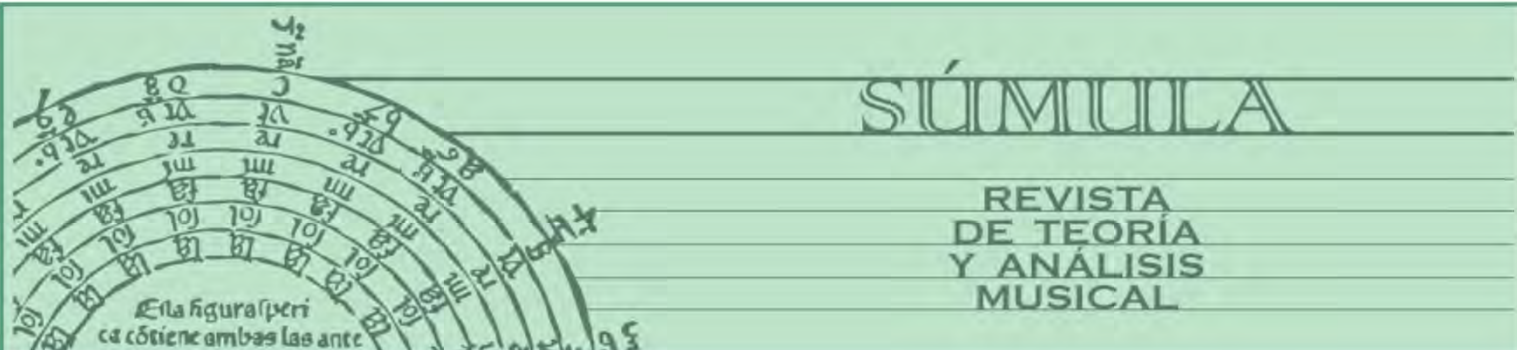
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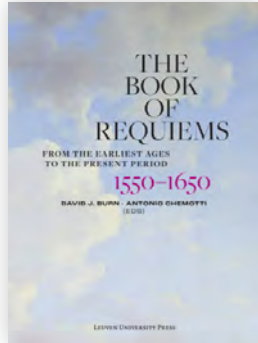


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Published by the Sociedad de Análisis y Teoría Musical (SATMUS), *Súmula* provides a platform for academic exchange for the Hispanic community of music theorists and promotes the role of the Spanish language as a vehicle for the transmission of knowledge in the field. We also publish articles in English, as long as they relate to Hispanic music, from authors who do not write fluently in Spanish.

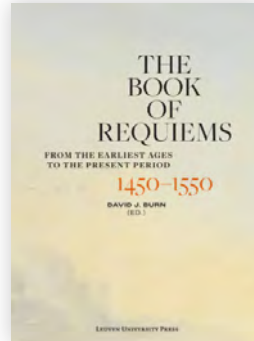
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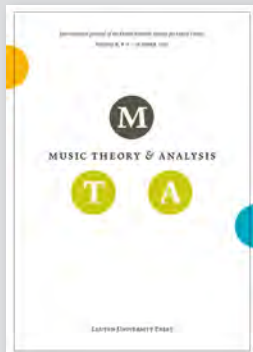
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THURSDAY, NOVEMBER 7

4:00 - 5:30 PM - City Terrace 12

Temporality in Action

Chair: Roger Mathew Grant (Wesleyan University)

Temporality, Tragedy, and Reversed Recapitulation in The Serial-Minimalist First Movement of Joe Hisaishi's *East Land Symphony*
Ruixue Hu (Eastman School of Music)

Measuring Time in Morton Feldman's Late Music
Jeremy Piotr Tatar (McGill University)

Turns *En Manège*: Balletic Strategies of Meter and Tempo in Tchaikovsky's Closing Sections
Andrew Malilay White (University of Texas at Austin)

4:00 - 5:30 PM - River Terrace 2

Navigating Sensitive Topics

Chair: Evan Jones (Florida State University)
Discussants: Michael Buchler (Florida State University), Adrian Childs (University of Georgia), Chris Endrinal (Florida Gulf Coast University), J. Daniel Jenkins (University of South Carolina), Ji Yeon Lee (University of Houston), Rachel Lumsden (Florida State University), Horace Maxile (Baylor University), Noel Painter (Stetson University)

Sponsored by the SMT Professional Development Committee

5:30 - 6:30 PM - Conference Center B
Interest Group Fair

5:45 - 6:45 PM - River Terrace 2

SMT Student Social Climate Survey Report and Open Forum*

While we primarily invite students to attend, all are welcomed.

6:30 - 8:00 PM - River Terrace 1

Opening Reception

Cash Bar, free hors d'oeuvres

7:00 - 8:30 PM - City Terrace 9

Scholars for Social Responsibility Interest Group Meeting

7:00 - 8:30 PM - River Terrace 2

Dance & Movement Interest Group Meeting

7:00 - 8:30 PM - River Terrace 3

Disability & Music Interest Group Meeting

FRIDAY, NOVEMBER 8

7:15 - 8:30 AM - City Terrace 6

W. W. Norton Music Theory Focus Group

By invitation only.

7:15 - 8:45 AM - City Terrace 4

Retired Members Coffee Hour

7:15 - 8:45 AM - River Terrace 1

Student Breakfast Reception

Hosted by the SMT Professional Development Committee

7:15 - 8:45 AM - River Terrace 2

Music Notation and Visualization Interest Group Meeting*

7:15 - 8:45 AM - River Terrace 3

Analysis of World Musics & Timbre and Orchestration Interest Groups Joint Meeting*

8:00 - 9:30 AM - St. Johns

Poster Session

A Comparison of the Accuracy of Two Algorithms for Predicting the Behavior of 'Soul Dominants' in the McGill Billboard Corpus
Stanley Ralph Fink (Drake University)

Dispersed Harmony as a Means of Distinguishing Sacred Harp Hymn-Tune Subgenres
Robert T. Kelley (Lander University)

Macroharmonic Embeddings for Analysis
Matt Chiu (Baldwin Wallace University)

Two Views of Distance in Amy Beach's "When Soul is Joined to Soul"
William O'Hara (Gettysburg College)

Distances in voice-leading spaces: Functional chord mapping and abstraction
Eric Yang (University of Toronto)

Orchestration as an elucidating factor of harmonic function
Kelsey Lynne Lussier (McGill University)

Rosalía's Strategic and Expressive Use of the Andalusian Cadence Schema
David Alexander Heinsen (The Ohio State University)

FRIDAY, NOVEMBER 8

Ted Dunbar's System of Tonal Convergence (1975) and the Speculative Tritone Substitution
Dustin Chau (University of Chicago)

Rethinking Beethoven's Late Style: A Multi-Parametrical Analysis in Op. 127/II, with an Emphasis on Hypermetrical Perspective
Wanyi Li (University of Manchester)

Tone-Clock Theory and Jazz: Applying Chromatic Tonalities to Contemporary Jazz
Jonathan Jurgen Lindhorst (McGill University)

Analyzing Patrick Stump's "Soul Voice": Vocal Timbre as a Signifier of Style and Genre
Joseph Grunkemeyer (Indiana University)

Images and Topics in the Soundtracks of the *Squid Game* Series
Lydia Lee (University of Oregon)

Choose Your Own Adventure: Empowering Student Choice in Learning, Assessment, and Grading
Jennifer Shafer England (Montana State University)

Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses
Devin Guerrero (Texas Tech University)

Your Turn to Lead: Cultivating Student Leadership in Music Theory and Aural Skills
Angela Ripley (Texas A&M University-Kingsville)

Exploring Form in Popular Music with Timeline Share
Brent Yorgason (Brigham Young University)

Great Escape: Escape Rooms as Pedagogical Experiences in Music Theory
Megan Lyons (Furman University)

Diverse Experiences of Irregular Meters
Lena Console (Baldwin Wallace University)

**8:00 AM - 8:00 PM - Client Office 3
Nursing Mothers' Room**

**8:30 AM - 6:30 PM - Conference Center B
Exhibit Hall**

**8:30 AM - 6:30 PM - Conference Center B
Registration Desk**

**9:00 - 10:30 AM - City Terrace 9
Sonata Theory and Formal Strategies**
Chair: John Cuciurean (Western University)

Breakthrough's Formal Critique: Reassessing Deformation and Modernism in the *fin-de-siècle* Symphony
Rafael Echevarria (Durham University)

Compound S-Module Strategies in Emilie Mayer's Solo Sonatas
K. Tyler Osborne (University of Louisville)

The (Romantic) Long Way Around: Retracted Tonal Areas and the 'Deferred SK' Exposition
Yonatan Bar-Yoshafat (The Open University of Israel)

