



Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

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Volume 41
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February 2018

OFFICER REPORTS

FROM THE PRESIDENT

It is an honor to serve as your new president as we move into our forty-first year as a Society. As a doctoral student, I was present at the 1977 Meeting in Evanston when the Society for Music Theory was voted into existence, and I still remember the excitement that accompanied our sense that we were making history. I also remember Leonard B. Meyer’s impassioned plea that we not sever our musicological roots; fortunately, we have not. We have increasingly endeavored to provide historical context for our theories: we engage in archival research to reconstruct compositional practices, incorporate cultural studies in their views, and examine the ideological bases of even our most cherished approaches. Yet speculative theory remains alive and well, contributing insights and distinctive rigor to ground both empirical studies and more philosophical approaches. Indeed, the Society has proven to be remarkably durable in its embrace of an increasingly wide array of approaches, repertoires, and concerns—while continuing to nourish and expand those analytical practices with which it was most closely associated in the early days.

It is remarkable how much we have grown over the past years. Here, I would like to single out for appreciation a few who have played a particularly important part in the Society over the past two years. Still extremely active in her new role as past president, **Dora Hanninen** has made a tremendous contribution to the Society. Our Fortieth Anniversary Annual Meeting in Arlington, Virginia was notable for several special sessions and a three-person plenary she helped organize, as well as the anniversary celebration and the special granting of five lifetime memberships. For the first time, the Executive Board met by video three times over the course of 2017 to address an increasingly complex agenda. Dora gave generously of her time in responding to several substantial issues as they arose, and through frequent consultations, she helped prepare me for the position during my year as president-elect. Due to an unusual coincidence among journal editors’ terms in this cycle, she appointed nine editors in 2017, soliciting input from the Board on each. Dora’s request that all officers and committee chairs produce position and succession documents has already proven to be a helpful resource for incoming officers and committee chairs. These documents, and their revisions, will facilitate long-range planning as we review all the responsibilities that have accumulated for each position over the years.

At the Arlington Meeting we also joined in thanking **Vicky Long** for her many years of dedicated service to the Society. As our executive director, she provided stability and continuity throughout sixteen years of changing administrations. Her efficient monitoring of all the daily operations of the Society has been indispensable, from memberships to conference registrations, from selection of conference venues to scheduling of rooms, and from sharing in discussions with the Board to coordinating with chairs to meet the needs of their committees and interest groups. We will miss her presence, her institutional knowledge, and her steady hand.

I am delighted to introduce our **new executive director, Jennifer Diaz**. She was chosen after a national search and two sets of video interviews by the Executive Director Search Committee, chaired by Eric Isaacson, with members Daphne Leong (vice president), Jan Miyake (treasurer), Dora, and me. Jennifer brings nearly a decade’s experience in various administrative roles, including Education Director of the Eugene Symphony Association in Oregon, and

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Future Annual Meetings

2018

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

2019

November 7–10
Hyatt Regency Columbus
Columbus, Ohio

2020

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



SMT Executive Board Statement: Our Values as a Scholarly Society

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

her organizational abilities are well-proven. By the time you read this, the SMT office will have moved from the University of Chicago to the Jacobs School of Music at Indiana University in Bloomington, where Jennifer is based. I am grateful to Eric Isaacson for chairing the search committee, masterfully conducting the search, and negotiating details of contracts with both the University and Jennifer.

Our new vice president, **Nancy Rogers**, has been leading the Executive Director Transition Committee, along with committee members Phil Stoecker (secretary), Dora, Eric, and me, as we have acquainted Jennifer with the organization of the Society and some of the responsibilities of the new position. In December, Vicky graciously met with Jennifer at the Chicago office to transfer files and to explain the various responsibilities of the position in more detail, even as Eric diligently packed boxes and prepared the office for the move. Jennifer only recently began her official term as Executive Director, but she has served as a very active and effective “acting ED” since the beginning of the year, throughout the time it took to complete contract negotiations with Indiana University. I hope you will all have a chance to welcome Jennifer when you meet her in San Antonio.

Although **Daphne Leong** completed an effective two-year term as vice president last November, she generously agreed to serve beyond that point as a member of the Executive Director Search Committee appointed by Dora in late August. Given her ongoing engagement with the issues, I appointed her to chair the Interest Groups Task Force, as one of three initiatives approved at our Board meeting in Arlington under Dora's tenure. I have charged the IGTF with discerning a way forward for our growing number of interest groups (currently twenty-four), and the task force is already at work.

Following up on another Board proposal, I also appointed an **Annual Meetings Ad Hoc Committee**, which **Catherine Losada** has graciously agreed to chair and to solicit feedback from members, specifically regarding the trial move to thirty-minute time slots (twenty plus ten minutes for presentation and questions) for our 2018 joint meeting with AMS in San Antonio. This change will significantly raise the percentage of papers that can be accepted (especially for AMS, with its more numerous concurrent sessions), but there will undoubtedly be other concerns to address—and other innovative ideas to consider—for our next solo meeting, in Columbus, Ohio (2019). The web address for the surveys will be: https://societymusictheory.org/annual_meeting_survey, and the first survey will be available from 5–19 March. Please take time to complete this survey, as your feedback is very important to the society.

A third Board proposal in November led to my appointment of a **Demographics and Diversity Task Force**, chaired by **Deborah Rifkin**. The DDTF will design a comprehensively categorized, private, easy to use, and welcoming format for demographic reporting that will both encourage self-reporting and ensure consistency across all our platforms (membership, abstract and article submissions and acceptances, grant applications and acceptances, etc.). Having the most accurate information possible with regard to race, gender/orientation, disability, work/rank, and nationality can provide a foundation for reaching out more effectively to underserved and often underappreciated members and potential members.

Finally, we will continue to monitor outside events as they impinge on our organization and its members. In this regard, please see the special announcement concerning the 2018 meeting, below, and a shorter version that appears on the SMT

FROM THE PRESIDENT

(continued)

website, along with our Response Policy, approved by the Board with guidance from the **Communications Subcommittee** (led by Dora, with contributions by Board members Maryam Moshaver (chair), Catherine Losada, Debbie Rifkin, and me).

As for the state of our Society, I am happy to report that we are thriving, thanks to the hard work of our officers and committees (around 150 member-volunteers each year), in addition to the work of Executive Director Vicky Long, and now Jennifer Diaz. We successfully completed the SMT-40 campaign at the end of 2017, which added over \$80,000 in five years to our quasi-endowment fund. See Joel Lester's report from the **Development Committee**, below, for the many programs made possible or enhanced by the careful stewardship of distributions from interest accumulated by our growing endowment.

Building on the momentum of SMT-40, and on the advice of the Development Committee, the Board has approved an ongoing campaign, **SMT Forward**, to further a heartening sentiment among members who want not only to give back to the Society for all that they have received, but also to give forward for all that the Society is poised to accomplish in the future. We want to enhance opportunities for everyone, and (speaking as an older member) to help mentor and support our younger scholars, instilling in them the Society's values of scholarly excellence, generosity, empathy, and respect. We are committed to working together toward a common goal of illuminating the structural and expressive meanings of music, in all of its diverse and fascinating cultural and individual manifestations. We will be moving forward, as well, with plans to seek funding from foundations, in order to provide support for more ambitious grants, subventions, dissertation fellowships, and programs that, as always, support the mission of our Society.

As we embrace the far-reaching aspirations of a growing membership, please consider all the ways you can contribute to the needs of our members—not only through financial support to SMT Forward, but through your service—volunteering your time and your ideas to enhance the effectiveness of our Society in its increasingly complex operations. And if you are not in a position to contribute, please know that we want to be there for you, as well as to learn from you about how we can better support your professional aspirations. We are fortunate as theorists (and musicologists and composers, teachers and students, performers and listeners) in sharing a profound commitment to music as that most humane and spiritual of interactions, whose explanation and interpretation we offer as our gifts to each other, as well as to the world.

As we move forward, I welcome your thoughts and appreciate your support.
—Robert Hatten

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Announcement concerning the 2018 AMS/SMT joint meeting:

The 2018 joint annual meeting of the American Musicological Society and the Society for Music Theory is scheduled to be held in San Antonio. Last year, Texas passed a bill that unfortunately allows for discrimination against the LGBTQ community (among others) by allowing providers to deny adoption based on their religious convictions (Texas House Bill 3859, "The Protection of Rights of Conscience for Child Welfare Services Providers"). The state of California recently passed its own law (Bill AB1887) prohibiting funding for travel

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Society for Music Theory 2018 Executive Board

Robert Hatten, *President*
Butler School of Music
MRH 3.710
UT Austin
2406 Robert Dedman Drive
Austin, Texas 78712
rohatten@austin.utexas.edu

Nancy Rogers, *Vice President*
Florida State University
College of Music
LON 406
122 N. Copeland Street
Tallahassee, FL 32306
nancy.rogers@fsu.edu

Philip Stoecker, *Secretary*
Department of Music
160 Hofstra University
101B Shapiro Family Hall
Hempstead, New York 11549
philip.s.stoecker@hofstra.edu

Jan Miyake, *Treasurer*
Oberlin Conservatory of Music
Kohl 314
Oberlin, Ohio 44074
jan.miyake@oberlin.edu

Jennifer Diaz, *Executive Director (ex officio)*
The Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405
jennndiaz@iu.edu

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Society for Music Theory 2018 Executive Board

(continued)

Members-at-Large

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

Deborah Rifkin, 2018
Ithaca College

Yonatan Malin, 2019
University of Colorado Boulder

Maryam Moshaver, 2019
University of Alberta

Inessa Bazayev 2020
Louisiana State University

Julian Hook 2020
Indiana University



Contacting the Society

Society for Music Theory
Jennifer Diaz, Executive Director
The Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405
smt@societymusictheory.org

of state employees to states that have passed laws that discriminate against LGBTQ individuals.

On the 11th and the 13th of January, respectively, the Executive Boards of SMT and AMS met in independent but coordinated video conferences to discuss the consequences of these laws for our members, and how we might respond. On the one hand, members recognized the serious moral and ethical concerns that could lead members to decide not to attend. On the other hand, we recognized the cost of rescinding contractual obligations for the San Antonio meeting (the penalty from the hotel for withdrawing from our contract is \$150,000), along with the difficulty and further expense of making alternative arrangements for the joint meeting at this late date. Furthermore, we considered the disproportionate effect of the cost of relocation, compared to the impact SMT might have on this discriminatory Texas law by withdrawing. Finally, we discussed how the California law might affect our members (see the box appended below for further information and a possible exemption).

After careful consideration, and despite significant reservations, both Boards voted unanimously not to relocate the conference, but to focus our attention on ways in which our presence and actions could both support our members and make a statement affirming the rights of the LGBTQ community. We agreed on the creation of an ad hoc committee that could plan a special joint session addressing these issues and their further implications. (Subsequently, AMS President Martha Feldman and I decided to form parallel ad hoc committees, each with a liaison from the other society's committee, to facilitate planning.) Among other actions being considered by both societies are the best ways to express solidarity with and support for our members who may decide, for reasons of conscience, not to attend the meeting (e.g., through expanding streaming of sessions). In addition, we are considering ways to help SMT members express their individual support for the LGBTQ community in San Antonio (e.g., a pre-conference service opportunity). We welcome your thoughts and suggestions. Please send ideas to **Vice President Nancy Rogers, chair of the Ad Hoc 2018 Meeting Response Committee** (nancy.rogers@fsu.edu). The other members of the committee are Jennifer Diaz (SMT executive director), Roman Ivanovitch (chair, Program Committee), Catherine Losada (chair, Annual Meetings Ad Hoc Committee), Judy Lochhead (chair, Committee on the Status of Women), Gavin Lee (member of SMT Queer Resources Group and AMS LGBTQ Study Group), Brian Moseley (chair of Networking), Jenny Beavers (member of 2018 Local Arrangements and Texas Society for Music Theory), and Robert Hatten (ex officio).

—Robert Hatten, President

California's AB1887 bans funding for travel by state employees to states that have discriminatory laws (framed as "religious freedom" or "religious belief" laws). Although over 20 states have such laws, only Texas, Alabama, Kentucky, South Dakota, Mississippi, Kansas, and North Carolina are included in California's current law. Please note that one California state employee, a music professor from UC Davis, nevertheless received such travel funding on the basis of an exception granted in cases of "required" travel involving contracts signed before January 1, 2017 (which is the case for our joint meeting in San Antonio). For the precise wording, please go to <https://oag.ca.gov/ab1887> and read, under "Exceptions," no. 3.

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OFFICER REPORTS

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FROM THE VICE PRESIDENT

It is a great honor to have been elected vice president, and I feel especially fortunate to follow in the footsteps of Daphne Leong, who did an excellent job in this office and who will continue serving SMT as chair of the Interest Group Task Force. As vice president, I serve as chair of the Subventions Committee, Executive Board liaison with SMT Interest Groups, and liaison with regional, international, and graduate student societies.



On behalf of outgoing Vice President Daphne Leong, I am pleased to report on the four publication subventions awarded in the July 2017 round of applications. Olga Kisielewska received \$150 for copyright permissions for “Interactions between Topics and Schemata”; Roger Grant received \$1500 for copyright permissions, preparation of examples, and indexing of *Peculiar Attunements*; Danielle Sofer received \$100 for copyright permissions for “Breaking Silence, Breaching Censorship”; and Elizabeth Margulis received \$1050 for copyright permissions and indexing of *The Psychology of Music: A Very Short Introduction*. Subventions were also awarded in support of two conferences: Megan Long received \$900 for expenses pertaining to the SMT Early Music Interest Group Analysis Conference, and Carmel Raz received \$1500 for expenses pertaining to the pre-conference Instruments of Music Theory co-organized by SMT’s History of Theory Interest Group. Increased subvention funding over the last two years has been made possible by SMT’s strong fiscal condition and by the generous donations of many individual SMT members. Subventions are awarded annually in January and July; guidelines are provided at <https://societymusictheory.org/grants/subvention>, and members are encouraged to apply.