**9:00 - 10:30 AM - City Terrace 12
Theorizing East Asian Pop**
Chair: Jacob Reed

Influencers and Idols: The Two Phrygians of J-pop
Liam Hynes-Tawa (Harvard University)

Fiery Voices, Cool Sound: Four Vocal Types in J-pop
Yiqing Mitty Ma (University of Michigan)

K-pop's Western Sound and Korean Musical Agency
Jacob Reed (University of Chicago)

**9:00 - 10:30 AM - River Terrace 2
Opera, Musical Theatre, and Film***
Chair: Tomoko Deguchi (Winthrop University)

Markedness Correlations and the Constraints of Operatic Multimedia
Nathaniel Mitchell (Wesleyan University)

Musical Expressions of Urgency, Anger, and Buffoonery in Marc Blitzstein's *The Cradle Will Rock*
Michael Buchler (Florida State University)

FRIDAY, NOVEMBER 8

Between Continuity and Discontinuity:
Expressive Transformations and Structure in the
work of Max Steiner
*C. Catherine Losada (College-Conservatory of
Music- University of Cincinnati)*

9:00 - 10:30 AM - River Terrace 3
**Proximate Spaces: Reading Through Text,
Intertext, and Recomposition***

Chair: Suzannah Clark (Harvard University)

What Schubert Learned from Goethe
Jonathan Guez (University of Houston)

Mazurkas Heard and Half-heard: On Intertextual
Networks and (Re)composing From Them
Derek J. Myler (East Carolina University)

From Song to Concerto: Recomposition,
Retrieval, and Closure in Amy Beach's Piano
Concerto, op. 45
David Andrew Keep (Hope College)

9:00 AM - 12:00 PM - City Terrace 6
Global Music Theory (As an Insurgent Practice)
Graduate Student Workshop - by invitation only.
Led by Chris Stover (Queensland
Conservatorium, Griffith University)

9:00 AM - 12:00 PM - City Terrace 8
Music Psychology and the Ideas of Ernst Kurth
Graduate Student Workshop - by invitation only.
Led by Daphne Tan (University of Toronto)

9:00 AM - 12:15 PM - City Terrace 7
**Creating Spaces that Connect Community: A
Workshop and Discussion**
Chair: Vivian Luong, Stephen Lett
(University of Oklahoma)
Discussant: Graciela Cain (Duval Folx)
*Sponsored by the Committee on LGBTQ+ Issues
and the Scholars for Social Responsibility Interest
Group*

10:30 - 10:45 AM - Conference Center B
Coffee Break - Free Beverages

10:45 AM - 12:15 PM - City Terrace 9
Form in Popular Music
Chair: Christine Emily Boone (University of North
Carolina Asheville)

Democratized Form: Collage and Cohesion in
the Music of Bon Iver
Audrey Jane Slote (University of Chicago)

Last Choruses
Eron Smith (Oberlin College & Conservatory)

Harmony and Formal Function in deadmau5
Thomas William Posen (The College of Idaho)

10:45 AM - 12:15 PM - City Terrace 12
**Gestural Languages: Phenomena, Sound, and
Stage**

Chair: Jennifer Iverson (University of Chicago)

Dance, Trance, and Glance: Unsuik Chin's
Chamber Recreation of Korean Shaman in
Gougalon, Movement III, "The Grinning Fortune
Teller with the False Teeth"
Gui Hwan Lee (James Madison University)

WANG Amao's One Person Stage (2021)—
Synchronizing the Perceptual Metrical Grid and
the Sounding Melody
Yi-Cheng Daniel Wu (Soochow University)

Interaction of Noise and Pitch in Live
Electroacoustic Music: the Distinctive Approach
of Jasna Veličković
Ivana Ilic (Emory University)

10:45 AM - 12:15 PM - River Terrace 2
**Representing East Asian Traditions in
Composition, Past and Present***
Chair: Yayoi Uno Everett (CUNY Hunter College
and the Graduate Center)

Musical Form and Development in Peking Opera
Compared with Western Music
Sitong {Bella} Chen (University of Oregon)

Imagined Amateurism: Post-Tonal Gestures and
Modernist Techniques in Chinese American
Composers' Depiction of Chinese Folk Music
Hon Ki Cheung (University of Texas at Austin)

FRIDAY, NOVEMBER 8

Fantasy and Formenlehre in Imperial Japan
Rina Sugawara (University of Chicago)

10:45 AM - 12:15 PM - River Terrace 3

Timbral Inscriptions: Notation, Tuning, Meter*

Chair: Landon Morrison (University of Rochester)

Theorizing Notation: Darmstadt, 1959-1965
Isaac Otto Hayes (UC Irvine)

Restoring Carlos Chávez's Modernism
Lee Michael Cannon-Brown (Harvard University)

Sofia Gubaidulina's Shadow Tuning and Post-Soviet Hauntology
Christopher Segall (University of Cincinnati)

10:45 AM - 12:15 PM - St. Johns

Modeling Musical Analysis

Chairs: Kimberly Goddard Loeffert (Virginia Tech), John Peterson (James Madison University)

Prolongation in Turkish Music
Adem Merter Birson (New York University)

Malambo and Motive in The Second Movement of Ginastera's *Sonata para piano*
David Castro (St. Olaf College)

Harmonizing Uncertainty: Ambiguous Tonicizations in the Music of Summer Walker
Richard Desinord (Michigan State University)

The Duality of Drums: Exploring Timpani's Melodic and Percussive Potential in Rodis's *Colossus*
Jose Manuel Garza, Jr. (Texas State University)

"That word in my Bible": Listening to the Louvin Brothers' "Broad Minded"
Sumanth Gopinath (University of Minnesota Twin Cities)

A Rhetorical Strategy to Subvert Artistic Suppression: A 'March' That is Not a 'March' in R. Nathaniel Dett's *The Ordering of Moses* (1937)
Jeannie Ma. Guerrero (Independent Scholar)

Yamada Kōsaku's Inno Meiji: A Portrait of Modern Optimism
Liam Hynes-Tawa (Harvard University)

Locating the 'Sonata' in Fanny Hensel's *Sonata o Fantasia*
Catrina S. Kim (University of Massachusetts Amherst)

Storytelling and Meter in clipping.'s "Story 2"
Hanisha Kulothparan (Eastman School of Music)

Curious Words and Exaggerated Singing—Humor and Satire in Musicals
Wing Lau (University of Illinois Chicago)

Comparing the Choreomusical Styles of Marius Petipa and George Balanchine in the *Berceuse of Harlequinade*
Kara Yoo Leaman (Mannes School of Music)

Texture and Timing in the Score-Stop
Gerardo Lopez (University of North Carolina at Greensboro)

The Restorative Obsession of Shostakovich's Violin Concerto No. 2
Táhirih Motazedian (Vassar College)

Metrical Dissonance and Phrase Grouping in Hwang Yau-Tai's *Oblivion* (遺忘)
Joseph Chi-Sing Siu (University of Maryland Baltimore County)

"A Blueprint for Dancers": the Fiery and Unforgettable Measures of Rosendo Mendizábal's "El Enterriano"
John Turci-Escobar (University of Texas at Austin)

12:30 - 2:00 PM - City Terrace 4

Committee on Disability & Accessibility Brown Bag Lunch

Open to all attendees.

12:30 - 2:00 PM - City Terrace 7

Mathematics of Music Interest Group Meeting

12:30 - 2:00 PM - City Terrace 9

Autographs and Archival Documents Interest Group Meeting

12:30 - 2:00 PM - City Terrace 12

Music Cognition Interest Group Meeting

12:30 - 2:00 PM - Mathews

Committee on Feminist Issues & Gender Equity Brown Bag Lunch

Open to all attendees.

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FRIDAY, NOVEMBER 8

12:30 - 2:00 PM - River Terrace 2
Russian and Soviet Music Interest Group Meeting

12:30 - 2:00 PM - River Terrace 3
Improvisation & Music Theory Pedagogy Interest Groups Joint Meeting

1:00 - 3:00 PM - City Terrace 5 & 6
CV Review
Hosted by the Professional Development Committee

2:00 - 4:00 PM - Conference Center B
Artusi Ice Cream Social
Open to all attendees.

2:15 - 3:45 PM - City Terrace 7
Don't Bore Us – Take it to the...Prechorus?
Chair: Drew Nobile (University of Oregon)

"Take it to the Bridge:" Exploring transitional sections in R&B
Jeremy Orosz (University of Memphis)

"What's in an OP?": Narrative, KonoSuba, and the 3/4 Prechorus
Sam Falotico (Eastman School of Music)

Enter the Prechorus: Producing Intensification in Two Recent Taylor Swift Songs
Caleb Mutch (Max Planck Institute for Empirical Aesthetics)

2:15 - 3:45 PM - City Terrace 9
Harmonic Perceptions: Analytical Styles in Chromatic Harmony
Chair: Scott Gleason (Oxford University Press)

Analyzing Vincent d'Indy's Music with Order Spaces
Stephanie Venturino (Yale School of Music)

Sonic Experience: A Kurth Inspired Analysis
Wade Alan Voris (Indiana University)

The Psychoacoustics of Chromatic Tonality in Phenomenological and Retrospective Spaces: A Dialogue
Kyle Hutchinson (Colgate University)

2:15 - 3:45 PM - City Terrace 12
Bach to "Bach"
Chair: Karl Braunschweig (Wayne State University)

Choreographing Form, Formalizing Choreography: Formal Functions in Sam Weber's "Bach"
Rachel Gain (Yale University)

Tripartite Period Organization in J.S. Bach's Concerto for Two Harpsichords in C major (BWV 1061), First Movement
Vlad Praskurnin (CUNY Graduate Center)

Rage Against the Machine: Narratives of Resistance and Struggle in "Widerstehe doch der Sünde," BWV 54/i
Owen Belcher (University of Missouri-Kansas City)

2:15 - 3:45 PM - River Terrace 3
Reconceiving Texture: Style, Temporality, Expression, and Performance*

Chairs and Discussants: Jonathan De Souza, Johanna Frymoyer, Robert Hatten

Analyzing Texture: Preliminaries
Johanna Frymoyer (University of Notre Dame)

Performing Textural Developing Variation: The Courante from Bach's Partita No. 4 in D Major, BWV 828
Robert Hatten (The University of Texas at Austin)

Texture Analysis with Social Networks in Hank Levy's *Whiplash*
Jonathan De Souza (University of Western Ontario)

2:15 - 5:30 PM - River Terrace 2
Has Music Theory Become More Diverse Since 2019?*

Chairs: Chris Endrinal (Florida Gulf Coast University), Rachel Lumsden (Florida State University)
Sponsored by the Committee on Race & Ethnicity

FRIDAY, NOVEMBER 8

What is Music Theory? SMT Conference
Presentations Then and Now
Joseph Straus, Hang Ki Choi
(CUNY Graduate Center)

Interculturality in the Global Age
Yayoi Uno Everett (CUNY Graduate Center)

Music Theory Pedagogy: Beyond the Three Bs
Elizabeth Marvin (Eastman School of Music)

Five Years On and I'm Still Conflicted
Philip Ewell (CUNY Graduate Center)

Diversity Solutions and Non-Solutions
Catrina Kim (University of Massachusetts
Amherst)

SMT Membership Demographics and the
Leaky Pipeline
Clifton Boyd (New York University)

Five Lessons from my First Five Years in Music
Theory
Hanisha Kulothparan (Eastman School of
Music)

Personal Reflections on the Recent SMT
Student Social Climate Survey
Gerardo Lopez (University of North Carolina at
Greensboro)

4:00 - 5:30 PM - City Terrace 7
Alternative Theatricalities in the Music of Kaija
Saariaho

Chair: Amy Bauer (University of California,
Irvine)

Theatricality, temporality and the listener in
Kaija Saariaho's *Graal théâtre* (1994)
Amy Bauer (University of California, Irvine)

Staging Sound in Kaija Saariaho's *Study for Life*
(1980, rev. 2019)
Nathan Cobb (University of California)

Hidden Theatricality in String Quartets by Kaija
Saariaho
Federico Favali (Conservatorio A. Vivaldi
Alessandria)

4:00 - 5:30 PM - City Terrace 8
Integrating global and popular music into the
theory curriculum with Dr. Adem Birson (NYU
Steinhardt) & Trevor de Clercq PhD (Middle
Tennessee State University)

Presented by Auralia & Musition

4:00 - 5:30 PM - City Terrace 9
Expanding How Music Means

Chair: Brian Hyer (University of Wisconsin –
Madison)

"The Feeling of Being": Rethinking Musical
Emotion and Affect through the Arab Concept
of *Ṭarab*

Issa Aji (University of Texas at Austin)

Learnedness as Type and Style in Haydn's
Nelsonmesse

Robert Benjamin Wrigley (The Graduate Center,
City University of New York)

Political Meaning of Compositional Technique,
Viewed through a Peircean Lens: Three Case
Studies from Fascist and Post-WWII Italy
Christoph Neidhöfer (McGill University)

4:00 - 5:30 PM - City Terrace 12
Punk, Reggaeton, Rap

Chair: Kyle Adams (Indiana University)

The Influence of Punk on Emo in the 21st
Century

Abi Seguin (Independent)

"Sex Sells": A Decolonial Analysis of
Purplewashing and Sexual Narrative in the
Women of Reggaeton

Tori M Vilches (Indiana University)

The Language of "Feel": Understanding J Dilla's
"Perfectly Imperfect" Rhythm in Musicians'
Words

Fred Hosken (Butler University)

4:00 - 5:30 PM - River Terrace 3
Jazz Theory, Music, and Improvisation*

Chair: Joon Park (University of Illinois Chicago)

Place and No-Place in Cecil Taylor's "This Nearly
Was Mine"

Chris Stover (Griffith University)

FRIDAY, NOVEMBER 8

Expressive Timing, Thematic Transformation, or Both? Onset Displacement and Ontology in Performances of Jazz Standard Melodies
Sean Robert Smither (The Juilliard School, Mannes School of Music)

Beyond the Ballpark: Ambiguity and Flexibility in Improvised Organ Music for the Game Show "Beat the Clock"
Christopher Gage (University of Delaware)

4:00 - 6:00 PM - 3rd Floor Skybridge Public Music Theory Poster Exhibit

Probing minor scale pedagogy
Jenine Brown, Yeonju Lee (Peabody Institute of the Johns Hopkins University)

Adapting the Music Theory Curriculum: Tools, Strategies, and Challenges
Wesley J. Bradford (University of Louisiana at Lafayette)

Two active-listening lessons: "What do you hear?" and the "Structural Harmony Listening Worksheet"
Anna Stephan-Robinson (West Liberty University)

What is the Current Relevance of this Composition? Inviting Our Students to Freely Discuss (even censored) Topics
Michael Buchler (Florida State University)

Community Engagement through Songwriting
J. Daniel Jenkins (University of South Carolina)

Does Music Theory Matter?
Sara Bakker (Utah State University), Andrew Gades (College of Idaho)

Hands-On High School Music Theory via Movable Tile Boards
Robert Layton Wells (University of Mary Washington)

Analyzing Listening as Inclusive Musical Analysis
Rachel Short (Shenandoah University)

Rethinking Beethoven's Late Style: A Multi-Parametrical Analysis in Op. 127/II, with an Emphasis on Hypermetrical Perspective
Wanyi Li (University of Manchester)

Tone-Clock Theory and Jazz: Applying Chromatic Tonalities to Contemporary Jazz
Jonathan Jurgen Lindhorst (McGill University)

Analyzing Patrick Stump's "Soul Voice": Vocal Timbre as a Signifier of Style and Genre
Joseph Grunkemeyer (Indiana University)

Images and Topics in the Soundtracks of the *Squid Game* Series
Lydia Lee (University of Oregon)

Choose Your Own Adventure: Empowering Student Choice in Learning, Assessment, and Grading
Jennifer Shafer England (Montana State University)

Pitch, Motive, and Non-Alignment in the Idiomatic Phrasing of Melodic Rap Verses
Devin Guerrero (Texas Tech University)

Your Turn to Lead: Cultivating Student Leadership in Music Theory and Aural Skills
Angela Ripley (Texas A&M University-Kingsville)

Exploring Form in Popular Music with Timeline Share
Brent Yorgason (Brigham Young University)

Great Escape: Escape Rooms as Pedagogical Experiences in Music Theory
Megan Lyons (Furman University)

Diverse Experiences of Irregular Meters
Lena Console (Baldwin Wallace University)

5:30 - 6:30 PM - Conference Center B Prospective Graduate Student Fair

5:30 - 7:30 PM - Orlando College Board Reception

6:00 - 8:00 PM - Clearwater Florida State University Reception

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MUSICOLOGY

Mark Ferraguto— 18th- and 19th-century music, historical performance practices, music and politics

Marica Tacconi— early music, Renaissance and Baroque Italy, Monteverdi, manuscript studies, interdisciplinary studies

Charles Youmans—music after 1850, R. Strauss, Mahler, aesthetics, film music

MUSIC THEORY

Vincent Benitez—Messiaen, 20th- and 21st-century music, post-tonal analysis, the Beatles, popular music, Baroque music

Taylor Greer— French art song, American music, topic theory, aesthetics, Schenkerian theory