The diverse research interests of SMT’s membership are represented by our twenty-four Interest Groups. To see the full range of Interest Groups and their recent activities, please visit <https://societymusictheory.org/societies/interest>. In honor of SMT’s fortieth anniversary, an Interest Group Fair celebrated the role of Interest Groups in SMT’s history and provided opportunities to meet representatives from the Interest Groups, learn about their activities, and find out how to get involved. I thank the IG chairs for their efforts in organizing this event, and also for their ideas and hard work throughout the year. The number of Interest Groups has increased dramatically in recent years, offering many opportunities but also some administrative challenges. I will be serving on the newly formed Interest Group Task Force to address issues of scheduling and other conference needs, the appropriate balance of the Interest Groups’ independence and support from SMT, and other practical concerns. The numerous SMT members who have presented at interest group meetings that were not on the official conference program are reminded to use the following citation template: Author, Title, ___ Interest Group meeting, Society for Music Theory Annual Meeting, City, date.

The regional societies this year have shared a variety of data with one another. This includes their geographical region, election practices, membership dues, conference attendance and registration fees, paper acceptance rates, paper formats and scheduling, and demographics. They also provided information about student awards, publications, and workshops, plus any organized social events and social media use. Some regional societies have collected such information for years, while others began more recently in support of this initiative. We

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Society for Music Theory 2018 Committees

Development Committee

Joel Lester, chair
Jane Piper Clendinning
Eric Isaacson
Aaron Grant
Robert Hatten, *ex officio*
Jan Miyake

IT/Networking Committee

Brian Moseley, chair
Michael McClimon, webmaster
Joshua Albrecht, associate webmaster

Members-at-Large

Claire Arthur
Jeremiah Goyette
Megan Lavengood
William O’Hara
Crystal Peebles, *MTO* job list
coordinator
Robert Wason

Liaisons

Brian Alegant, Publications Committee
Julian Hook, executive board
Robert Kosovsky, list moderator
Mariusz Kozak, Accessibility Committee
Seth Monahan, associate editor, *SMT-V*
Jeff Perry, editor, *MTO*
Brent Yorgason, managing editor, *MTO*

2018 Program Committee

Roman Ivanovitch, chair
Amy Bauer
Mark Butler
David Clampitt
Michael Gallope
Robert Hatten, *ex officio*
John McKay
Janet Schmalfeldt

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Society for Music Theory 2018 Committees

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Committee on the Status of Women

Judy Lochhead, chair
Sarah Bakker
Laura Emmerly
Anna Fulton
Sigrun Heinzelmann
Carmel Raz
Anton Vishio

Committee on Diversity

J. Daniel Jenkins, chair
Clifton Boyd
Chris Endrinal
Rachel Lumsden
Noriko Manabe
José Oliviera Martins
Somangshu Mukherji
Lawrence Shuster

Local Arrangements Committee

Jennifer Diaz, executive director,
chair
Jennifer Beavers
Stacey Davis

Committee on Workshop Programs

Vasili Byros, chair
Roman Ivanovitch (chair, 2018 Program
Committee)
Richard Cohn (chair, 2019)
Orit Hilewicz

Professional Development Committee

Roger Graybill, chair
Devin Chaloux
Stan Kleppinger
Molly Murdock
Judith Ofcarcik
Brenda Ravenscroft
Christopher Segall
Peter Selinsky

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hope that sharing and discussing their practices and ideas will benefit all of the regional societies.

I thank my predecessor Daphne Leong for her years of dedicated service to the SMT, her ongoing efforts chairing the Interest Group Task Force, and her gracious assistance in preparing me to take the reins. Please do not hesitate to contact me at nancy.rogers@fsu.edu if you have questions, comments, or feedback pertaining to Interest Groups, subventions, or SMT's relationship with other societies.

—Nancy Rogers

Actions of the Executive Board

FROM THE SECRETARY

Since the previous Secretary's report for the August 2017 SMT Newsletter, the Executive Board has passed the following motions:



- 1: To approve the minutes of the 2016 Executive Board meeting.
- 2: To amend the Governance Guidelines (GGs) for the Professional Development Committee to add "and ideally, one who is trained as a music theorist but now employed in a field other than university teaching" to the composition of the committee.
- 3: To amend the GGs to insert " , the liaison to the Executive Board, and" to the composition of the Networking Committee.
- 4: To approve \$1,500 for travel expenses associated with the Executive Director search.
- 5: To award five SMT Lifetime Memberships to Mary Arlin, Benjamin Boretz, Maureen Carr, Robert Morris, and Peter Westergaard.
- 6: To move to thirty-minute time slots for the 2018 joint AMS/SMT Meeting on a trial basis.
- 7: To create an ad hoc search committee for a new SMT executive director.
- 8: To create an ad hoc Transition Advisory Committee for a new SMT executive director.
- 9: To approve the minutes of the 2017 Executive Board meeting from 15 September.
- 10: To approve the rationale and policy on SMT response.
- 11: To add a new (seventh) bullet point to the list of "General Guidelines for Committees" on page 6 of the GGs: "The chair of each committee shall continuously update a Position and Succession Document and submit it annually to the executive director, president, and president-elect or past president by October 1."
- 12: To approve the Minutes from the most recent (video) meeting of the executive board, on 6 October, 2017.
- 13: To shorten the sentence in the GGs describing the vice president's Sunday morning breakfast meeting to: "The Vice President hosts at the SMT Annual Meeting a breakfast meeting that includes representatives of Interest Groups."
- 14: To withdraw the motion to revise Article II, paragraph 2 of the SMT Bylaws from the agenda and any vote at the 2017 Business Meeting, in order to seek professional advice. The motion to be withdrawn reads: "To revise Article II, paragraph 2 of the SMT Bylaws as follows: (1) in sentence 3, insert "substantial" as the second word and replace "carrying on propaganda" with "lobbying"; (2)

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OFFICER REPORTS

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append a fifth and final sentence to the paragraph: “Our involvement will be limited to issues having direct impact on the Society’s existence, its mission, its values, and the music professional activities of its members.”

15: To create an Accessibility Travel Grant to defray costs for disabled members who incur additional expenses when traveling to the Annual Meeting. Typically, up to one will be awarded each year, with a maximum award of \$400.

16: To budget \$750 annually permanently for the Travel Grant Lunch annually, instead of by application to program budget funds.

17: To create an ad hoc committee to develop and draft two surveys to the membership with regards to the Annual Meeting.

18: To rename the SMT’s “Regular Investment Fund” the “Contingency Fund,” as per the 2017 Investment Policy.

19: To create a task force on SMT Interest Groups.

20: To accept the recommendations of the Publication Awards Committee for 2017 awards.

21: To establish SMT Forward as an annual fund for the SMT.

22: To renew SMT’s contract for *Music Theory Spectrum* with Oxford University Press.

23: To rename “Subsidized” membership to “Supported” membership.

24: To revise the SMT investment policy as reflected in the document “SMT Investment Policy—Revised (2017).”

25: To draw the maximum cash disbursement permitted by the Investment Policy from the Endowment Fund to fund the Accessibility Travel Grant, to increase the Workshop budget, to fund the Committee on Diversity Luncheon, and to increase editorial assistance for *Music Theory Spectrum* for the upcoming 2018 fiscal year.

26: To approve the 2018 budget as amended during our meeting.

27: To approve making a three-year renewable offer to Jennifer Diaz as the new executive director of the SMT.

28: To move the office of the executive director from The University of Chicago to Indiana University in Bloomington, IN, pending negotiations with the latter and acceptance of the position by Jennifer Diaz.

29: To approve reasonable expenses as needed to move the SMT office contents from Chicago to Bloomington; pay Jennifer Diaz on an hourly basis until her contract begins; and pay Vicky Long on an hourly basis for time spent after her contract expires on 31 December, 2017, for further consultation and assistance during the transition to the new Executive Director.

—Philip Stoecker

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FROM THE TREASURER

Since our Meeting in Arlington, the Society’s financial transactions comprised paying our conference bills, moving the SMT office from Chicago to Bloomington, receiving membership dues, and collecting late conference registrations. In 2017, the Society finished with a surplus, over half of which resulted from SMT-40 donations. Unexpected income arrived from strong membership numbers and conference attendance. Our investment funds are doing very well, and the Society’s total assets have increased by approximately twenty percent this year, with much of that tied to the stock market.



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Society for Music Theory 2018 Committees

(continued)

Publications Committee

Brian Alegant, chair

Jeff Perry (editor, *Music Theory Online*)

Jon Kochavi (associate editor, *Music Theory Online*)

Marianne Wheeldon (editor, *Music Theory Spectrum*)

Kyle Adams (associate editor, *Music Theory Spectrum*)

Guy Capuzzo (associate editor, *Music Theory Spectrum*)

Brent Auerbach (editor, *SMT Newsletter*)

Jared Hartt (associate editor, *SMT Newsletter*)

Poundie Burstein (editor, *SMT-V*)

Yonatin Malin (executive board liaison)

Brian Moseley (chair, Networking Committee)

Publication Awards Committee

Alexander Rehding, chair

Alfred Cramer

Roger Grant

Marion Guck

Ryan McClelland

Danuta Mirka

Christoph Neidhöfer

Ian Quinn

Joseph Straus

Nominating Committee

Nora Engebretsen, chair

Jennifer Iverson

Blair Johnston

Henry Martin

Mark Spicer

Accessibility Committee

Bruce Quaglia, chair

Mariusz Kozak

Ève Poudrier

Brian Hyer

William Marvin

Fred Maus

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OFFICER REPORTS

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Our financial health reflects the engagement of our members. Renewing membership, donating, joining for the first time, and attending conferences are the activities that create both financial strength and a thriving, meaningful academic society. Thank you, everyone, for the many ways in which you contribute.

The detailed budget, as of December 31, 2017, can be found in the member-only area of the website at <https://societymusictheory.org/smtprofile>.

The treasurer also chairs the Annual Meeting Grants Subcommittee (AMGS). In 2017, the AMGS disbursed funds in support of programming at the conference and two of the conference access grants, Childcare and Independent/Unsupported/Undersupported (IUU) Scholar grants. While requests far exceeded our budget, we were able to support the following activities at our national conference: the Minority Grant Recipient Luncheon, Alternate Careers in Music Theory panel, CSW session on the music of Chen Yi, Interest Group Fair, and Special Invited Session of European Scholars. With the conference access grants, we were able to support every applicant with some amount, which consisted of four childcare grants and seven IUU grants.

Jennifer Diaz, our incoming executive director, has been proactive and savvy about learning the society's financial ropes. We are very lucky to be bringing her on board.

Finally, I would like to express thanks to Vicky Long for her stewardship of the society. From negotiating conference facilities, AV equipment, and insurance policies, to thanking our donors, to making sure scholars renew memberships and pay conference registration fees, Vicky's tremendous work is an essential aspect of our current financial health. Thank you very much, Vicky! Best wishes!

—Jan Miyake

COMMITTEE REPORTS

The **Accessibility Committee** is pleased to report the creation of a new Accessibility Grant by the Executive Board, to offset the additional costs that are incurred by some members with disabilities when attending our meetings. The Annual Meeting in Arlington presented fewer accessibility concerns than at previous meetings, a trend that we anticipate will continue. We encourage anyone with conference accessibility concerns to contact the committee in advance of our San Antonio meeting next year. Addressing possible accessibility problems in advance of the meeting has been an effective method for ensuring equitable participation for each of our attendees. If you personally have experienced or observed barriers to participation in any SMT activity due to disability of any kind, please do not hesitate to contact me or any member of our committee.

The Accessibility Committee once again coordinated the live stream from the Arlington Meeting, an initiative that we are optimistic will expand significantly in the future as this important responsibility passes to a soon-to-be-created, streaming committee. We thank the Board for their support during

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Society for Music Theory

2018 Committees

(continued)

Subventions Committee

Nancy Rogers, chair
Robert Cook
Taylor Greer
Maryam Moshaver
Don Traut

Investment Committee

William Caplin, chair
Breighan Brown Boeskool
Patrick Connolly

Archives Policy Committee

Victoria Long, chair
Sean Atkinson
Nancy Rogers
Philip Stoecker

Delegates and Liaisons

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

Networking Ombuds Subcommittee

Robert Hatten, chair
Brian Alegant
Brian Moseley

Annual Meeting Grants Subcommittee

Jan Miyake, chair
Robert Hatten
Catherine Losada

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

COMMITTEE REPORTS

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the past five years that the Accessibility Committee developed this pilot program. The Society's accessibility guidelines may be found at <https://societymusictheory.org/administration/accessibility>. Continued vigilance in monitoring and coordinating the execution of these guidelines at our meetings is a joint responsibility shared by the entire membership.

I would like to take this opportunity to thank Inessa Bazayev and Alan Gimbel for their outstanding service to the Society as they rotate off the committee. I also welcome William Marvin and Fred Maus as our newest members.

—Bruce Quaglia

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The **Committee on the Status of Women (CSW)** hosted a remarkable session at the 2017 Meeting of the Society in Arlington, Virginia. The session focused on the music of internationally renowned composer Chen Yi (University of Missouri-Kansas City). Dr. Chen presented an analytical discussion of her *Happy Rain on a Spring Night*, for flute, clarinet, violin, cello, and piano. Three music theorists then presented on Dr. Chen's music: John Roeder (University of British Columbia), "Interactions of Folk Melody and Transformational (Dis)continuities in Chen Yi's *Ba Ban*"; Marianne Kielian-Gilbert (Indiana University), "Experiencing Chen Yi's Music / Alternate Lines of Connection, Aesthetic Practice, and Sexual Difference"; and Nancy Rao (Rutgers University), "'Shi' and Temporality: A Reading of Gestures in *Happy Rain on A Spring Night*." The session, which was well-attended and live-streamed, was a fitting celebration of the Society's Fortieth Anniversary and the Thirtieth Anniversary of the CSW.

The Committee also celebrates the achievements of women theorists and composers marked at the Arlington meeting: Mary Arlin (Ithaca College) and Maureen Carr (Penn State) were named 2017 Lifetime Members of the Society for Music Theory, and Laurel Parsons (University of British Columbia) and Brenda Ravenscroft (McGill University), editors of *Analytical Essays on Music by Women Composers: Concert Music from 1960–2000* (Oxford University Press), received the Society's Outstanding Multi-Author Collection Award.

For the 2018 meeting in San Antonio, the Committee will sponsor a workshop on implicit bias and ways to counter it through pedagogical and research inclusivity. Please also note these resources sponsored by the CSW:

- Proposal- and article-mentoring programs—contact Sara Bakker at sara.bakker@aggiemail.usu.edu
- Facebook page—SMT Committee on the Status of Women
- "Women in Music Theory" blog: <https://womeninmusictheory.wordpress.com/>. Please send blog submissions to Carmel Raz (carmel.raz@columbia.edu)
- Women in Music Theory Directory: to add your name go to the "Women in Music Theory" blog.

Finally, I thank outgoing chair Jennifer Bain for her service to the Committee over these last three years. Congratulations Jennifer for your magnificent work toward gender equality within the SMT.

—Judy Lochhead

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Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

Marianne Wheeldon, editor
Kyle Adams, associate editor
Guy Capuzzo, associate editor
Áine Heneghan, reviews editor
Cora Palfy, editorial assistant
Chris Douthitt, editorial and
technical assistant

Editorial Board

Fernando Benadon
Stephen Blum
Sarah Fuller
Rob Haskins
Keith Howard
Mark Katz
Frank Lehman
Nathan Martin
Julie Pedneault-Deslauriers
Larry Polansky
Lynne Rogers
Peter Smith
Laurie Stras
Lauri Suurpää
Leigh VanHandel
Keith Waters
Eric Wen
Jon Wild

Music Theory Online

Editors and Editorial Assistants

Jeff Perry, editor
Jon Kochavi, associate editor
Michael Callahan, reviews editor
Joti Rockwell, reviews editor
Brent Yorgason, managing editor

Editorial Board

Matt BaileyShea
Christopher Doll
Ben Givan
Rachel Wells Hall
Melissa Hoag
Gretchen Horlacher

**Music Theory Online
Editorial Board (cont'd)**

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Joe Kraus
Jocelyn Neal
Sam Ng
Mitchell Ohriner
Brad Osborn
William Renwick
Ramon Satyendra
Naomi Waltham-Smith
Sarah Weiss
Jason Yust

SMT-V

Editors and Editorial Assistants

Poundie Burstein, editor
Seth Monahan, associate editor

Editorial Board

David Bashwiner
Michael Buchler
Megan Kaes Long
Janet Schmalfeldt
Elaine Sisman
Jonathan De Souza
Daphne Tan
Christopher White
Simon Zagorski-Thomas

SMT Newsletter

Brent Auerbach, editor
Jared Hartt,
associate editor

The first news from the **Publications Committee** is that 2017 marked a complete makeover in the editorial staffs for all three of the society's journals. I would like to thank the outgoing editors, Nicole Biamonte and Stephen Rodgers, Scott Murphy, Anna Gawboy, and Bryn Hughes, and Courtenay Harter, and I would also like to welcome the incoming editors, Marianne Wheeldon, Kyle Adams, and Guy Capuzzo, Jeff Perry and Jon Kochavi, Poundie Burstein and Seth Monahan, and Jared Hartt.

I'm pleased to report that the journals are in good shape. Readership and distribution for *MTS* and *MTO* are up, revenue is rising for *MTS*, and *MTO* will come in under budget. Over the past three years our journals have consistently maintained highly competitive acceptance rates (roughly nineteen percent for *MTS* and twenty-five percent for *MTO*), with publication rates and submissions rates by women scholars at historically high levels.

Last year we experienced production issues with *MTS* with the fall and spring issues. These issues caused considerable delays and much duplication of effort by the editorial teams. A number of conversations with Oxford University Press during the summer and fall led to a series of changes that have successfully dealt with the problems. One remaining concern for *MTS* is the considerable lag between an article's acceptance and its appearance in print. Two steps we have taken is to increase the number of essays in Volumes 40.1 and Volume 40.2, and to begin to take advantage of "advance access," so that essays will appear online before they appear in print.

We are pursuing two initiatives with *MTO*. The first is to build an on-line journal management system, similar to the ScholarOne platform that has been so effective for *MTS*. We explored a number of options last year, and even test drove two software packages, but ultimately decided that it will be more efficient and more affordable to custom-design our own system. Brent Yorgason is overseeing the project, which we hope to implement early in the new year.

—Brian Alegant

* * * * *

The **Committee on Diversity** presented a session in Arlington on Friday morning titled "Mentorship and Diversity." The session was divided into two parts. The first part, "Roundtable"—comprised of Chris Endrinal (Florida Gulf Coast University), Sumanth Gopinath (University of Minnesota-Twin Cities), Nancy Yunhwa Rao (Rutgers University), Harvey Stokes (Hampton University) and moderated by Daphne Tan (University of Toronto)—focused on some of the issues and challenges facing persons of color in academia. The second part of the session, "The Pipeline," featured Maureen Carr (The Pennsylvania State University), Juan Chattah (University of Miami), Richard Desinord (Eastman), Yayoi Uno Everett (University of Illinois at Chicago), Ellie Hisama (Columbia University), Evan Jones (Florida State University), Jan Miyake (Oberlin Conservatory), Anthony Randolph (Howard University), Lissa Reed (Eastman), and Joseph N. Straus (CUNY Graduate Center). These speakers represented different phases of the music theorist's traditional career path, including the transition from high school to college, undergraduate degree to master's degree, master's to doctorate, doctorate to first job, and employment to tenure. Many of these speakers were successful mentor/mentee pairs who shared the benefit of their experience. (See below for further information about events aimed at strengthening the pipeline.)

Immediately after the session, we proceeded to the annual Travel Grant Luncheon. In recent years, the Luncheon has grown to include not only current Committee on

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

COMMITTEE REPORTS

(continued)

Diversity members and Minority and International Travel Grant winners, but also winners from years past, and those students who participate in the Local Outreach Program. Forty individuals took part in the Luncheon, which fostered intergenerational discussions about music theory and diversity, proving valuable to all, but especially to the Travel Grant winners themselves. The winners of this year's Minority Travel Grants were Miguel Arango, Vivian Luong, Jinny Park, Rina Sugawara, and Eunseon Yu. International Travel Grants were awarded to Alexander Faschon, David Jayasuriya, Oğuzhan Tuğral, and Daniel Villegas Velez. For the first time, International Senior Scholar Travel Grants were awarded. The recipients were David Aina and Clive McClelland.

The Music Theory Outreach Project, a joint venture of the Committee on Diversity and the Pedagogy Interest Group, continues. The Outreach Project held a happy hour during the conference to talk about how we can facilitate more connections with high school music theory teachers and what resources we can provide them. The members of the Project Core Team (J. Daniel Jenkins, Daniel B. Stevens, Jenine Brown, and Hermes Camacho) are encouraging SMT members to reach out to high school music theory teachers in their area at least once this academic year. You can learn more about the project and sign up to take part at <https://mtpedagogyoutreach.wordpress.com>, or feel free to contact any of the Core Team members directly.

The Committee would also like to draw attention to “Diversifying Music Academia: Strengthening the Pipeline,” a symposium devoted to the issues of diversity and inclusion in musicology, music theory, and ethnomusicology that will take place both before and during the AMS/SMT 2018 Joint Meeting in San Antonio. Led by Project Spectrum, a coalition of faculty members and graduate students, this event seeks to explore why in music academia it remains difficult for racially, economically, and sexually minoritized people to finish graduate degrees, seek gainful employment, and get tenure. Most of the workshops, panels, and keynote presentations will take place on Wednesday afternoon through Thursday afternoon (31 October and 1 November); a number of additional events will take place during the AMS/SMT Meeting (November 1–4). For more information and updates, please visit our website at projectspectrummusic.wordpress.com or contact Project Spectrum at projectspectrummusic@gmail.com. Undergraduates, graduate students, and faculty alike are encouraged to attend.

The Committee on Diversity seeks to promote the diversity of race and ethnicity, culture, values, and points of view within the Society. To this end, the committee seeks to facilitate an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by e-mail at djenkins@mozart.sc.edu.

—J. Daniel Jenkins

* * * * *

Since the August newsletter, the **IT/Networking Committee** has been busy, both in preparing resources for last fall's Annual Meeting and working on updates to our society's online properties. In Arlington, the committee provided conference attendees access to a conference app that provided a daily schedule, hotel maps, local arrangements information, comprehensive search, and access to handouts. Michael McClimon, who created this app, deserves considerable thanks for it and for updating its back-end components to make it easier to refresh each year. We plan to add more features next year, including an easier method for submitting Meeting handouts. Our committee also worked with Bruce Quaglia and the Accessibility Committee to stream four sessions from this year's Meeting. Archives of those sessions were available to members for a month after the meeting's end.

Currently, our committee is working on a set of projects to improve the Society's online presence. Our new website is moving towards completion, and we hope to have it online before the conference in San Antonio. Thanks to the outstanding work of Jeremiah Goyette, the back end of the site is mostly complete, and we are now considering design choices. Features of the new design will also be seen at *MTO*, which has been beautifully updated in the past year by Brent Yorgason to improve readability across device types. William O'Hara has begun working with the staff of *SMT-V* to create a similarly independent online presence for the Society's newest journal.

Our most popular resource remains the extensive “Upcoming Events List,” managed through the intrepid work of Crystal Peebles. A more comprehensive list does not exist elsewhere online, and we invite members to help us maintain this resource by submitting their events on the website. I'd last like to thank all of the members of the committee who work to keep our online resources functioning and up to date. If you have any comments or suggestions about any of the online services the Society provides (or isn't yet providing), please let us know!

—Brian Moseley

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DONATE TO SMT-Forward!

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

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

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

Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405

Thanks for your donation!

The Society for Music Theory is grateful to the University of Indiana's Jacobs School of Music for providing office space and services.

The **Professional Development Committee (PDC)** sponsored a variety of events at the Annual Meeting in Arlington. The CV review session, organized by PDC member Christopher Segall, was attended by thirty-eight participants who received help on their CV and other job-application materials. Many thanks go to Jennifer Bain, Ian Bates, Nicole Biamonte, John Cuciurean, Benjamin Levy, Brendan McConville, Crystal Peebles, and Leigh VanHandel for providing this invaluable service.

Approximately 125 students attended the Student Breakfast hosted by PDC members Caitlin Martinkus and Brenda Ravenscroft. The winner of this year's raffle for a one-year free membership to SMT was Lissa Reed (Eastman School of Music, University of Rochester). The Conference Guides Program contributes to the professional development of SMT members in the earliest stage of their careers by pairing interested newcomers with experienced faculty and graduate students. For the Arlington meeting, we received twenty-nine requests for conference guides, roughly double the normal number. Thanks to all those who volunteered to serve as guides, and to Elizabeth Sayrs, who coordinated the program for the Arlington meeting. The PDC also sponsored a special session for the Arlington meeting entitled "Preparing Articles for Publication." This event, moderated by PDC Chair Roger Graybill, featured panelists Nicole Biamonte, Richard Cohn, Seth Monahan, and Daphne Tan. The session was divided into two sub-sessions, "Converting a Dissertation into Articles," and "Preparing Musical Examples, Graphics, and Audio/Visual Materials for Publication." Each was well attended and followed by lively discussion. The committee would like to express its thanks to the panelists for their invaluable contributions to this session.

Our committee has been expanded by one person since last year. Late in the summer of 2018, SMT President Dora Hanninen proposed that we consider adding a slot on the PDC to be filled by a person who has been trained as a music theorist but employed in a field other than university teaching. The PDC strongly supported this proposal, and in September President Hanninen took it before the Executive Board, which officially approved it.

Finally, I remind our members that the PDC maintains a Facebook page for graduate students. Administered by Peter Selinsky, the page offers students their own forum for announcements and discussion. Information about all aspects of PDC, including the location of the Facebook page and other helpful resources on PDC-related issues, may be found at <http://societymusictheory.org/administration/committees/pdc>. Members are encouraged to contribute to the list of resources on any PDC related topic by sending them to me at roger.graybill@necmusic.edu.

—Roger Graybill

* * * * *

The **Program Committee** for the Society for Music Theory 2017 Annual Meeting included Alan Gosman (University of Arkansas), chair, Clifton Callender (Florida State University), Maureen Carr (Penn State University), Roman Ivanovitch (Indiana University), Panayotis Mavromatis (New York University), René Rusch (University of Michigan), Benjamin Steege (Columbia University), and Dora Hanninen (University of Maryland), *ex officio*. The committee first met at the Vancouver Annual Meeting in November 2016 to strategize for the upcoming year. One consideration was how the 2017 program could celebrate the Society's fortieth anniversary. Michael Tenzer, Gretchen Horlacher and Steven Rings graciously accepted our invitation to participate in the plenary session, and their session, "Chase, Dance, Enchant: Music Theory's Partnerships" beautifully portrayed the diverse interests and approaches that energize the Society.

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COMMITTEE REPORTS

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Inclusion and partnership with overseas scholars were goals of the invited session on Improvisation, Performance and Composition, and the Program Committee is grateful to Phillippe Canguilhem, Giorgio Sanguinetti and Elaine Chew for accepting our invitations and for their superb contributions. After considering various anniversary ideas that came out of the Program Committee meeting in Vancouver, Dora Hanninen and I decided on a Fortieth Anniversary event with Remarks and Reminiscences. This event, organized by Joseph Straus, Judith Lochhead and Mary Wennerstrom, was attended by an overflow crowd; it provided an opportunity for more than fifteen speakers to provide heartfelt, humorous, and eye-opening remembrances of the forty-year history of SMT.

Another special event at the conference was the session titled “Post-PhD: Career Opportunities Outside the Professorate.” It included speakers who presented on jobs in arts management, library science, music publishing, software design, broadcasting, academic administration, and nonprofit organizations. Thanks to Dora Hanninen for the great idea and initial planning and to Elizabeth Marvin for her wonderful organization and chairing the event. I hope that a session of this sort will happen again.