Eric McKee— 18th- and 19th-century music, dance music, Chopin, Schenkerian theory, theories of tonal rhythm



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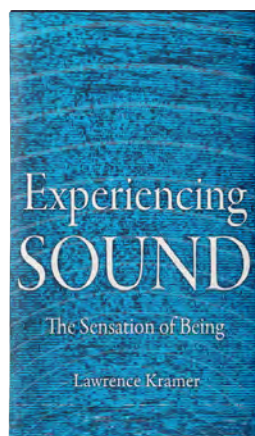
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FRIDAY, NOVEMBER 8

- 6:30 - 8:30 PM - River Terrace 1**
University of Cincinnati College-Conservatory of Music Reception
- 7:00 - 8:30 PM - City Terrace 7**
History of Theory Interest Group Meeting
- 7:00 - 8:30 PM - River Terrace 2**
Hip-Hop and Rap Interest Group Meeting*
- 7:00 - 8:30 PM - River Terrace 3**
Music and Philosophy Interest Group Meeting*
- 7:30 - 9:30 PM - City Terrace 6**
University of Oregon Reception
- 7:30 - 9:30 PM - Daytona**
Eastman School of Music Alumni Reception
- 9:00 - 11:00 PM - Clearwater**
University of Chicago Reception
- 9:00 - 11:00 PM - Orlando**
Northwestern University Reception

SATURDAY, NOVEMBER 9

- 7:15 - 8:45 AM - City Terrace 4**
SMT-V Editorial Board Meeting
Closed meeting.
- 7:15 - 8:45 AM - City Terrace 10**
Interest Groups Breakfast Meeting
By invitation only.
- 8:00 - 10:00 AM - City Terrace 5**
SMT-Pod Drop-In Gathering
Open to all attendees.
- 8:00 AM - 8:00 PM - Client Office 3**
Nursing Mothers' Room
- 8:30 AM - 2:00 PM - Conference Center B**
Registration Desk Open
- 8:30 AM - 6:30 PM - Conference Center B**
Exhibit Hall Open
- 9:00 - 10:30 AM - City Terrace 9**
Theoretical Crossings: New Applications
Chair: Chris Stover (Griffith University)
- Shostakovich, Lowered Modes, and SLIDE
Simon Prosser (George Mason University)

Tonal Gravity and Twelve-Tone Music: A Lydian Chromatic Concept Analysis of Anton Webern's *Piano Variations*, op. 27/1
Mark Micchelli (University of Pittsburgh)

Unveiling Patterns: Schillinger and the Fibonacci Series in Compositional Design
Joe Argentino (Memorial University of Newfoundland)

9:00 - 10:30 AM - City Terrace 12
From Sync to Syncopation
Chair: Olivia Rose Lucas (Louisiana State University)

The Role of Continuous and Ambiguous Tempo Changes in Doom Metal's Heavy Grooves
David James Heetderks (University of North Texas), Dorian Stewart (University of Oregon)

Sticking Syncopations: Embodied Rhythm in Marching Percussion
Zachary Lookenbill (University of Arkansas)

Not just syncopation: Rhythmic complexity is ... complex.
Leigh VanHandel (University of British Columbia)

9:00 - 10:30 AM - River Terrace 2
Feminist Models of Analysis: Building Methodologies through Listening*
Chair: Carla Colletti (Webster University)
Sponsored by the SMT Committee on Feminist Issues and Gender Equity

Daphne Oram's *Pulse Persephone* (1965): A Ground-breaking and Unique Composition from the Early Years of Electronic Music
Douglas Rust (University of Southern Mississippi)

Texture as Form in Lili Boulanger's *Clairières dans le ciel*
Stephen Rodgers, University of Oregon

Hearing Culture Beyond Lyrics in Global Popular Music: A Case Study of Teresa Teng
Clare Eng, Belmont University

9:00 - 10:30 AM - River Terrace 3
Contrapuntal Novelties in the Long 18th Century*
Chair: Danuta Mirka (Northwestern University)

Corelli's Contrapuntal Prinner
Karl Braunschweig (Wayne State University)

SATURDAY, NOVEMBER 9

The Prinner as Transition(?) in Sonata-form Arias
by Haydn and Mozart

*Graham G. Hunt (University of Texas at
Arlington)*

Non-Chord Tones from the Vienna Woods:
Vernacular Classical Origins of the Melodic-
Harmonic Divorce

John Lawrence (University of Chicago)

9:00 AM - 12:15 PM - City Terrace 7

**Intercultural Dialogue: Gesture, Time, and
Symbolism in Music by Isang Yun, Toshio
Hosokawa, and Charles Kwong**

Chair: Yayoi Uno Everett

Discussant: Christian Utz (Kunstuniversität Graz)

Music of Gestures: Expressions of Light and
Shadow in Isang Yun's *Images* (1968)

Jung-min Lee (The Juilliard School)

Toshio Hosokawa's Cosmology of Sounds:
Poetics of Silence and Sound, Shadow and Light
Yayoi Uno Everett (CUNY Hunter College and
the Graduate Center)

A Play of Light: Temporal Cycles and
Intercultural Dialogue in Toshio Hosokawa's
Utsurohi

*Benjamin Schweitzer (CUNY the Graduate
Center)*

Music as Growth: Tracing the Rhetorical
Similarities in Yun, Hosokawa, and Kwong
Joon Park (University of Illinois at Chicago)

10:30 - 10:45 AM - Conference Center B
Coffee Break - Free Beverages

10:45 AM - 11:45 AM - City Terrace 12
Haydn's Middles

Chair: Roman Ivanovitch (Indiana University)

Haydn's Hinge Joints: Schemata and the
Contrasting Middle in Symphonic Small Ternary
and Minuet Forms

Timothy McKinney (Baylor University)

Standing/Dancing/Pirouetting on the
Dominant: Medial Caesurae and Galant
Schemata in the Symphonies of Haydn, Mozart,
and Beethoven

*Christopher James Tarrant (Newcastle
University)*

Haydn's Exposition-like Developments
Evan Tanovich (University of Toronto)

10:45 AM - 12:15 PM - City Terrace 9
Distinctive Modernisms: Scriabin, Xenakis, Euba
Chair: Jason Yust (Boston University)

Scriabin's Cycles: Octatonic Keys, Sonata Form,
and Harmonic Alchemy in the Works 1911-12
*Jared Redmond (Seoul National University
School of Music)*

Symmetrical Structures in Xenakis's *Okho*: At the
Intersection of Mathematics and Literature
Joseph Tovell Chang (McGill University)

Akin Euba and the Role of Pitch Structures in
"African Pianism"
Jack Boss (University of Oregon)

10:45 AM - 12:15 PM - River Terrace 2
**Architecture of Aggression: Form and Process in
Heavy Metal***

Chair: Brad Osborn (University of Kansas)

Terminally Anti-Climactic Form in Post-1990s
Progressive Metal
*Zachary Robert Simonds (Florida State
University)*

Mutually Exclusive Two- and Three-Part Forms in
Heavy Metal Songs
*Nolan Stolz (University of South Carolina
Upstate)*

What is a riff? A Structural Definition and its
Analytical Consequences for Process and Form
in Heavy Metal
Ciro Gerard Scotto (Ohio University)

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MARGARETHE ADAMS

Kazakhstan and Northwest China; popular culture and Islam in Central Asia; temporality

KEVIN C. HOLT

20th- and 21st-century American popular culture, especially hip-hop; Africana studies; performance studies; intersectionality

ERIKA SUPRIA HONISCH

16th- and 17th-century sacred music; historical sound studies; historiography of Central Europe

JUDITH LOCHHEAD

Contemporary music practices; philosophy and music; phenomenological approaches to music analysis; gender studies

RYAN MINOR

Opera and performance studies; 19th-century musical cultures; Wagner; nationalism; voice and identity

AUGUST SHEEHY

History of music theory; music analysis; jazz and improvisation

STEPHEN DECATUR SMITH

19th- and 20th-century Germany; musical modernism; music and philosophy, especially the Frankfurt School and German idealism

BENJAMIN TAUSIG

Thai and Southeast Asian music; sound studies; politics and ethnography



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SATURDAY, NOVEMBER 9

10:45 AM - 12:15 PM - River Terrace 3

Prosody and Text Setting in Popular Music*

Chair: Stephen Eugene Rodgers (University of Oregon)

"All the Lonely Starbucks Lovers": Prosodic Dissonance in Taylor Swift's Discography
Alexander Michael Shannon (Indiana University)

Vocality and Plurality in Sign Language Cover Songs
Anabel Maler (University of British Columbia)

The Development and Artistry of Text-Setting in Japanese Rock: Happy End and the Great Japanese Rock Debate (1970)
Noriko Manabe (Indiana University)