Daphne Leong organized the SMT’s first Interest Group Fair, with representatives of all twenty-four Interest Groups on hand to share information about their group and its activities. It was an extremely successful event that affirmed the strength and value of our Interest Groups. And on Thursday morning of the conference, about twenty theorists took a field trip to the Library of Congress to see music documents that were specially chosen for the occasion by Local Arrangements Committee members Eugene Montague and Daniel Zimmerman with Dora Hanninen and Library of Congress staff members David Pylar and Susan Clermont.

In March 2017, the Program Committee met in Arlington to review proposals and program the Annual Meeting. After a weekend of intense and productive discussion, a preliminary draft of the SMT program was complete. We received 379 distinct submissions and accepted ninety-three, for an overall acceptance rate of approximately twenty-five percent. Of the 342 individual/joint paper proposals submitted, the committee accepted eighty-two, for an acceptance rate of twenty-four percent. Of the twelve special session proposals submitted that we ranked, the committee accepted five, for an acceptance rate of forty-two percent. The twelve special sessions proposals included fifty-nine authors and participants.

In the table that follows, the first column shows that the acceptance rate for proposers who identified as men was thirty-one percent, and for those who identified as women it was twenty-four percent.

	Total	Individual/Joint Proposals	Special Sessions
Male	83 of 283 31%	69 of 245 28%	19 of 38 50%
Female	26 of 110 24%	15 of 89 17%	11 of 21 52%

The next two columns divide the pool into individual/joint proposals and special sessions. In 2017, basically all of the gender disparity was in the individual/joint proposal data.

Looking more closely at the data for individual/joint proposals, it is apparent that this 2017 gender disparity is concentrated in the graduate students’ acceptance rate and in the acceptance rate of proposers with limited term contracts and those who identified their rank as “other.”

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Renew Your SMT Membership!

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

To do so, visit

<http://societymusictheory.org/membership>

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

Send membership renewals to:

The Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405

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

COMMITTEE REPORTS

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	Professors (Assistant, Associate and Full)	Graduate Students	Limited Term (one year and continuing) and Other
Male	28 of 112 25%	24 of 77 31%	15 of 49 31%
Female	9 of 33 27%	5 of 36 14%	1 of 19 5%

Female professors were accepted at a slightly higher rate than male. The other two categories were highly imbalanced. It is worth pointing out, however, that the absolute numbers are relatively small. Further work is needed to determine whether these imbalances and the extent of these imbalances are an unfortunate anomaly or a trend.

The acceptance rate for proposers by ethnicity is shown below. I have only included groups that had at least four proposers. As with the other tables, these numbers do not include participants in standing committees.

Mixed Race	Hispanic	Asian/Pacific Islander	White
3 of 5 60%	3 of 11 27%	6 of 31 19%	98 of 341 29%

The acceptance rates for other self-identifications are shown below:

Graduate Student	Limited Term (one year)	Limited Term (continuing)	Other	Assistant Professor	Associate Professor	Full Pro- fessor
31 of 119 26%	3 of 17 18%	7 of 24 29%	6 of 32 19%	23 of 80 29%	8 of 39 21%	6 of 28 21%

I would like to thank the 2017 Program Committee members for their exceptional dedication and spirit. My thanks also to Dora Hanninen for her guidance and enthusiasm throughout the year. It was a great pleasure to be part of this team of thoughtful, intelligent, and kind people and to be involved with such an exciting conference.

—Alan Gosman

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I am pleased to bring SMT members up to date on some recent activities of the **Investment Committee**, which makes recommendations to the Executive Board on general investment policy and which oversees the management of SMT’s investment funds. This past year the committee revised the SMT “Investment Policy,” which was approved by the Board at its fall meeting in Arlington. Here are the main revisions to the policy:

- The name of the “Regular Investment Fund” is changed to “Contingency Fund” in order better to reflect its purpose as a rainy-day fund for the Society.
- The ideal balance in the Contingency Fund should be equal to one year of the Society’s operating expenses.
- A description of the Endowment Fund is now included in the policy.
- The sections entitled “Disbursement Policy” clarify the ways in which funds can be used for operations, special projects, and other board initiatives.
- The annual Investment Directive Addendums issued by the board will address any changes in general strategy as well as specific instructions for the disbursement of funds.

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DO YOU KNOW ABOUT
THESE SMT GRANTS?

SMT TRAVEL GRANTS

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

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

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SMT SUBVENTION GRANTS

Twice annually, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text’s production. Proposal submission deadlines are January 15 and July 15.

For more information on these grants, visit <http://www.societymusictheory.org/grants/subvention>.

Members may view the complete text of the revised policy on the SMT website under the section [Bylaws, Guidelines, and Policies](#).

I am also happy to report that our investments are doing very well under the prevailing market conditions. Members may at any time consult the “SMT Investments Dashboard” (located at the bottom of the [Online Resources](#) section of the SMT website) for more details on our investment portfolio. Finally, I want to thank Breighan (Brown) Boeskool, funds manager, and Patrick Connolly, member at large, for their helpful and enthusiastic service on this important committee of our Society.

—William Caplin

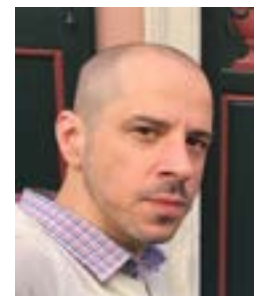
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The **Publication Awards Committee** selected recipients for six different award categories: the Wallace Berry Award for a distinguished book by an author at any career stage; the Outstanding Publication Award for a distinguished article by an author at any career stage; the Emerging Scholar (Book) and Emerging Scholar (Article) Awards for publications within seven years of the author’s receipt of the Ph.D. (or before the author reaches the age of forty); the Outstanding Multi-Author Collection Award; and the Citation of Special Merit for a publication deemed to be of extraordinary value to the discipline. The full citations for each award, adapted from those read after the SMT business meeting in Arlington, follow herewith.

The winner of this year’s Wallace Berry Award takes as its premise the truism that tonality did *not* collapse and die at the beginning of the 20th century. Indeed, its vigorous life in music composed right up to the present day could, perhaps, scarcely have been predicted, or even imagined, a hundred years ago. But in the absence of a common practice, how does this latter-day tonality work? What sort of theoretical model does it imply, and how could such a model be put to analytical use? The winner of this year’s Wallace Berry Award has grappled, brilliantly, with these questions. Drawing on an impressively wide range of sources, synthesizing much previous thought on the subject with startlingly new insights, he has launched his own, elegant yet flexible approach to the multifaceted repertoire of *overtone*ality, demonstrating its efficacy in analyses ranging from Prokofiev to Neil Diamond. We are pleased to bestow the 2017 Wallace Berry Award on Daniel Harrison for *Pieces of Tradition: An Analysis of Contemporary Tonal Music*, published by Oxford University Press.



This year’s winner of the Outstanding Publication Award accomplishes an impressively wide-ranging synthesis of 18th-century pedagogy, the history of theory, and the study of manuscript sources. It brings a new perspective on partimento as a “bridge to free composition,” in eighteenth-century terms of invention, elaboration, and the constructive imitation of styles, genres, and topics. A geographically specific perspective provides the context for new insights into the compositional process of J. S. Bach, in particular *The Well-Tempered Clavier*. The author goes on to provide a practical demonstration by composing a prelude, transforming a simple thoroughbass to a fully worked-out composition, before finally considering how such historical concepts might be adapted to the modern-day music theory classroom. The 2017 Outstanding Publication Award goes to Vasili Byros, for his article “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach,” published in *Music Theory Online*.



The winners of the Emerging Scholar (Article) Award offer a landmark extension of music theory into a repertory where few theorists had previously thought to tread. Their approach combines close attention to melodic contour and expressive meaning with more habitual music-theoretical concerns for harmonic contexts and formal plans. Drawing on the work of historical musicologists and keeping in close contact with the semantic and dramatic dimensions appropriate to analyzing texted music, the authors (both of whom were graduate students when this article was published) provide an invaluable extension to Robert Gjerdingen’s schema theory that incorporates various elements from William Caplin’s theory of formal functions. Their work provides what will surely prove to be an indispensable framework for analyzing recitative, whether *secco* or accompanied, together with a series of exemplary analyses culminating in their reading of extended scenes from Mozart’s *Così fan tutte*. The 2017 Emerging Scholar (Article) Award goes to Paul Sherrill and Matthew Boyle, for “Galant Recitative Schemas,” published in the *Journal of Music Theory*.

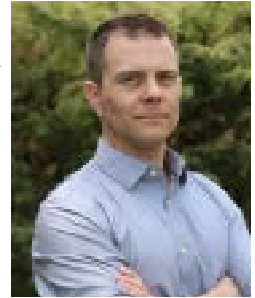


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COMMITTEE REPORTS

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This year's Emerging Scholar (Book) Award recognizes a remarkable work that makes important contributions both to music theory and to the musical analysis of a single composer's work. Contextualized by the music's reception traditions, its analytical theory is in dialogue with highly regarded theories of form, narrative, and music philosophy. In an astute and significant consideration of important debates about form and musical meaning, the book fashions a music-analytical method that addresses the distinctive character of its chosen composer's individual style. Written with clarity and unusual elegance, it gracefully integrates consideration of the music's motivating poetics with analysis of the formal means by which musical meaning is implied. Its analyses of large-scale symphonic movements reveal a depth of musical sensitivity and understanding that will enrich listening and surely inspire further analysis of works by other composers. The 2017 Emerging Scholar (Book) Award goes to Seth Monahan for *Mahler's Symphonic Sonatas*, published by Oxford University Press.



This year's Outstanding Multi-Author Collection is awarded to a selected group of rich and varied profiles of music central to the emerging analytical and theoretical canon of the late twentieth century. The contributors offer in-depth analytical studies of strikingly beautiful musical works, drawing the reader into the sonic and compositional worlds of eight of the finest composers of this period. They grapple with how the work of their selected composers matters to the analytical and theoretical study of music. These works, as the writers demonstrate, actively represent, participate in, and creatively respond to the cultural and technically expressive dynamics of recent art music composition. The authors show how this music calls for the engagement of a wider community of scholars, teachers, performers, and listeners. The 2017 Outstanding Multi-Author Collection goes to *Analytical Essays on Music by Women Composers: Concert Music, 1960–2000*, edited by Laurel Parsons and Brenda Ravenscroft and published by Oxford University Press.



Finally, this year's Citation of Special Merit honors a new collection of theoretical and analytical studies by one of our greatest living musical analysts. Based on a series of lectures given a few years ago, these essays deliver countless new insights into tonal masterworks from Bach to Chopin, liberally interspersed with many absorbing theoretical digressions. The published format wonderfully preserves the spirit of the original lectures, beautifully capturing the author's trademark breadth of erudition and excitement of discovery, expressed in a vividly spontaneous communicative style. The 2017 Citation of Special Merit is awarded to Carl Schachter, for *The Art of Tonal Analysis: Twelve Lessons in Schenkerian Theory*, edited by Joseph Straus, published by Oxford University Press.

I want to thank Jonathan Bernard, Marion Guck, Marianne Kielian-Gilbert, Nathan Martin, Ryan McClelland, Ian Quinn, Jay Rahn, and Alexander Rehding for their important service to the Committee and the Society. I also want to thank the SMT members who nominated publications for consideration by the Committee, and encourage members to nominate exceptional publications they encounter when the call for nominations is announced in the new year by the 2018 Chair, Alexander Rehding.

—Boyd Pomeroy

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Building on the success of the SMT-40 campaign over the past five years, the Society has launched **SMT Forward**, a series of annual campaigns to support the Society's members as well as the field of music theory. During the past half-decade, members' contributions to SMT-40 allowed the Executive Board to enhance or launch programs such as Travel Grants to Annual Meetings, Childcare Grants for annual-meeting attendees, Graduate-Student and Peer-Learning Workshops, Research Subventions, and the SMT-40 Dissertation Fellowship.

The **Development Committee** encourages members to support SMT Forward at any time during the year by visiting the [Donate](#) page on the Society's website. It is particularly easy to add a donation when renewing one's membership or registering for an Annual Meeting. During 2018, the Development Committee will continue to work with the Executive Board to secure foundation grants.

—Joel Lester

NEWS FROM INTEREST GROUPS

The **Autographs and Archival Documents Interest Group** (inaugurated at the 2016 Annual Meeting in Vancouver) sponsored six lightning talks on “light bulb moments” at the Meeting in Arlington, Virginia. Featured speakers were: Richard Beaudoin, Áine Heneghan, Patricia Hall, Catherine Losada, Joshua DeVries and Laura Emmery, with Alan Gosman acting as moderator. Using annotated scores, sketches, letters and other archival material, our speakers analyzed works by Mahler, Schoenberg, Berg, Boulez, Carter and Crumb. During a short business meeting, we discussed plans for the next Annual Meeting in San Antonio. Laura Emmery and Áine Heneghan agreed to act as co-chairs of the Interest Group beginning in November 2018.

Our web page can be found at https://societymusictheory.org/administration/committees/autographs_and_archives, and our Facebook page at <https://www.facebook.com/groups/324496747965910/>. Our E-Bibliography now features over three hundred articles on using sketches and other archival documents for analysis. Please contact Patricia Hall pahall@umich.edu if you would like to become a member of the AADIG.
—Patricia Hall

* * * * *

The SMT **Dance and Movement Interest Group** met in Arlington on Thursday, 2 November, 2017. We began with a brief business meeting, in which we announced the recent formation of a steering committee for the group: Matthew Bell, Eric McKee, and Rachel Short have agreed to serve two-year terms in this capacity. We also thanked Kara Yoo Leaman for her service as co-chair for the past two years and encouraged members to run for this open position in the upcoming election. Rebecca Simpson-Litke will continue as co-chair for one more year.

We then proceeded with our roundtable analytical discussion of Juan Carlos Copes’s and Cecilia Narova’s dance performance of “La Cumparsita” from the 1998 film *Tango*, directed by Carlos Saura. A panel of theorists (Matthew Bell, Rachel Short, Rebecca Simpson-Litke, and Kara Yoo Leaman) each presented a short analysis of the piece, followed by a presentation and dance lesson led by our invited tango expert, Kristin Wendland.

For further news on the group’s activities and to get involved, join our Google community site (<https://goo.gl/y4QgMF>). Please direct inquiries or suggestions to rsimplit@uga.edu.