12:30 - 2:00 PM - City Terrace 7

Music Informatics Interest Group Meeting

12:30 - 2:00 PM - City Terrace 9

Music and Psychoanalysis Interest Group Meeting

12:30 - 2:00 PM - City Terrace 12

Work and Family Interest Group Meeting

12:30 - 2:00 PM - River Terrace 2

Popular Music Interest Group Meeting

12:30 - 2:00 PM - River Terrace 3

Jazz Interest Group Meeting*

2:15 - 3:00 PM - Conference Center A

SMT Business Meeting*

3:00 - 3:45 PM - Conference Center A

SMT Awards Ceremony*

4:00 - 5:00 PM - Conference Center A

Keynote: What's Left of Music Theory?*

Vijay Iyer (Harvard University)

5:30 - 7:00 PM - Clearwater

A Concert of Compositions by SMT Members, performed by SMT Members

Chairs: David Temperley (Eastman School of Music), Cliff Callender (Florida State University)
Performed by: Cynthia Folio (flute), Nathan Lam (clarinet), Paul Miller (violin), Evan Jones (cello), Robert Wells (piano)

Swells (for solo piano)

Dmitri Tymoczko (Princeton University)

In Silence (for clarinet, violin, cello, and piano)
Jane Kozhevnikova (University of Florida)

Laerciando (for flute, clarinet, and piano)
Stephen Guerra (University at Buffalo)

If there is a dead thing still rotting (for flute and recited text alone)

Richard Drehoff Jr. (Peabody Conservatory of Johns Hopkins University)

Pancanonic Fugue in A Minor (for flute, clarinet, violin, and cello)

Scott Murphy (University of Kansas)

Being (for cello and piano)

Victoria Malawey (Macalester College)

The Spinning Wheel (for flute, clarinet, violin, cello, and piano)

J. Daniel Jenkins (University of South Carolina)

7:00 - 8:30 PM - City Terrace 7

Queer Resource Interest Group Meeting

7:00 - 8:30 PM - City Terrace 9

Film and Multimedia Interest Group Meeting

7:00 - 8:30 PM - City Terrace 12

Musical Theater Interest Group Meeting

7:00 - 8:30 PM - River Terrace 2

Global Interculturalism & Musical Peripheries and Post-1945 Music Analysis Interest Groups Joint Meeting*

7:00 - 8:30 PM - River Terrace 3

Performance and Analysis Interest Group Meeting*

7:30 - 9:00 PM - St. Johns

Awards Reception

9:00 - 11:00 PM - City Terrace 4

University of Texas at Austin Alumni Reception

9:00 - 11:00 PM - City Terrace 5

Indiana University Jacobs School of Music Networking Reception

SATURDAY, NOVEMBER 9

9:00 - 11:00 PM - City Terrace 6
McGill University Reception

9:30 - 11:30 PM - City Terrace 8
Yale Alumni Reception & Party

SUNDAY, NOVEMBER 10

8:00 - 1:00 PM - Client Office 3
Nursing Mothers' Room

9:00 - 10:30 AM - City Terrace 7
Analyzing Style and Blues

Chair: Clifton Boyd (New York University)

Worrying the Line and Migration Tonality in
Dorothy Rudd Moore's *Weary Blues*
*Lauren Shepherd (University of Nebraska-
Lincoln)*

The Embodied Folk Guitar of Elizabeth Cotten
Rachel Hottle (McGill University)

Hearing Holiday: Analyzing Billie Holiday's
Singing
Dexter Edge (Independent scholar)

9:00 - 10:30 AM - River Terrace 3
Dance and/as Music Analysis*

Chair: Kara Yoo Leaman (Mannes School of
Music)

Rethinking Musical Metaphors Through Dance
*Amy Ming Wai Tai (Indiana University
Bloomington)*

Tap Dance Choreographers as Composer-
Analysts: Formal Interactions between Tap
Dance and Post-Millennial Pop Music
Stefanie Bilidas (University of Texas at Austin)

A New Multidimensional Method for the Musical
Analysis of Choreographed Scenes
*Rebecca Moranis (CUNY Graduate Center),
Johanna Devaney (Brooklyn College and CUNY
Graduate Center)*

9:00 - 11:00 AM - City Terrace 9
Tragedy, Liturgy, and Myth Across Cultures and
Genres

Chair: Christopher Segall (University of
Cincinnati)

Unashamedly Boastful: Shai Linne's Flow and
Lyrical Reformed Theology
Samuel Ng (University of Cincinnati)

Mediating a Sacred Imperial Chinese Genre:
Musical Embodiment of Human-Divine
Interactions through Timbre, Form, and Melodic
Play in Guqin "Chang" (暢) repertory
MingJun X Wilson (University of Michigan)

Listening to Acculturation in Chazzan David
Kusevitsky's Cantorial Recitative "L'eil Boruch"
Mitchell Ohriner (University of Denver)

"Feel the Emptiness": Micro-Schemata in the
Music of Henryk Mikotaj Górecki
*Evan David Martschenko (Eastman School of
Music)*

9:00 - 11:00 AM - City Terrace 12
Applying Sets and Cycles

Chair: Ian Quinn (Yale University)

Higher-Order Euclidean Sets
Paul V. Miller (Duquesne University)

A Generalized Model of Wechsel Cycles
Alex Rodzianko (Eastman School of Music)

A World of Pure Imagination: Tiling the Tonnetz
with an I-shaped Tile
M. A. Coury-Hall (New York City)

Plotting Medieval Polyphony: An Enchiriadis
Tonnetz
Justin Lavacek (University of North Texas)

9:00 - 11:00 AM - River Terrace 2
Bodies, Instruments, and Historical
Epistemologies*

Chair: Thomas Christensen (University of
Chicago)

Rameau's Finger Mechanics: Thoroughbass
Pedagogy, The Fundamental Bass, and
Enlightenment Epistemology
*Michael Weinstein-Reiman (The University of
Wisconsin - Madison)*

SUNDAY, NOVEMBER 10

Alfabeto, punto, and diapason: the guitar as an instrument of music theory in seventeenth-century Iberia

Juan Patricio Saenz (Harvard University)

Final Sonority Voicing in Renaissance Vocal Polyphony

Ben Duinker (McGill University)

Mathematical and Practical Aspects of Zhu Zaiyu's Twelve-Tone Equal Temperament: Perspectives from the Sinophone Literature

Jason Yin Hei Lee (McGill University)

10:45 AM - 12:15 PM - City Terrace 7

Popular, Internet, and Video Culture

Chair: Julianne Grasso (Florida State University)

Musical Effects of Pitch Correction in the Speech Sounds of Two Video Game Characters

Elizabeth Medina-Gray (Ithaca College)

Player Progress and Musical Affect in Early Video Game Music

Alan Elkins (Cleveland Institute of Music)

The Mashups of Mouth Moods: Parody and Intertextuality in Neil Cicierega's Third Album

Isaac William Smith (Indiana University)

10:45 AM - 12:15 PM - River Terrace 3

The Gullah-Geechee Ring Shout: Integrating Performance, (Ethno)Musicology and Music Theory to Sustain an American Tradition*

Chair: Quintina Carter-Enyi (University of Georgia)

Discussants: Brenton Jordan, Eric Crawford, Aaron Carter-Enyi, Griffin Lotson (Gullah Geechee Cultural Heritage Corridor Commission, Gullah Geechee Ring Shouters)

Demonstration

Brenton Jordan (McIntosh County Shouters)

Transcription

Eric Crawford (Claflin University)

Analysis

Aaron Carter-Enyi (Morehouse College)

11:15 AM - 12:15 PM - City Terrace 9

Two Perspectives on Lili Boulanger

Chair: Laurel Parsons (University of British Columbia)

Flat Scale Degree Seven and Lost Love in Lili Boulanger's *Clairières dans le ciel*

Matthew Bilik (The Ohio State University)

Fauréan Influences in Lili Boulanger's *Clairières dans le ciel*

Andrew Pau (Oberlin College & Conservatory)

11:15 AM - 12:15 PM - City Terrace 12

Popular Music, Participation, and Politics

Chair: Scott Murphy (University of Kansas)

Timbre as a (de)constructing force in *1000 geecs*

Lindsey Reymore (Arizona State University)

Hermeneutics of the Musical Police State: Process and Collectivism in David Lang's *I fought the law*

Maeve Gillen (Eastman School of Music)

11:15 AM - 12:15 PM - River Terrace 2

Musical Processes and Empirical

Methodologies*

Chair: Trevor deClercq (Middle Tennessee State University)

The Contingency of Music Cognition

Andrew Goldman (Indiana University)

Bright Beats: Timbre's Influence on Rhythm and Meter

Joshua Rosner, Michael Wagner, Stephen McAdams (McGill University)



2025 AMS-SMT Joint Annual Meeting

Minneapolis, Minnesota
November 6-9

SMT Program Committee

Mariusz Kozak, Chair

Vincent Benitez, Chelsea Burns, Deborah Burton, Karen Cook, Orit
Hilewicz, Caitlin Martinkus, Jan Miyake (*ex officio*), Paul Sherrill

Please see the next section for the Calls for Proposals



SMT 2025 MINNEAPOLIS: CALL FOR PROPOSALS

The forty-eighth Annual Meeting of the Society for Music Theory (SMT) will be held jointly with the American Musicological Society (AMS) in Minneapolis, Minnesota, from Thursday, November 6, to Sunday, November 9, 2025.