—Rebecca Simpson-Litke

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The SMT **Disability and Music Interest Group** hosted an invited panel on Sound Studies and Disability Studies during lunchtime on Friday at the Annual Meeting in Arlington: panelists Jennifer Iverson (University of Chicago) and Sumanth Gopinath

(University of Minnesota) joined us on site in, while Jonathan Sterne (McGill University) joined us via Skype. According to both attendees and panelists, the session was a success; the discussion was lively, thought-provoking, and free-wheeling, touching on concerns both abstract and practical with regards to our work as scholars and pedagogues of music theory.

At our lunchtime meeting, we also held discussions of business matters that included the revitalization of the mentoring program as well as the development of a new Interest Group charter that would formalize guidelines for electing new co-chairs on a regular and rotating schedule. We also discussed ideas for a joint session with the AMS Study Group, to take place at next year’s meeting.

The Disability and Music Interest Group has an ongoing mentoring program, which is available as a resource for music scholars with any interest in the subject of music and disability. Our goal is to actively cultivate a support network to help scholars in their encounters with dis/ability. We pair interested individuals (faculty and graduate students) for the purpose of sharing stories, ideas, and information. The program is open to individuals affiliated with either AMS or SMT. These pairings might take the form of traditional mentor/mentee relationships with relatively senior faculty guiding relatively junior faculty or graduate students, or may take the form of partnerships between peers. The support network is fully intended to address both teaching challenges and personal-life challenges.

We will accommodate requests for confidentiality and specific mentors. Contact Anabel Maler (amaler@uchicago.edu) for more information. On our website, one finds guest blog posts, instructions to join the DISMUS-L email listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com>. The website includes information about our ongoing support network, as well as a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability: <http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/>.

—Anabel Maler

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The **Early Music Analysis Interest Group** had an eventful conference and has exciting plans for the year ahead. At the Annual Meeting in Arlington, we were pleased to host a special session, *Notation and Performance: Influence, Intersection, and Interpretation*, chaired by Karen Cook. The session raised fascinating questions about the stability of Medieval and Renaissance notational technologies and the complex interactions between contemporary and historical performance practice. The session featured five papers presented by Solomon Guhl-Miller, Heather Homlquest, Carolann Buff, Adam Knight Gilbert, and Megan Kaes Long, as well as three respondents, Karen Cook, Loren Ludwig, and Valerie Horst. This session reflected our Interest Group’s continued commitment to bringing together voices from music theo-

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NEWS FROM INTEREST GROUPS

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ry, musicology, and historical performance practice. In keeping with our interest group's history, several presenters led us in some group singing! At our business meeting, we discussed two workshop-style research notes presented by Ryan Taycher and Aaron Carter-Ényi, and planned for future business (see below). We aim to use our business meetings to foster conversation and collaboration, and to provide opportunities for scholars and performers at all career stages to mix and mingle. To that end, look for a more casual event at next year's conference, complete with plenty of singing.

We are very excited to announce our 2018 conference, which will celebrate the twentieth anniversary of the publication of Cristle Collins Judd's edited volume *Tonal Structures in Early Music*. The conference will be held at Brandeis on 2–3 June, 2018. We are delighted to report that several authors from the original volume, including Cristle Collins Judd, will be in attendance. The conference will provide an opportunity for scholars and performers from across disciplines to discuss issues of tonal structure (broadly construed) in a variety of repertoires and theoretical traditions through the early Baroque, and to reflect on the legacy of the original 1998 volume of essays. A call for papers will appear soon! If you are interested in participating in the conference in any capacity, don't hesitate to contact the interest group chair, Megan Long (megan.long@oberlin.edu)

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

—Megan Long

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The Film and Multimedia Interest Group (FMIG) strives to create a scholarly space to stimulate and disseminate research on music and other audio within film, television, video games, and other multimedia, employing well-established music analytical methodologies, as well as creating newly developed analytical frameworks. At the SMT Meeting in Arlington, the Film and Multimedia Interest Group met on Friday, 3 November, 2017 with sixty people in attendance. Since sixty-five people attended our Vancouver meeting (held jointly with the AMS Music and Media Study Group), we have every expectation that our numbers will continue to grow. The opening remarks announced new co-chairs Janet Bourne and Steven Reale. As it has for the past two years, the core of this year's meeting featured a collection of lightning talks, featuring Janet Bourne (University of California, Santa Barbara), Scott Murphy (University of Kansas), Catrin Watts (The University of Texas at Austin), Christopher Doll (Rutgers University), An-

drew Schartmann (Yale University), Sarah Gates (Northwestern University), Steven Reale (Youngstown State University), and Jeremy Orosz (University of Memphis). The previous and current chairs thank all those who submitted a proposal and the presenters for a lively and stimulating meeting. For more information on the activities of the Interest Group or to be included on the e-mail listserv, please contact Steven Reale (smreale@ysu.edu) or Janet Bourne (jbourne@music.ucsb.edu). We are also considering what the format of next year's meeting should be, so please also feel free to offer your suggestions. Please also look at the [webpage](#) for the FMIG. We look forward to seeing everyone again in sunny San Antonio!

—Janet Bourne and Steve Reale

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The **Global New Music Interest Group** held its inaugural meeting this year. During the listening session, we heard five presentations on twenty-first-century repertoire, and two on twentieth century repertoire. Composers, many with intercontinental careers, hailed from East Asia, Singapore, and the Baltics, and ranged from avant-garde music to pop rock. This was followed by a business meeting, at which we elected Tomoko Deguchi and Gavin Lee as co-chairs, and Hon Ki Cheung, Jungmin Mina Lee, and Anton Vishio as board members. The mission of the group is “to create a platform for scholars to research underrepresented and neglected new music from around the world, considering the dynamics of musical canonicity and marginality, as well as insider/outsider perspectives and postcolonial issues.”

—Gavin Lee

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At the SMT meeting in Arlington, the **History of Theory Interest Group** held a conversation with Peter Schubert on reading musical examples in Renaissance treatises. A lively discussion among attendees followed. On 8–9 November, 2017, the History of Theory Interest Group of the Society for Music Theory and the newly official AMS History of Theory Study Group hosted the Pre-AMS conference, “Instruments of Music Theory.” The conference, on the broad theme “Instruments of Music Theory,” attracted nearly eighty registrants, and featured three keynote speakers (Alexander Rehding, Gabriela Currie, and David Catalunya), eleven papers by scholars in all career stages, and a hammered clavisimbalum concert with music from the Faenza Codex and other recently discovered manuscript fragments. More information, including the program and abstracts, can be found on the conference website (<https://instrumentsofmusictheoryconference.wordpress.com/>), while a conference report, photos, and videos, can be found at <https://historyofmusictheory.wordpress.com>.

—Carmel Raz

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The **Jazz Theory and Analysis Interest Group** held its twenty-third annual meeting in Arlington. There, the Jazz Theory and Analysis Publication Committee recognized Benjamin Givan as this year's recipient of the Steve Larson Award for Jazz Scholarship. Givan's "Rethinking Interaction in Jazz Improvisation," published in volume 22.3 of Music Theory Online (<http://mtosmt.org/issues/mto.16.22.3/mto.16.22.3.givan.html>).

Ben's article sheds light on how and why theories of interaction in jazz have been valuable, and how we might use them more fruitfully. At the same time, it also demonstrates how these theories might obscure or omit wide swaths of jazz practice; in the words of the author, it is only once we acknowledge the context and ideologies of these theories that we "truly open our eyes to jazz's infinite variety." The article is extraordinarily well researched: one reviewer particularly appreciated its extensive bibliography, which is "diverse, eclectic, and a great resource in itself." This award also makes Ben the first two-time winner of the Larson award; if you haven't read this article, we highly recommend it!

In Arlington, the Jazz Interest Group hosted a panel exploring how centering jazz, with its unique cultural and analytical context, might help to de-center whiteness in the core curriculum while maintaining (or advancing) the learning outcomes treasured by the music theory community. Panelists included Braxton Shelley (Harvard University), Jane Piper Clendinning (Florida State University), and Chris Stover (Arizona State University), and the session was moderated by Ben Geyer (University of West Georgia).

Members are encouraged to e-mail the SMT-Jz listserv with suggestions for activities at next year's meeting. Readers who wish to join the list should contact Janna Saslaw at jsaslaw@loyno.edu.

—Ben Geyer

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The **Music Cognition Interest Group** promotes the study and scholarship of music cognition and its implications for music theory and analysis. Since 1986, the group has planned and presented several special sessions and poster sessions at Annual Meetings of the SMT. We also maintain a google group to discuss topics of interest, and coordinate presentations and research activities. See the [website](#) for information on joining the google group. At our meeting in Arlington, we had a short presentation by Justin London (Carleton College) titled "So, You Want to Have a Music Psychology Lab. . .(?)," followed by a group discussion on music theorists creating and collaborating with cognitive-oriented research labs.

The music cognition interest group has also created a directory for its members (with possible collaboration on directory with Society for Music Perception and Cognition) as well as a new [Music Theory and Cognition Classroom Resource Wiki](#). Please feel free to contribute to the wiki and contact me for ac-

cess to the directory. For more information on either the annual meeting or the interest group in general, please contact me at jbourne@music.ucsb.edu.

—Janet Bourne

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

At the 2017 Annual Meeting at Arlington, we held a poster session that focused on works in progress. Hubert Léveillé Gauvin, Michael Austin, Lindsay Warrenburg, Connor Davis, Bren Yorgasen, Neils Chr. Hansen, David Baker, and Caitlyn Trevor all presented their research. We also voted for a name change of the Interest Group to reflect the broader research interests of the group. The Interest Group will soon move from Music Informatics to Computational Musicology, Analysis, and Theory. Please contact Daniel Shanahan (dshanahan@lsu.edu) with any questions.

—Daniel Shanahan

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The SMT **Pedagogy Interest Group** held their annual meeting on Friday, November 3, in Arlington. For this gathering, Richard Cohn brought together a team of theorists consisting of Justin London, John Buccheri, and John Roeder, who gave fascinating papers on rhythm and meter pedagogy to a room-filled crowd. Following a brief introduction by Cohn, London delivered his paper, "Programming the 808: A Project-Based Unit for Rhythm Pedagogy," which detailed the creative way in which he uses technology to teach rhythmic concepts by having students compose rhythm loops on a drum machine, followed by a series of progressive tasks that evaluate student comprehension and learning. Buccheri gave an overview of his extensive approach to teaching rhythm, meter, and form, comprised of several sequential units. The content of his presentation and other theory pedagogy topics can be found on his website: <http://www.johnbuccheriteachingmusictheory.com>. Roeder, the concluding presenter, outlined his pedagogy on meter for first-year music students, tying it to an understanding of form. Materials from all presenters will be made available; please check our [website](#) for more information.

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For those interested in promoting outreach and collaboration with high school teachers and students in high school music theory classes, please consider getting involved with the AP Music Theory Outreach Project. For more information, visit the website <https://mtpedagogyoutreach.wordpress.com> or contact Daniel Stevens (stevens@udel.edu). All are welcome to visit our website (<https://societymusictheory.org/societies/interest/pedagogy>) and our email listserv (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>) to participate with the group. We also invite you to start/join pedagogy-related discussions on Twitter (#mtped). Suggestions about and inquiries into the group's happenings are welcome and can be sent to the group's chair, Jeff Lovell (lovell@lvc.edu).

—Jeff Lovell

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The **Performance and Analysis Interest Group (PAIG)** presented three position papers during its meeting at the SMT conference. Papers by Jonathan Dunsby (Eastman School of Music), Wing Lau (University of Arkansas), and Bonnie McAlvin (The Graduate Center, CUNY) were selected through a blind review process. We wish to thank everyone who submitted proposals and who served on the program committee.

We invite members of SMT to visit our blog (smtpaig.wordpress.com), where short contributions about aspects of performance and analysis are posted on a monthly basis. Those interested in contributing to the blog may contact submissions manager Nathan Pell (npell@gradcenter.cuny.edu). We especially encourage contributions from performers or co-authored by scholars and performances. We have launched a new feature on our site that lists brief profiles of scholars active in research on analysis and performance. Profiles include a scholar's name, contact information, list of interests, and website. The purpose of this feature is to foster community and collaboration among scholars working in this area. To add your information to this site, please visit smtpaig.wordpress.com/directory for details.

—Andy Friedman and Edward Klorman

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The Society for Music Theory **Philosophy Interest Group (SMTPIG)** is delighted to report on our business meeting at SMT 2017 in Arlington. Longtime chair Brian Kane stepped down from his leadership role this year and handed the reins over to Bryan Parkhurst and Naomi Waltham-Smith, who have been assisting Brian since 2015, and who will now serve as co-chairs of the SMTPIG.

Currently, we are working with our sister organization in the AMS to develop a joint proposal for next year's joint conference. We are also developing an independent proposal, and are brainstorming about ways to use next years allocated business

meeting time to advance the cause of philosophy within the SMT.

Our meeting in Arlington drew a record number of attendees (forty-one) and generated a stimulating conversation about the future direction of the group and about the status of philosophy in music studies. Ben Hansberry and Joshua Mailman volunteered to collaborate in setting up a Google Groups forum for the interest group. We hope to use this platform to stay active in between national meetings.

All members of the SMT with an interest in philosophy and music are encouraged to join the SMTPIG. We are a dynamic group with a rapidly growing membership and an interest in all forms of musical-philosophical inquiry. At our business meetings, members often present position papers on a selected topic and set of readings, which leads to an informal discussion. We welcome all strands of philosophical thought (analytic, continental, historical, etc.) and seek to create a generous and supportive intellectual community for those interested in music and philosophy. We welcome fresh perspectives, especially those of graduate student members of the SMT, and are eager to hear their ideas and contributions. If you have ideas for future topics, special sessions or panels, or would simply like more information about the Music and Philosophy Interest Group, please contact Bryan Parkhurst (bparkhur@oberlin.edu) To keep up with events, readings, and all things musico-philosophical, please visit our Facebook page: <https://www.facebook.com/musicandphilosophy>.

—Bryan Parkhurst

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The SMT **Popular Music Interest Group (PMIG)** met in Arlington and the feature of our session was a series of lightning talks on understudied areas of research in popular music. The presenters included Jeff Yunek (Kennesaw State University) whose paper "Perceiving the Mosaic: Form in the Mashups of DJ Earworm," examined the contents of mashup and their relation to form in sampled sources. His co-authors were Benjamin Wadsworth and Simon Needle (Kennesaw State University). Lydia Huang (Temple University) analyzed the influence of Chinese culture and musical style in the songs of Wang Leehom; her paper was titled "The Chinese Mistress: An Analysis of Wang Leehom's 'Hua Tian Cuo.'" In her paper, "Speaking Songs: Tom Waits and the Music of Spoken Word," Chantal Lemire (Western University) explored the interaction between speech patterns and musical meter in Tom Waits songs. Grant Sawatzky's paper, "Transforming Pitch, Tempo, and 'Playback Speed': On Collage Technique and the Construction of Nostalgia in Vaporwave" examined the manipulation of samples in the short-lived "Vaporwave" genre. Finally, Jesse Kinne's paper "The Grooves of Swordplay in *Samurai Champloo*" investigated the interaction between diegetic action and the grooves of

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the accompanying soundtrack in the anime *Samurai Champloo*. Thank you so much to our panelists and to the audience for their participation in the discussions!

At the end of our SMT session, the PMIG granted the two 2017 Publication Awards for recent scholarship in popular music. This year's awards committee consisted of Nancy Murphy, Robin Attas, and Kyle Adams. The **PMIG Adam Krims Award** is given each year to an outstanding publication by a junior scholar concerning the theory or analysis of popular music. The 2017 Adam Krims award went to **Drew Nobile** for his article "Harmonic Function in Rock Music: A Syntactical Approach," (*Journal of Music Theory* 60/2, 2016). The **PMIG Outstanding Publication Award**, given to the best publication involving theory or analysis of popular music written by a senior scholar, was this year given to **Alison Stone** for her book *The Value of Popular Music: An Approach from Post-Kantian Aesthetics* (Palgrave Macmillan, 2016). Many thanks to our award winners for their outstanding contributions to the field of popular music research, and to Robin and Kyle for joining me in selecting from the many excellent submissions we received this year.

As always, our SMT-hosted webpage can be accessed at <http://popmusic.societymusictheory.org>, where you can sign up for our email list-serv, view session content and publication award winners from previous years, find contact information for the chair and webmaster, and more! We are also continually soliciting contributions to our wiki-editable site, <http://pmig.wikispaces.com/Homepage>. Here you can find and add to the PMIG Bibliography and Examples Database as well as Syllabi, Lesson Plans, and Projects for studies of Popular Music in the classroom. We invite anyone willing to share such resources to upload their files directly to the website or to email them to our webmasters. I would like to thank our outgoing webmaster, Cora Palfy, for her work on updating and maintaining the sites. At this time, I'd like to announce our new webmasters: Jeff Ensign (UNC Greensboro) and Alyssa Barna (Eastman) who will be managing the online resources for the 2018-2020 term.

The PMIG recently voted Megan Lavengood (George Mason University) as the incoming chair for the 2018–2020 term. This is, therefore, my final newsletter as chair of the PMIG. I would like to thank the members of our interest group for electing me to this position and especially to Brad Osborn for his guidance during my transition. It has been a pleasure to serve this group and I look forward to seeing you all at upcoming PMIG meetings, including next year's PMIG 20th Anniversary celebrations!

—Nancy Murphy

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Over two dozen members assembled on a Friday of the Arlington conference for the SMT **Post-1945 Music Analysis Interest Group**. Co-directors Joshua Mailman and Amy Bauer presided over a workshop on Lutoslawski's *Venetian Games* and *Sym-*

phony No. 3, exploring different analytic and hermeneutic approaches to both works. Josh began with a discussion of readings by Chris Hasty regarding projected meter in Boulez's *Le Marteau* and *Venetian Games*, drawing in rhythmic concepts developed by Cohn and Hextall as well as analytic comments by Charles Bodman Rae and Steven Stucky; he also presented an analysis of form in the work. Noted Lutoslawski scholar Adrian Thomas then joined us via webcam from the UK for a fascinating discussion of what Lutoslawski's sketches for the work might reveal about his rhythmic and formal conception. Finally, Brad Osborn presented his ideas on form in *Symphony no. 3*, and explained how those expand upon Bodman Rae's analysis.

—Amy Bauer

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At the 2017 Annual Meeting, the SMT **Queer Resource Group** organized a special panel celebrating the work of Fred Everett Maus titled "Fred Everett Maus and Queer Music Theory: Retrospective and Prospective." The panel featured an introduction by Roger Mathew Grant and papers by Maus, Jenny Olivia Johnson, and Vivian Luong. Following a discussion of the papers, the second half of our business meeting consisted of the election of Clara Latham and Vivian Luong as co-chairs and Michael Hayden and Taylor Myers as new board members. The incoming officers would like to take this opportunity to thank outgoing chair, Gavin Lee, for his many contributions to the growth of the Queer Resource Group during his term.

The Queer Resource Group explores issues of music, gender, and sexuality as they pertain to scholarship on music theory and analysis and to the professional lives of music theorists. We welcome the establishment of formal and informal affiliations with friends, allies, and other SMT committees and interest groups. New and experienced faculty members and graduate students are strongly encouraged to contact the co-chairs, Clara (clara.latham@gmail.com) and Vivian (luongv@umich.edu), to begin conversations on academic, advocacy, or organizational issues. We are happy to consider and/or coordinate the organization of proposed papers into panels or special sessions.

—Vivian Luong

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The **Russian Music Theory Interest Group** brings together two groups of scholars: those who analyze Russian music and those who read Russian theory. Our annual meeting at SMT 2017 in Arlington featured one invited and three peer-selected paper presentations on less-analyzed Russian composers: Inessa Bazayev (Louisiana State University), "Spirituality and Cyclicity in Galina Ustvolskaya's Piano Works"; Christopher Brody (University of Louisville), "Rifts in Sonata Space: Medtner's Sonatas Op. 22 and Op. 25, No. 2"; Aleksandra Drozzina (Louisiana State University), "Praying with Alfred Schnittke and Grigor Narekatsi: Exploring the Second Movement of the

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Concerto for Choir”; Christopher Lennard (University of Texas at Austin), “Expression Parameters and Spiritual Dramaturgy in Sofia Gubaidulina’s *Am Rande des Abgrunds*.” The program committee consisted of Ellen Bakulina (University of North Texas), Rebecca Perry (Lawrence University), and Christopher Segall (University of Cincinnati).

Recently we participated in the SMT Interest Group Fair, providing a video produced by Hagan Zoellers (University of Cincinnati), outlining our primary goals and activities. In the short term, we hope to expand our website to include bibliographies, syllabi, schedules of past meetings, and translations. In addition, we encourage all interested scholars to develop potential contributions to the upcoming Ustvolskaya and Weinberg centenaries in 2019. Anyone with an interest in these topics is invited to join our Google Group (<http://is.gd/SMTrus>). For suggestions and inquiries, please contact our chair, Christopher Segall (segall-cr@ucmail.uc.edu).

—Christopher Segall

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The **Scholars for Social Responsibility Interest Group** presented a panel on “Activism in Academia” at the 2017 Annual Meeting in Arlington. The business meeting time in Arlington was dedicated to a panel discussion. Michael Buchler, Stephen Lett, Molly Murdoch, Clare Eng, and Daniel Jenkins discussed a broad range of activist activities with the hope of inspiring others to become involved in causes that benefit their communities. Michael Buchler spoke on his activities in his faculty union at Florida State University and the importance of advocating for faculty and students in increasingly difficult political environments. Stephen Lett described the challenges of increasing membership in his teaching assistant union within a right-to-work state and further stressed the importance of collective bargaining. Molly Murdoch discussed the value of incorporating diverse examples in the undergraduate music theory classroom and her experience creating the website MusicTheoryExamplesbyWomen.com. Rather than drawing attention to token examples by women, as Molly explained, featuring even a few examples of music composed by women helps students see composition as a practice open to women and complicates their view of music history. Clare Eng shared a personal story that spoke to the need for multiple levels of personal, professional, and societal support for our colleagues when they are experiencing, as she put it, “fracturing events,” such as the death of a loved one. Her talk discussed how the Work-Family IG in the SMT provides this kind of support but also how such support must come from multiple places. Finally, Daniel Jenkins related his experiences visiting, supporting, and teaching music theory to inmates at a nearby correctional facility, and how these experiences led him to question the nature of pedagogy and music education more broadly. The most difficult aspect of this panel was confining our discussion to a limited time frame as each speaker brought up valuable and rich topics. It is the group’s hope that each of these short presentations will inspire further activities for this interest group in the coming months and years.

The Scholars for Social Responsibility IG received several suggestions for activities at next year’s conference in San Antonio. As a group, we are open to any topic or activity broadly related to social responsibility and we welcome suggestions for potential seminar discussions, paper sessions, or other formats for next year’s conference. We are especially interested in partnering with other interest groups, as many of our interests align with those of other groups. Please contact Abigail Shupe, our chair, at abigail.shupe@colostate.edu to suggest a topic or idea for 2018.

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

—Abigail Shupe

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The **Work and Family Interest Group** meeting in Arlington featured a presentation by Clare Eng of data trends from the 2016–17 Leave Survey, a presentation by Rachel Short (on behalf of John Paul Ito) of research grants that do not require relocation, and three lightning talks selected by peer review. These included Jenine Brown (Peabody Conservatory), “Super-Commuting: One Solution to the Two-Career Problem,” Elizabeth Smith (Normal, IL), “Choosing Adjunct Life,” and Chantal Lemire (Western University), “On Compassionate Grounds: Eldercare Policies and Practices in Academic Institutions.” The results of the Leave Survey and a listing of research grants that do not require relocation will be posted to the WorkFam website.

A productive discussion during the meeting brought up several topics for ongoing consideration:

- A proposal that the SMT child-care grant be renamed as a more general “care” grant so as to include elder and spousal care.
- A proposal for members of the WorkFam group to engage in focused interviews with other SMT members about issues of work/family balance.
- An interest in the ins-and-outs of spousal hiring.
- An interest in the topic of self-care.
- An interest in how to talk to colleagues about issues of work/family balance (how much to share, when to share, and with whom).

I would like to offer my sincere thanks to Clare Eng for her

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vision and leadership of the WorkFam Group since its inception in 2012. Under Clare's leadership, the group has provided themed discussions on topics ranging from starting a family at different career stages (2014) to dealing with change (2015) and managing work and long-term care of family (2013). The group also has developed a bibliography of items related to work and family issues and hosted survey results online. I look forward to facilitating discussions in the coming years, maintaining and promoting our online resources, and working together with other related interest groups.

If you are interested in joining WorkFam, request membership at [WorkFam's Google Group site](#). If you need mentoring regarding work-family issues, or if you have questions about WorkFam, e-mail [Yonatan Malin](#).

—Yonatan Malin

OTHER SMT NEWS

Professionalizing SMT: The Early History

It is hard to imagine, but for the first years of SMT, we were very much a “mom and pop” type of organization. All work regarding financial and administrative affairs of the Society was carried out or otherwise supervised by the elected officers, few of whom had much professional experience in running a scholarly society or publishing a journal. In retrospect, it is amazing that we got as far as we did in those early years.

By the mid-1990s, as the Society was enjoying robust growth, all these many administrative duties were becoming increasingly burdensome and time consuming. This was particularly so for our treasurers: first Mary Wennerstrom, then Jane Clendinning and Cynthia Folio. In addition to performing the standard fiduciary duties of that office, these volunteers annually processed hundreds of member dues and library subscriptions, typed member and subscription records on index cards, prepared mailing labels for *Spectrum* and the newsletters (often mailing out issues by hand), maintained an ever-growing stock of back issues (shipping them with each transfer of duties), responded to problems of current members, and fielded queries from prospective ones.

One of the first steps taken to professionalize the operations of the Society occurred in 1997, when the University of California Press began to publish *Music Theory Spectrum*, maintain membership records and back issues, and manage dues and subscriptions. This important step was taken through the initiative of Richard Cohn, who was then chair of the Publications committee. At the 1994 meeting of the Executive Board, Rick recommended that SMT seek an alliance with a full-service academic press, and he was authorized by the Board to “investigate alternatives to A-R editions for the

publication of our journal, *Music Theory Spectrum* (Newsletter 18/1, February 1995).” At the 1995 meeting, President Joseph Straus appointed him and John Roeder to co-chair an ad hoc committee, out of which emerged the recommendation to contract with Cal Press.

While the agreement with Cal Press relieved some significant pressure from the Executive Board, there were still challenges, most significantly, perhaps, the running of our annual conference. Another hindrance for our operations was that there was no permanent home for SMT, what with the constantly rotating roster of officers in the Society. When I came on board as president in 1999, I sensed acutely that this was not a sustainable model for a Society that was rapidly growing and evolving. I mused casually about this in spring 2001 with co-faculty member Rick Cohn, who suggested that the University of Chicago Department of Music could establish a home for the Society and support the hiring of a part-time executive director. Rick was able to secure administrative space and some funding that could allow us to share the costs of this new position with the Society. I was left with the pleasant job of finalizing this proposal over the summer, when I succeeded Rick as chair of the department and could present it to the SMT Executive Board for their consideration. The arrangement was discussed and approved by the Board so that, in the August 2001 *Newsletter*, it was announced to all members: “SMT to Have a Home at the University of Chicago.”

The final step in our process was to hire an executive director for the position. This took place in the fall of 2001. (By that point, Betsy Marvin had succeeded me as president of the Society. After posting a job and interviewing a number of candidates, we found the ideal person in our own back yard. Vicky Long agreed to serve as the Society's first (and until now, only) executive director, taking over many of the administrative duties that had been shared by various elected officers and volunteers. The rest, as they say, is history.