The Program Committee invites proposals on any topic related to music theory, as long as the work has not been published in peer-reviewed publications (print or electronic) and has not been presented at an annual conference of the SMT, AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

The Committee strongly encourages all authors to [visit the website](#) of the SMT's Professional Development Committee for advice and [successful proposal samples](#) from prior years.

SUBMISSION PROCEDURE AND DEADLINE

- Proposals are to be submitted electronically via the submission portal.
- Proposals (including proposals for joint sessions) must be received by **11:59 p.m. on February 17, 2025 EST**. Please note that proposal submission ceases precisely at the deadline.
- To avoid technical problems with submission please submit at least twenty-four hours before the deadline.
- Proposals received after the deadline cannot be considered.
- Notifications of the Program Committee's decisions will be sent in early June. Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identities of the authors of these proposals.

GUIDELINES AND RULES FOR ALL PROPOSALS

- All proposals will be evaluated anonymously and should exclude the author's name and any other direct or indirect signal of authorship.
 - References to the author's own work must occur in the third person.
 - Author tags must be removed from electronic files. (In Adobe Acrobat, go to the File menu, select Properties and delete the name from the Author box.)
 - Any online materials, including but not limited to YouTube channels and websites, must also be anonymized.
- When submitting the proposal online, authors will be prompted for identification and contact information.
- Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under Participation.
- The online submission form will request that authors provide five relevant keywords.
- A sound system and LCD projector will be available for all presenters. Please indicate whether or not a piano is required. The Society cannot guarantee internet access for presentations.
- Those who present at the conference must be members in good standing of the Society.

PAPERS

PRESENTING A PAPER

- Accepted papers will generally be allocated a 30-minute slot: 20 minutes for the paper and 10 for discussion.
- The Committee may accept a proposed paper under the condition that it be transformed into a poster.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author paper must include the title and proposal for a presentation of 20 minutes' duration.

- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** The proposal (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Keywords:** The online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal's relationship to prior scholarship.
 - The examples may include text annotations.
 - Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable.
 - Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.
 - Supplementary materials must not exceed four pages.

POSTERS

The Program Committee strongly encourages proposals for a prominently featured Poster Session. Posters are an integral part of the conference and will be evaluated according to the same rigorous criteria as papers.

PRESENTING A POSTER

- Poster presenters will either bring a printed poster suitable for mounting on an easel, or present their poster digitally by connecting their laptop or tablet computer to an LED screen.
- Presenters will stay with their posters and interact with interested individuals, summarizing primary findings and answering questions about the research.
- Presenters may optionally augment the poster presentation with sound files (headphones required) and/or handouts.
- The Committee may accept a proposed poster under the condition that it be transformed into a paper.
- For tips on presenting a poster, please see these guidelines from the SMT Professional Development Committee.

SUBMITTING YOUR PROPOSAL

A submission for a single-author or joint-author poster must include the title and proposal for a poster.

- **Poster format:** Your submission should indicate your preference for the poster format. Indicate whether you plan to present a traditional poster, a digital poster, or either.
- **Anonymity:** The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.
- **Proposal:** The poster (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.

- **Supplementary materials:** Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal's relationship to prior scholarship.
 - The examples may include text annotations.
 - Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable.
 - Any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence.
 - Supplementary materials must not exceed four pages.

SMT SPECIAL SESSIONS

An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available: the integrated special session and the alternative format special session.

PRESENTING AN INTEGRATED SPECIAL SESSION

- An integrated special session comprises a set of papers that are closely related in content, thoughtfully integrated, and framed by a session rationale.
- Each paper occupies a regular 30-minute time-slot (20-minute presentation plus 10-minute question period).
- The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session.

PRESENTING AN ALTERNATIVE FORMAT SPECIAL SESSION

- Alternative format special sessions are organized in a non-standard way, such as:
 - Panel discussion
 - Workshop
 - Flipped session
 - Lightning talk session
 - A set of 30-minute papers in 45-minute time-slots (the old SMT format)
- Because individual contributions typically do not fall within a standard 30-minute time-slot, an alternative format session is accepted or rejected in its entirety.

SUBMITTING YOUR PROPOSAL

- **Session length:** Special sessions of either type may be either 90 or 180 minutes in duration; indicate your session length.
- **Session rationale:** Proposals for special sessions must include a session rationale of no more than 500 words.
- **Paper proposals:** Additionally, all special session proposals must have individual proposals for all segments of the session (except for respondents).
 - These should follow, where possible, the guidelines for paper proposals.
 - With prior approval of the Program Committee chair, special session proposals may be exempted from certain of the guidelines listed above, including, in some cases, the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the [Program Committee Chair](#) no later than January 1, 2025.
- **Abstract:** In addition to uploading your 500-word proposal and any supplementary materials, for the 2025 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
- The session rationale and the individual paper proposals should be submitted by the session organizer through the SMT website as a single package.

JOINT AMS/SMT SESSIONS

For this special meeting, the Program Committees of the AMS and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. Joint session proposals may be for multi-paper sessions, workshops, or roundtables.

Joint session proposals will be considered as a unit by the program committees of the AMS and SMT, and will be programmed as a joint session only if accepted by both program committees. However, a proposal for a joint session may be programmed as a solo AMS or SMT session if one of the program committees so chooses.

JOINT PAPER SESSION PROPOSALS

- **Length:** Joint session proposals may be comprised of either three papers (90 minutes) or six papers (180 minutes).
- **Membership:** Proposals must identify the number of participants from each society. There should be a balance of participants from both societies. Organizers must also indicate a session chair and may include a respondent if appropriate.
- **Summary and abstracts:** Session proposals should include a summary and individual abstracts. All joint proposal abstracts must be 350 words or less.
- **Anonymity:** Proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship.

JOINT WORKSHOP OR ROUNDTABLE PROPOSALS

- **Length:** Joint session proposals may be either 90 minutes or 180 minutes; indicate your session length.
- **Membership:** Workshop proposals should identify the participants (that is, they are not anonymous). There should be a balance of participants from both societies. Organizers must also indicate a session chair and may include a respondent if appropriate.
- **Summary:** Proposals should outline the session format.

PARTICIPATION RESTRICTIONS

Only one proposal per person per society (AMS and/or SMT) is allowed. No one may appear on the program more than twice. Under no circumstances should an individual be involved in more than two proposals viewed by the SMT Program Committee.

INVOLVEMENT IN AMS AND SMT

- Proposals of the same or similar content cannot be submitted by the same person to both AMS and SMT.
- An individual can submit different proposals to AMS and SMT but must indicate this double submission on the online submission page and select (in the case of multiple acceptance) which proposal would take priority.
- Authors who present on an AMS session may not also present on an SMT session or a joint AMS/SMT session.
- In the case of multiple acceptances, the program committees will give preference to any paper that is part of a proposed session.

RESTRICTIONS ON PAPER/POSTER PRESENTATIONS AT SMT

In regards to proposals viewed solely by the SMT Program Committee, an individual may propose to participate in one of the following ways:

- Author or joint author of a 20–30 minute paper or a poster (whether in a regular session or special session)
- Organizer of an integrated special session (the organizer may also propose a 20-minute paper for that same session)
- Organizer of an alternative-format special session (the organizer may also deliver a paper of no more than 30 minutes in the same session)
- Author or joint author of a scholarly paper or a presentation of more than 10 minutes as part of a session presented by a standing committee (Committee on the Status of Women, Committee on Race and Ethnicity, Professional Development Committee, Committee on Disability and Accessibility, and Committee on LGBTQ+ Issues). The Program Committee will not evaluate papers or presentations by the individual standing committees, but the chairs will submit complete descriptions of their sessions through the online portal by **February 17, 2025**.

ADDITIONAL FORMS OF PARTICIPATION AT SMT

An individual may participate in any of the presentation formats listed above and appear one other time on the program, in one of the following capacities:

- as a chair/respondent for a session
- as a performer
- as presenter of a non-scholarly presentation in an alternative-formal special session or standing committee session
- as a presenter of a scholarly presentation of no more than 10 minutes in an alternative-format special session or standing committee session

INTEREST GROUP MEETING PARTICIPATION

Participation in SMT Interest Group meetings is outside the purview of the Program Committee and is not relevant to the rules of participation given above. Names of presenters in Interest Group meetings will not appear in the program.