As we celebrate both the maturation of the Society for Music Theory in its fortieth birthday, as well as the work and dedication of **Vicky Long** for her sixteen years of exemplary service, I think it is appropriate and proper to recognize some of the many individual members who have helped the Society in its first years to grow into the strong scholarly organization it is today.

—Thomas Christensen

*Works of art make rules;
rules do not make works of art.*
— Claude Debussy

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IN MEMORIAM

Elliott Antokoletz (1942–2017)

Elliott Antokoletz, renowned musicologist and theorist, passed away unexpectedly on 20 December, 2017. A member of the musicology faculty at the University of Texas at Austin since 1976, Dr. Antokoletz was a prolific and internationally recognized scholar of twentieth-century art music and a dedicated teacher who enthusiastically shared his expertise and passions with generations of music students.



Born in Jersey City, New Jersey on 3 August, 1942 Elliott Antokoletz earned a B.S. degree in violin performance at the Juilliard School in 1964, having studied with the renowned pedagogues Dorothy Delay and Ivan Galamian. He remained active as a violinist and chamber musician for a number of years thereafter. His interest in musicology led him to earn the M.A. from Hunter College (1970) and the Ph.D. from the Graduate Center of the City University of New York (1975), for which he wrote a dissertation under the supervision of George Perle on pitch organization in the Fourth String Quartet of Béla Bartók.

In many ways, the dissertation set the tone for Antokoletz's future work. He would go on to become one of the world's leading Bartók scholars, publishing a monograph on Bartók's tonal language (California, 1984), a research guide now in its third edition (Garland, 1988; 2011), and numerous articles and essays on Bartók's work. Just as important, the dissertation established an elegant theory of pitch organization based on interval cycles and symmetrical partitioning of the octave. Antokoletz would go on to expand these theoretical insights in studies devoted to Bartók, as well as to the music of other twentieth-century composers such as Debussy, Stravinsky, and Georg von Albrecht. His two textbooks on twentieth-century music (Prentice-Hall, 1992; Routledge, 2014) made his analytical insights available to music students not just in the USA, but also, thanks to translations into Polish and Chinese, to students elsewhere. Among his other writings are a book on symbolist operas of Debussy and Bartók on which he collaborated with his wife, Juana Antokoletz, and a co-authored monograph on De Falla.

Apart from his own work, Elliott Antokoletz was an indefatigable editor. He served as co-editor of the collected essays in *Bartók Perspectives* (Oxford, 2000) and, with Marianne Wheeldon, *Re-Thinking Debussy* (Oxford, 2011). More recently, he reinstated the *International Journal of Musicology* and inaugurated the series titled "Sources and Studies in Music History from Antiquity to the Present" (both published by Peter Lang). In addition, he worked closely with Benjamin Suchoff and Peter Bartók to organize the Bartók archives in the U.S. Throughout his career he enjoyed coaching professional musicians, particularly performers tackling the quartets of Bartók. He will be remembered and mourned by his students and colleagues throughout the world.

—Michael Tusa

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Howard Cinnamon (1948–2017)

With deep sadness, I share news of the death of Howard Cinnamon, Professor and Coordinator of Music Theory and Composition at Hofstra University. Howard passed away early Sunday morning, 22 October. Howard received a B.A. from The City College of CUNY in music theory (1970) and a M.A. from Queens College of CUNY in musicology-music theory (1975). After receiving his Ph.D. in music theory from the University of Michigan in 1984, Howard joined the faculty at Hofstra University, where he served as music theory



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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

*For links to all Regional and Affiliate Societies,
please visit*

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

Canadian University Music Society

Joelle Welling
scpa@ucalgary.ca

Columbia Music Scholarship Conference

Michael Weinstein-Reiman
mdw2115@columbia.edu

Music Theory and Musicology at CCM

Molly Reid
mollyreid616@gmail.com

Music Theory Society at Florida State University

Lewis Jeter
lewisjeter@me.com
fsumts.forum@gmail.com

GAMMA-UT

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

Graduate Students in Music at CUNY

Megan Lavengood
CUNY.GSIM@gmail.com

Harvard Graduate Music Forum

Paul Koenig
pkoenig@g.harvard.edu

Indiana University Graduate Theory Association

Gabrielle Gaudreault
gta@indiana.edu

McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Midwest Graduate Music Consortium

Duncan Schultz
dcschultz@gmail.com

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IN MEMORIAM

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coordinator. He was Acting Director of the Hofstra Symphony Orchestra from 1999–2001 and served as Chair of the Department of Music from 2001–2010. At Hofstra he will be fondly remembered as an outstanding music theorist, a devoted and exceptional teacher, and a model of leadership.

Howard's scholarly work focused on the music of Franz Liszt, in particular through articles in *Music Theory Spectrum*, *In Theory Only*, and *Gamut*. He published and presented on the topic of Schenkerian analysis throughout his career. Howard published two in-house textbooks, *Introduction to Two-Part Species Counterpoint: A Summary of Fundamentals* (Linus Publications, 2010) and *Introduction to Reductive Analysis* (Linus, 2017). In 1991, Howard was the Conference Director of "Mozart: 200 Years of Research and Analysis," a bicentennial conference sponsored by the Hofstra Cultural Center and co-sponsored by the Music Theory Society of New York State and the Austrian Cultural Institute of New York.

Howard was a member of SMT and served as a member of the program committee in 1995. He was also a member of the Music Theory Society of New York State and served as treasurer (1991–1996), a member of the Board of Directors (2008–2013), and vice president (2012–2014). Since 1992 Howard was Music Director and Conductor of the Island Symphony Orchestra, a community orchestra based on Long Island. He conducted the Long Beach Symphony Orchestra (1993–1996), the Bay Area Symphony (1997–2008), and was a guest conductor of the Massapequa Philharmonic.

He will be deeply missed by all who knew him.

—Philip Stoecker

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Burdette Green (1928–2017)

Burdette Green, professor of music at The Ohio State University for over fifty years, died 13 October, 2017. He joined the faculty in 1954, as instructor of music theory and saxophone; he retired in spring 2008. A clarinetist in the Columbus Symphony for some years, in the 1960s he pursued studies in musicology, with Dragan Plamenac at the University of Illinois, and with Richard Hoppin at Ohio State. He completed his doctorate under Hoppin in 1969.

Burdette was an early member of SMT, and contributed papers to meetings. He was co-author with David Butler of the chapter, "From Acoustics to *Tonpsychologie*" in *The Cambridge History of Western Music Theory*.



He was awarded the Distinguished Teaching Award from the School of Music in 1973. He is remembered as a devoted teacher and steady mentor, known for his scholarly breadth and depth as well as his humor and kindness. In 2008, the first issue of *The Ohio State Online Music Journal* was dedicated to Burdette, "...offered on behalf of graduate music students to a beloved teacher, mentor, and friend." After his retirement at the age of 80, he continued his studies in history of theory.

—David Clampitt

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Edward Pearsall (1954–2017)

Edward R. Pearsall, 63, of San Marcos, Texas, passed away on 24 November, 2017, after a long battle with cancer. He is survived by his wife, Dr. Ludim Pedroza. Born in East Stroudsburg, Pennsylvania, on 20 May, 1954, Edward graduated from Titusville High School in 1972 and from Indiana University of Pennsylvania in 1976, with a B.S. in Music Education. After obtaining his Ph.D. in Music Theory from the University of Wisconsin–Madison in 1994, Edward went on to hold teaching positions at the College of St. Teresa in Winona, Minnesota, and at Texas Tech University in Lubbock.



From 1999 to the time of his death, he taught at the University of Texas at Austin, where he was widely recognized as a master teacher, engaging undergraduates and graduates alike with his compendious knowledge of repertoire, his boundless enthusiasm, his pedagogical skill, and (endearingly) his wicked sense of humor and showmanship. He received several awards for excellence in teaching; he was proudest of his Texas Exes Excellence in Teaching Award in 2009, because the winner was nominated and selected by students. I know of many scholars and musicians who, having had the privilege of studying with him through the years as students, credit him as being a pivotal influence in their lives, not only for his impressive

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**AFFILIATE REGIONAL
AND GRADUATE THEORY
SOCIETY CONTACTS**

(continued)

**Music Theory Society of the
Mid-Atlantic**

Rachel Bergman
George Mason University
rbergman@gmu.edu

Music Theory Midwest

Melissa Hoag
Oakland University
hoag@oakland.edu

**Music Theory Society of New
York State**

William Marvin
Eastman School of Music
wmarvin@esm.rochester.edu

Music Theory Southeast

John Z. McKay
University of South Carolina
jmckay@mozart.sc.edu

**New England Conference of
Music Theorists**

Midge Thomas
Connecticut College
metho@conncoll.edu

Oklahoma Theory Round Table

Sarah Ellis
University of Oklahoma
sjr@ou.edu

**Rocky Mountain Society for Music
Theory**

Michael Chikinda
University of Utah
m.chikinda@utah.edu

**Society for Music Research at the
University of Michigan**

Vivian Luong
luong@umich.edu

**South Central Society for Music
Theory**

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

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intellectual and musical skills, but for his warmth, liveliness, and compassion.

Edward had a rare talent for course and curricular design. His 2012 textbook, *Twentieth-Century Music Theory and Practice* is but one reflection of his central conviction that theoretical speculation should always be in the service of the quirky and unique particulars of musical repertoire. His research on the cognition of music, theories of rhythm, and other subjects appeared in numerous publications. His latest project was a book on music and intersubjectivity. Edward was also a vocal advocate for the advancement of his discipline: his service as president of the Texas Society for Music Theory from 2005-2008 was notable for his efforts to create space for a multiplicity of theoretical and practical strands.

He was a true polymath. Indeed, Edward's career as music theorist was preceded by one as a professional tuba player, most notably as member of the Orquesta del Teatro de Bellas Artes (Mexico City National Opera Company) and the Mexico City Philharmonic Orchestra. He also made appearances with the Pittsburgh Symphony Orchestra. In addition, Edward was a licensed music therapist, a composer of chamber, film, and electronic music, and a designer of music software.

A lifelong fan of the Pittsburgh Steelers, a cat lover, an avid traveler, a woodwork hobbyist, an enthusiast of motorcycles and other fast-moving vehicles, a lover of cooking and of gatherings with friends and family, Edward enjoyed life to the fullest. The man I knew for almost twenty years as a dear colleague was endlessly giving of his time, affirming the best in others, and able to make anyone feel at home through his anecdotes, his insight, and his great heart.

—Byron Almén

NEWS FROM REGIONAL SOCIETIES

The twenty-ninth annual conference of **Music Theory Midwest** will be held in London, Ontario on 18–19 May, 2018. London is located midway between Detroit and Toronto, and it is home to Western University, one of Canada's most picturesque campuses. This year, both the keynote address and workshop will focus on music theory pedagogy. The pre-conference workshop on Thursday evening, titled "Teaching Music Theory in the 21st Century," will be led by Dr. Jennifer Snodgrass, professor and coordinator of theory in the Hayes School of Music at Appalachian State University. The keynote address will be given by Dr. J. Daniel Jenkins of the University of South Carolina and is entitled "What I Learned from Schoenberg, and Where to Go from Here." After conference events on Friday, attendees might wish to head downtown for a program of Haydn, Mendelssohn, and Tchaikovsky, performed by the Cecilia String Quartet with violist Sharon Wei and cellist Thomas Wiebe. We look forward to welcoming you to "the Forest City" in May!

—Haley Beverburg

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The **Music Theory Society of the Mid-Atlantic** will hold our sixteenth annual meeting at William Paterson University in New Jersey on 23–24 March, 2018. We are delighted to welcome Professor Poundie Burstein (Hunter College) who will deliver the keynote address, entitled "The Sky is Not Blue, and Teaching Traditional Harmony and Counterpoint." Dr. Burstein will also conduct a professional development workshop for graduate students and faculty on Galant form. We invite all interested members of SMT to come join us. If tradition persists, it will be a friendly conference filled with engaging discussions, intriguing papers, and exquisite meals. MTSMA welcomes members from all geographic areas; for more information about the society and our upcoming conference, please see our website: www.mtsma.org.

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NEWS FROM REGIONAL SOCIETIES

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I would also like to call attention to the society's journal *GAMUT* that is being led by Keith Salley (Shenandoah University) and Michael Baker (University of Kentucky). This journal is a wonderful forum for publishing peer-reviewed music theory and analysis scholarship and we invite your submissions. For more information on *GAMUT*, please go to the website for the journal: <http://trace.tennessee.edu/gamut/>

—Phil Duker

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The **Music Theory Society of New York State (MTSNYS)** will hold its forty-seventh annual meeting at Hunter College, on 14–15 April, with Loretta Terrigno (Julliard School of Music) in charge of local arrangements. The program committee is Ellie Hisama (Columbia University), chair; Chelsea Burns (Eastman School of Music); Timothy Johnson (Ithaca College), *ex officio*; Julie Pedneault-Deslauriers (University of Ottawa); and Michael Vitalino (Potsdam-SUNY). The keynote speaker will be Sumanth Gopinath (University of Minnesota). The conference will also feature a student workshop, “Accommodating Differences in the Classroom and Beyond,” led by Jennifer Iverson (University of Chicago). Further information can be found at <http://mtsnys.org/>. Annual elections are taking place electronically for a new vice president and two board members. Voter anonymity is guaranteed by society secretary Charity Lofthouse (MTSNYS Secretary; Hobart and William Smith Colleges). Volume 41 (2016) has been mailed to members, and editing is on schedule for Volume 42 (2017). Editors Sarah Marlowe and William Marvin are accepting submissions for future issues at <https://mtsnys.org/journal-information/>.

—Timothy A. Johnson

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Music Theory Southeast (MTSE) will hold its annual meeting on 2–3 March, 2018 at the University of South Carolina in Columbia. The society will meet jointly with the Southeast Chapter of the American Musicological Society and the conference Public Music Discourse (in Honor of the Bernstein Centenary). Tim Page (University of Southern California) will give the keynote address, and Juan Chattah (University of Miami) will lead a workshop entitled “Film Music: From Cognition to Interpretation.” J. Daniel Jenkins will organize local arrangements. The Program Committee is chaired by Laura Emmerly (Emory University) and includes members Michael Buchler (Florida State University, MTSE President), Tomoko Deguchi (Winthrop University), Megan Lavengood (George Mason University), James Mathes (Florida State University), and Pete Smucker (Stetson University).

Students in music theory and related fields who wish to apply to the graduate student workshop can submit a short statement of their interest and an email from a faculty member confirming enrollment in a degree program to jmckay@mozart.sc.edu.

MTSE draws its officers from Florida, Georgia, North Carolina, and South Carolina, but the Society welcomes members from all geographic areas. Current officers are Michael Buchler, president; Robert Kelley (Lander University), treasurer; John McKay (University of South Carolina), secretary; Cora Palfy (Elon University) and Greg McCandless (Appalachian State University), members-at-large. For complete information on the 2018 conference and other details, please visit our website at <https://musictheorysoutheast.wordpress.com/>.

—John Z. McKay

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The **Oklahoma Music Theory Roundtable** held its annual meeting at the University of Oklahoma on September 22, 2017, with Matthew Schullman and Jeff Swinkin serving as hosts. Dr. Anna Gawboy (Ohio State University) presented two keynote addresses: “Audiovisual Strategies in Two Works of Musical Visualization” and “Toward Music Theory

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

Temple University Theory and Musicology Society (THEMUS)

Sean Davis

animarequiem@gmail.com

Texas Society for Music Theory

Peter Martens

Texas Tech University

peter.martens@ttu.edu

University of Arizona Graduate Student in Music Society

Gabriel Venegas

gabovenegas@gmail.com

West Coast Conference of Music Theory and Analysis

Jack F. Boss

University of Oregon

jfboss@uoregon.edu

Western University Graduate Symposium on Music

Adam Roy

aroy89@uwo.ca

Yale Graduate Music Society

Holly Chung

holly.chung@yale.edu

NEWS FROM REGIONAL SOCIETIES

(continued)

Pedagogies of the Future.” In addition to the keynote speaker, there were six additional presentations. Laura Butler (University of Oklahoma) presented the talk “Turkish Influence and Representation in Mozart’s *The Abduction from the Seraglio*.” Nataša Kauren-Karača (Oklahoma City University) presented “Pedagogical Strategies for Singing Atonal Melodies.” Dr. Kate Sekula (University of Science and Arts of Oklahoma) presented “Going Textbookless: Creating a Modular OER Music Theory Curriculum.” Dr. Kimberly Goddard Loeffert (Oklahoma State University) presented “Nature and Religion in *The Kansas Rapture* for Saxophone Quartet by Farhad Forrest Pierce.” Dr. Matthew Schullman (University of Oklahoma) presented “The Mode of Activity: Empowering a Neglected Pattern Type through Formalization and Demonstration.” Victoria Thrutchley (University of Oklahoma) presented “The Violin and the *Urlin*: an Analysis and Performance Guide to Beethoven’s Op. 50 Romance for Violin and Orchestra.”

At the annual business meeting, we confirmed that the next conference will be at The University of Science and Arts of Oklahoma. Dr. Kate Sekula was elected as president of the Roundtable and will act as conference site host in the Fall. For more information about the Oklahoma Music Theory Roundtable, contact Dr. Kate Sekula at ksekula@usao.edu.

—Kate Sekula

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The **Rocky Mountain Society for Music Theory** will hold its annual meeting Friday and Saturday, 23–24 March, 2018, at the University of Arizona in Tucson. As is traditional, the conference will be held jointly with the annual meetings of the American Musicological Society’s Rocky Mountain Chapter and the Society for Ethnomusicology’s Southwest Chapter. Our keynote speaker will be John Roeder of the University of British Columbia. Serving on the program committee are David Bashwiner (University of New Mexico, RMSMT president), Sara Bakker (Utah State University), Jim Bungert (Rocky Mountain College), Dickie Lee (Colorado State University), John Muniz (University of Arizona), Carissa Reddick (University of Northern Colorado), Kristen Wallentinsen (University of Northern Colorado), and the winner of last year’s Best Student Paper Award, Dale Tovar (University of Oregon). Organizational duties at the host institution are being spearheaded by Donald Kinser-Traut and Boyd Pomeroy.

—David Bashwiner

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The **South-Central Society for Music Theory** will hold its next annual meeting at the University of Southern Mississippi (Hattiesburg, MS) on 23–24 March, 2018. We thank Doug Rust for coordinating local arrangements. The Program Committee includes Jeff Yunek (Kennesaw State, chair), Courtenay Harter (Rhodes College), Clare Sher Ling Eng (Belmont University), and Robert Komaniecki (Indiana University). Current officers on the executive board include Ben Wadsworth (Kennesaw

State, president), Adam Hudlow (Northwestern State University of Louisiana, secretary), and Joseph Brumeloe (University of Southern Mississippi, treasurer). The keynote speaker will be Daniel Harrison (Yale University), and Scott Murphy (University of Kansas) will hold a graduate student workshop on film music. Further information is at the SCSMT website, newly redesigned by Trevor deClercq, at <http://www.scsmt.org/>.

Nominations for the position of President (two-year term) will be open. If interested, please email Jeff Yunek (jjunek@kennesaw.edu) for more information. SCSMT welcomes any new and returning members, and at any career stage.

—Adam Hudlow

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The **Texas Society for Music Theory** will celebrate its fortieth anniversary at its 2018 meeting on 23–24 February at Dallas Baptist University in Dallas, Texas, with Barbara Wallace serving as local arrangements coordinator. The keynote address, “Theory, Analysis, and Characterizations of the Musical” will be given by Elizabeth Margulis, Professor and Director of the Music Cognition Lab at the University of Arkansas. Her book, *On Repeat: How Music Plays the Mind*, received the Wallace Berry Award from the Society for Music Theory, and the ASCAP Deems Taylor/Virgil Thomson Award, and she is President-Elect of the Society for Music Perception and Cognition. Rebecca Jemian (University of Louisville, former Chief Reader for AP Music Theory) will present a pedagogy session entitled “Not Quite Parallel: Two Paths in Music Theory Pedagogy.”

Current TSMT officers are Peter Martens (Texas Tech University), president; Cynthia Gonzales (Texas State University), president-elect; Philip Baczewski (University of North Texas), secretary; Andrew Davis (University of Houston), treasurer. These officers, along with Joshua Albrecht (University of Mary Hardin-Baylor), Jennifer Beavers (UT San Antonio), David Forrest (Texas Tech University), and Jennifer Weaver (Dallas Baptist University) comprise the executive board. The program committee for the 2018 meeting consisted of Sean Johnston (University of Texas – San Antonio), Jana Millar (Baylor University), Alexander Sanchez-Behar (Texas A&M – Kingsville), and David Sears (Texas Tech University). The conference program for this meeting is available at <http://www.texasmusictheory.org/>. For additional information about TSMT, please contact Peter Martens (peter.martens@ttu.edu). The TSMT website, maintained by Philip Baczewski, is located at <http://www.texasmusictheory.org/>

—Peter Martens

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The twenty-seventh annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held from 6–8 April, 2018 at San Diego State University, a sunny, warm place to discuss music in April. For details on the program, abstracts,

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NEWS FROM REGIONAL SOCIETIES

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and hotel/travel information, check our Facebook page, <https://www.facebook.com/pages/West-Coast-Conference-of-Music-Theory-and-Analysis/168828673144689>, or our website, <https://www.wccmta.com/>. The program committee includes Andrew Aziz (San Diego State University), chair, Jack Boss (University of Oregon), Russell Knight (Scripps and Pomona Colleges), and Janet Bourne (University of California at Santa Barbara).

Amy Bauer of the University of California at Irvine will be our keynote speaker. She is the author of *Ligeti's Laments: Nostalgia, Exoticism, and the Absolute* (Ashgate, 2011). The West Coast Conference welcomes new members, especially those from schools in our region or neighboring ones that haven't participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be paid at the registration table at our yearly meeting. If you have questions or comments about the conference, please contact me at jfboss@uoregon.edu or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

GRADUATE STUDENT ORGANIZATIONS

The Fred Fox School of Music at **the University of Arizona (Tucson)** held its third Graduate Student Music Conference on 9–10 February, 2018. Dr. Suzannah Clark of Harvard University delivered the keynote speech. She shared research on the aesthetics of song and singing in the middle ages, and led a student workshop on elements of nineteenth-century music theory.

—Gwyndolyn Morneault

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The students of the Department of Music at the Graduate Center of the City University of New York (CUNY) are pleased to announce the twenty-first annual **Graduate Students in Music (GSIM)** Conference “Voice, Listening, Aurality” in New York City on 23–24 March, 2018. The conference will include a keynote address by Dr. Ana Maria Ochoa Gautier (Columbia University). Information regarding GSIM at the Graduate Center, CUNY and the Call for Presentations is available online via our GSIM conference website: <http://gsim.common.gc.cuny.edu/>, or contact CUNY.GSIM@gmail.com for more information.

—Xieyi (Abby) Zhang

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The **Indiana University Graduate Theory Association (GTA)** is pleased to announce its twenty-fourth annual Symposium of Research, which will be held on 23–24 February, 2018, at the Indiana University Jacobs School of Music in

Bloomington, Indiana. The symposium will feature a diverse array of papers on various aspects of music theory, highlighted by featured presentations by Indiana University professors Gretchen Horlacher and Marianne Kielian-Gilbert. Additionally, the symposium will welcome Professor Michael Buchler (Florida State University) to deliver its keynote address. Professor Buchler will also lead a graduate student workshop as part of the symposium's events, in what is sure be an extremely stimulating weekend. Questions on any aspect of the symposium can be directed to Robert Komeniecki, President of the GTA, at gta@indiana.edu.

—Robert Komeniecki

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The Society for Music Research (SMR) at the University of Michigan is pleased to announce a graduate-student conference to be held on 10–11 March, 2018 at the School of Music, Theater, and Dance in Ann Arbor, Michigan.

The conference will bring together a range of methodologies and perspectives to engage with the broad theme of *Music and Borders*. Our keynote speaker, Alejandro L. Madrid, is an ethnomusicologist and cultural theorist at Cornell University who explores topics of transnationalism, modernity, gender, race, and embodied culture in music, dance, and expressive culture in Mexico, the U.S.-Mexico border, and the circum-Caribbean. The symposium will be complemented by a performance of Company Wang Ramirez's *Borderlines* held by the University Musical Society. The work combines dance technique, rigging, and broadcasted narrations to illustrate human experiences within our recent democracies. All are welcome to attend. Inquiries about the conference may be sent to michiganmusicresearch@gmail.com.

—Jake Arthur

OTHER NEWS

We are pleased to announce the second annual symposium of the **LGBTQ+ Music Study Groups**, an organization with the financial support of professional bodies throughout the UK and Ireland, including the Royal Musical Association (RMA), the British Forum for Ethnomusicology (BFE), the Society for Musicology in Ireland (SMI), and the UK & Ireland branch of the International Association for the Study of Popular Music (IASPM).

The symposium, “Queerness, Voice, Embodiment,” will take place at Maynooth University (near Dublin, Ireland), 20–21 April, 2018. In addition to paper presentations, on such themes as queer of color critique and further intersections of race, ethnicity, class, disability, caste, Irish LGBTQ+ communities, homonationalism, and queerness, religion and spirituality, the symposium will include a panel on the subject of ‘LGBTQ+ Identities, eth-

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OTHER NEWS

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nicities and nationalism in Irish and UK contexts,' and a roundtable discussion of mental health and the LGBTQ+ community in university music departments. This year's keynote speaker is Melanie Marshall (University College Cork), whose interests span sixteenth-century Italian music, modern performance of early music, intersectionality in music studies, gender & sexuality, and feminism. For more details about this event or our other activities, visit our website <https://lgbtqmusicsg.wordpress.com>.

—Danielle Sofer

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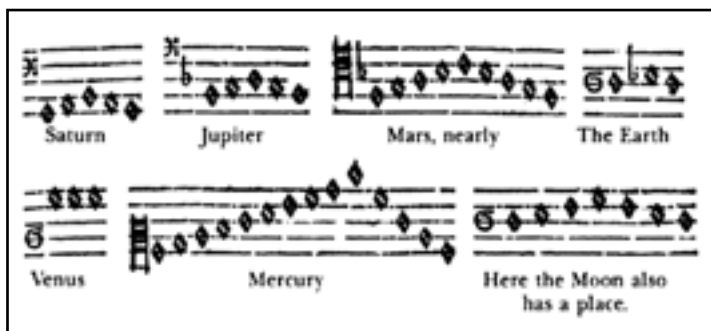
"Diversifying Music Academia: Strengthening the Pipeline" is a symposium devoted to the issues of diversity and inclusion in musicology, music theory, and ethnomusicology. Led by Project Spectrum, a coalition of faculty members and graduate students, this event seeks to explore why in music academia it remains difficult for racially, economically, and sexually minoritized people to finish graduate degrees, seek gainful employment, and—when applicable—get tenure. Workshops, panels, and keynote presentations will primarily take place on Wednesday afternoon through Thursday afternoon (31 October and 1 November), as a pre-conference to the AMS/SMT 2018 Joint Meeting in San Antonio, TX. Additionally, several events organized by Project Spectrum will take place during the AMS/SMT meeting (November 1–4), at the conference hotel. For more information and updates, please visit our website at projectspectrummusic.wordpress.com or contact Project Spectrum at projectspectrummusic@gmail.com. Undergraduates, graduate students, and faculty alike are encouraged to attend.

—Catrina Kim

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Denis Collins (University of Queensland) and Jason Stoessel (University of New England) have been awarded a three-year Australian Research Council Discovery Project grant beginning in February 2018. Their topic is "The Art and Science of Canon in the Music of Early Seventeenth-Century Rome."

—Denis Collins



DATES, DEADLINES, and MISCELLANY

SMT Dates and Deadlines

Proposals for Program Budget Subventions
April 10

Submissions to August *Newsletter*
June 1

Subvention Grants
June 15

International and Minority Travel Grants
September 10

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

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

SUBMISSIONS TO THE SMT NEWSLETTER

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

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

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

Brent Auerbach, Editor, SMT Newsletter
auerbach@music.umass.edu