FURTHER QUESTIONS

If you have a question about your participation that does not seem to be covered by the guidelines above, please contact Mariusz Kozak, [chair of the Program Committee](#).

SMT 2025 PROGRAM COMMITTEE

Mariusz Kozak, Chair (pcchair@societymusictheory.org), Vincent Benitez, Chelsea Burns, Deborah Burton, Karen Cook, Orit Hilewicz, Caitlin Martinkus, Jan Miyake (ex-officio), Paul Sherrill

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at SMT@societymusictheory.org.



AMS Minneapolis 2025: Call for Proposals

Deadline: 11:59 p.m. EST, 17 February 2025

The ninety-first Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory (SMT) on 4–9 November 2025 in Minneapolis, Minnesota at the Hyatt Regency Minneapolis.

The AMS annual meeting promotes the study and teaching of music. It builds community and supports inquiry about music through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities.

Guided by the AMS's [Statement on Fair Practice and Representation](#), the Program Committee seeks to create a positive working, learning, and social environment in which a diverse society may develop and flourish, and in which all conference-goers find a forum for exciting conversations about the music they love.

The Society invites music scholars, teachers, performers and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for the conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

The AMS Program Committee invites organizers to submit the following types of proposals:

- **Session Proposals.** The Program Committee *strongly* encourages potential participants to collaborate on proposals for 90-minute sessions of three papers. Each paper is 20 minutes long, followed by 10 minutes for discussion. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and may include a respondent if appropriate.
- **Individual Proposals.** The Program Committee invites individual paper proposals. Paper presenters will have up to 20 minutes to present their work. The Program Committee will compile individual papers into topically-based three-paper sessions, which will include at least 30 minutes for Q&A.
- **Workshops.** The Program Committee encourages workshops whose formats include but are not limited to sessions combining performance and scholarship; collections of short position papers; and discussions of publications or creative works. Educators, artists, and curators, for example, may lead interactive workshops to emphasize challenges and possibilities of music scholarship, performance, and activism. Proposals should list participants and outline the session format. Organizers must also indicate a session chair and may include a respondent if appropriate.
- **Roundtables.** The Program Committee welcomes roundtable proposals that provide a space for participants to engage in dialogue with each other and the audience. Roundtables might, for example, include forums with scholars, community activists, artists, public officials; or conversations among performing artists, curators, and educators about aesthetic and expressive innovations or the challenges of developing public cultures in diverse communities. Organizers must also indicate a session chair and may include a respondent if appropriate.
- **Poster Presentations.** Proposals for poster presentations should follow the guidelines for the submission of individual proposals but also include an explanation of the content and goals of the graphic presentation. Guidelines for posters will be distributed with acceptance information.
- **Films.** This category offers space for presenters to display a recently completed or in-progress film or video. A session of up to 120 minutes should include time for an introduction and discussion. Submit title, subject, and information on the introduction/discussion. Indicate the length of both the film/video and the introduction/discussion.

All proposal abstracts must be 350 words or less. All work proposed for presentation at the 2025 AMS Annual Meeting must be original.

Remote Presenter Sessions

The American Musicological Society is interested in promoting accessibility by experimenting with hybrid session models and formats. In service of this goal, it will provide the option for proposal submitters to designate their individual paper proposal as either an *in-person* presentation or a *remote* presentation. If a proposal is designated as a remote presentation, it will be considered for inclusion in a limited number of hybrid four-paper sessions.

These four-paper sessions will include two remote presenters (selected from those applying to this track), two in-person presenters (selected from the general, in-person pool of annual meeting presenters), and an in-person chair or moderator. Remote presenters will be able to fully participate in the session, including the Q&A, via two-way video. Moreover, to ensure that the opportunity to present remotely will be reserved to those who genuinely cannot travel to the conference (because of disability, visa issues, lack of access to financial support, etc.), individuals who propose papers for this track will not be eligible to present in-person or to propose to present in-person.

Only individuals who cannot travel to present in-person are eligible to submit a remote paper presentation proposal. Individuals proposing also to present in person, including as part of guaranteed study group and committee sessions, will be disqualified from being considered for remote presentation. If accepted and placed on the program, remote presenters will be required—like all other presenters, both in-person and proxy—to register for the annual meeting. Proposals for this special remote presentation track will be assessed and arranged into panels by the AMS Program Committee using the same processes and criteria applied to the assessment and programming of paper proposals from in-person presenters. An effective proposal for this remote presentation track will articulate the main points of the presentation clearly, position its contributions in the context of previous knowledge, and suggest its significance for conference attendees. Remote presenter proposals are due on **17 February 2025, 11:59pm EDT**.

Areas of Special Interest

In an effort to encourage proposals in areas of special interest or urgency to the Society and its constituents, the Committee on the Annual Meeting & Public Events (CAMPE) has designated certain topic areas or types of sessions as being of “special interest.” This designation means that the Society would like to see more of these types of proposals or sessions in the submission pool and has instructed the AMS Office and Program Committee to ensure that more of these types of proposals or sessions are included in the final program.

For the 2025 AMS Annual Meeting in Minneapolis, Minnesota, CAMPE has designated the following as being of “special interest.”

- **Professional Development Workshops, Sessions, and Roundtables**

The AMS particularly welcomes proposals for sessions that either 1) are broadly applicable to those trained or working in musicology, music pedagogy, music performance, music theory, music analysis, and related fields, or 2) offer practical strategies that address the challenges, needs, and concerns of discrete constituencies trained or working in those areas. For the purposes of this call, a “professional development session” is understood to mean any workshop, roundtable, or paper session primarily focused on helping participants do one or more of the following:

- 1) acquire and improve work-related skills, including archival and pedagogical skills, strategies for increasing equity, diversity, and inclusion in workplaces, and more;
- 2) better understand and navigate the processes of entering or advancing in a particular career or line of work (including devising strategies for navigating specific challenges or constraints); or
- 3) build stronger and more supportive networks of peers and colleagues.

- **Session proposals**

The AMS particularly welcomes proposals for full sessions, on any theme or area of music studies. The Society’s goal is to maximize discussion among participants by programming highly coherent sessions that clearly and cogently explore an area or topic from multiple perspectives. Potential participants should collaborate on proposals for 90-minute sessions of three papers. Organizers must also indicate a session chair and may include a respondent if appropriate.

As an incentive to submitters, proposals that focus on these areas of special interest will be preferentially treated by the Program Committee and are more likely (although by no means guaranteed) to be included in the program.

Joint Sessions

For this special meeting, the program committees of the AMS and SMT enthusiastically invite proposals for joint sessions, bringing together participants from both societies. Joint session proposals may be for either 90 minutes or 180 minutes and should present a balance of participants from both societies. Joint session proposals will be considered as a unit by the program committees of the AMS and SMT, and will be programmed as a joint session only if accepted by both program committees. (However, a proposal for a joint session may be programmed as a solo AMS or SMT session if one of the Program Committees so chooses.) Joint session proposals may be for multi-paper sessions, workshops, or roundtables, as defined above. Proposals must identify the number of participants from each society. Organizers must also indicate a session chair and may include a respondent if appropriate.

- **Joint Session Proposals.** Multi-paper session proposals should include a summary and individual abstracts. These proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Joint session proposals may be comprised of either three papers (90 minutes) or six papers (180 minutes).
- **Joint Workshops.** Proposals should identify participants and outline the session format.
- **Joint Roundtables.** Proposals should identify participants and outline the session format.

All proposal abstracts must be 350 words or less.

Submission Procedures/Restrictions

Proposals must be received by **11:59 p.m. EST, 17 February 2025**. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2024. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline.)

Only one proposal per person is allowed. No one may appear on the program more than twice. (Note: Committee and study group sessions are excluded from this rule.) An individual may participate in any one of the presentation formats listed above and appear one other time on the program as a chair of a session or a respondent.

Proposal Review

All AMS annual meeting proposals are read by a large pool of volunteer reviewers. All members of this pool of reviewers, usually numbering at least 50 or more, hold advanced degrees in musicology or related fields and are randomly assigned proposals to review. Abstracts are blindly reviewed and rated without reference to the identity of the author(s). Reviewer ratings are then statistically normalized, pooled, and shared with the Program Committee, which has access to the full details of all proposals. (The call for members to volunteer to serve as reviewers will go out in late December 2024. Those submitting proposals to the Program Committee are not eligible to serve as annual meeting reviewers.)

In composing the program, the Program Committee relies on these reviewer ratings to create a balanced and wide-ranging program, selecting preferentially from the most highly rated proposals, with an eye toward session balance and thematic diversity. Guidance on preparing a winning conference proposal, with examples of highly rated proposals from prior years, will be made available on the conference website well in advance of the submission deadline.

Notifications of the Program Committee's decisions will be sent in early June.

Committee, Study Group and Affiliate Proposals

Sessions organized by AMS committees, study groups, and affiliates are not reviewed by the Program Committee and have a separate proposal submission process and deadline. (See the "AMS 2025 Call for Committee and Study Group Proposals.") The deadline for the submission of these proposals is **11:59 p.m. EDT, 15 March 2025**. Committees and study groups that fail to submit their proposals by that deadline may forfeit their right to have their sessions included on the program; including annually recurring sessions, such as named lectureships.

AMS

AMS Minneapolis 2025: Call for Performances

Deadline: 11:59 p.m. EST, 17 February 2025

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2025 Annual Meeting of the American Musicological Society held jointly with the Society for Music Theory in Minneapolis, Minnesota, 4-9 November at the Hyatt Regency Minneapolis. We encourage proposals that develop a point of view, offer a programmatic focus, explore new musicological findings, or relate to the rich musical traditions of Minneapolis and the surrounding region. Proposals that engage with the Society's diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals.

REQUIRED APPLICATION MATERIALS:

- a proposed program listing repertory, performer(s), and the duration of each work;
- a list of audio-visual and performance needs;
- a short (100-word) biography of each participant named in the proposal;
- for concerts, an explanation (500 words maximum) of the significance of the program or manner of performance;
- for lecture-recitals, a description (1,000 words maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions;
- for workshops or other types of performance, a description (1,000 words maximum) explaining the concept of the activity or event and its musicological significance or relevance; and
- representative audio or visual materials pertaining to the program and performers (twenty minutes maximum).

Although the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses.

Materials must be received no later than **11:59 p.m. EST, 17 February 2025**. Individual exceptions cannot be made to this deadline, so please plan accordingly. Notifications of the Performance Committee's decisions will be sent in mid-May.



AMS Minneapolis 2025: Study Group and Committee Call for Proposals

Deadline: 11:59 p.m. CDT, 15 March 2025

The ninety-first Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory on 4–9 November 2025.

The Annual Meeting promotes the study and teaching of music. It builds community and supports scholars through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities.

Guided by the AMS's [Statement on Fair Practice and Representation](#), the Society seeks to create a positive working, learning, and social environment in which a diverse society may flourish. Issues of fairness and representation will be an integral part of the process of creating the program.

At the Annual Meeting, the society invites music scholars, teachers, performers and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for conference attendees. Session organizers are advised to convene panels with representative participants.

AMS committees and study groups are guaranteed one (1) session at the Annual Meeting. And this call, which is directed exclusively at AMS Committees and Study Groups, is a call for proposals for business meetings, paper sessions, workshops, and social events that help advance the Society's mission and provide opportunities for members to network, share their research, and organize around themes of common interest. (NOTE: Session space is limited and business meetings count as guaranteed sessions. Thus, study groups wishing to hold a business meeting *and* provide space for paper presentations are encouraged to combine these into a single session.)

Application Restrictions

Excluding guaranteed study group and committee sessions, no one may appear on the AMS Annual Meeting program more than twice. However, the alternate years rule has been suspended for the 2025 annual meeting. Thus, those who appeared on the program for the 2024 AMS Annual Meeting are eligible to be included in proposals for the 2025 AMS Annual Meeting.

Submission Procedure

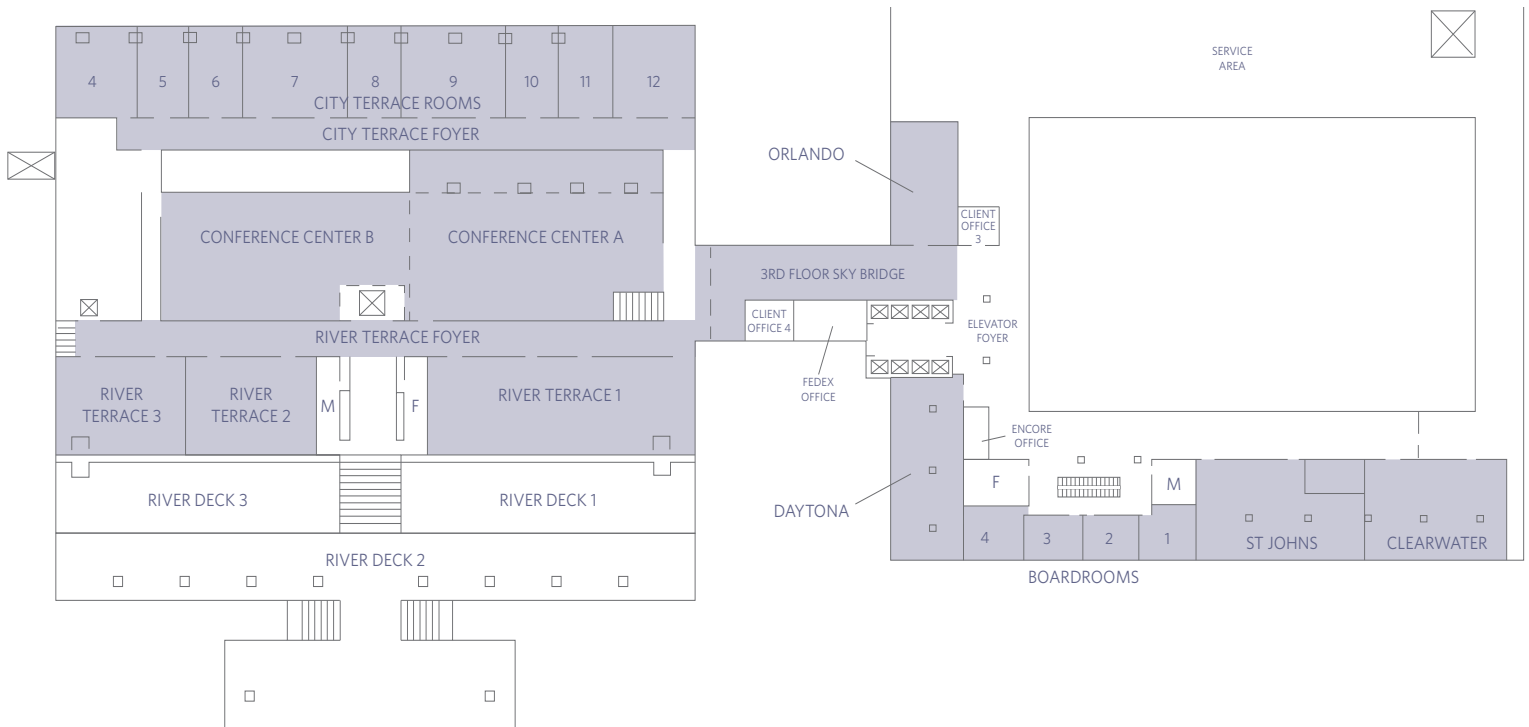
The submission form for proposing committee and study group sessions will become available on 10 December 2024. Proposals must be received by 11:59 p.m. CDT, 15 March 2025. Proposals are to be submitted electronically on the AMS 2025 annual meeting site. Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline. Proposals received after the deadline cannot be considered.

Proposal submitters will be required to state the format of the session (multi-paper panel or single abstract proposal) and must also include full, detailed information on session participants. The form is not a placeholder for a session, it should provide all of the information needed to organize the session.

All committees and study groups wishing to include a session on the program must submit a proposal by the deadline. Committees and study groups that fail to submit proposals by the deadline will forfeit their right to have their sessions included on the program, including annually recurring sessions, such as named lectureships.



The SMT Annual Meeting will be held on the 3rd floor of the hotel.



Urgent/Emergency Information

- In the event that you are either a target of harassing behavior or are witness to harassing behavior directed at other members, the recommended procedure is:
 - Report the incident to the police and hotel authorities;
 - Inform the SMT President (Jan Miyake), Executive Director (Jennifer Diaz), or other Board members (identified by badge ribbons);
 - Where warranted, address a formal written complaint to the SMT President (president@societymusictheory.org) or Executive Director (smt@societymusictheory.org).
- Lost and found: Available at the registration desk in Conference Center B and at the hotel's check-in desk.
- Hotel Security: from hotel phone, dial "57"; from mobile phone, dial (904) 634-4560.
- Local Police non-emergency: (904) 630-0500
- OhioHealth Sexual Assault Helpline: (904) 721-7273
- Emergency Room: UF Health, 655 8th St W, Jacksonville, FL 32209, (904) 244-0411