

# SMT

SOCIETY FOR MUSIC THEORY

## Newsletter

*A Publication of the  
Society for Music Theory*

### News from the Society

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## OFFICER REPORTS

### FROM THE PRESIDENT

It is a great honor to serve as your next President. During my year as President-Elect, as I learned the workings of the Executive Board and the Society, I was repeatedly impressed by how easily someone's creative idea could transform into an action that benefited our members. As one example, during an envisioning session of the Executive Board in November of last year, Dora Hanninen, serving her last day as Past-President, suggested that we should have a prize for the best graduate student paper. Thanks to the hard work of the newly formed SMT Student Presentation Award Committee, chaired by Blair Johnston, this idea became a reality in time for the Columbus Annual Meeting. As I write this message, we are awaiting the results of this important award, which will significantly benefit the career of one of our graduate students. Robert Hatten's term as President was characterized by an extraordinary amount of positive change of this kind, due to his tireless dedication to the Society, but also his extraordinary openness to new creative solutions. I am very lucky to have had him as a mentor.



The Columbus Annual Meeting was also characterized by this kind of innovation: Elizabeth West Marvin's idea to create a plenary Poster Session; Rick Cohn and Jocelyn Neal's initiative to create a Graduate Programs Reception; Aaron Carter-Ényi's instrument-making activity with *kalimbas* and the instruction by Morehouse and Spelman College undergraduates as part of the special session for the Committee on Race and Ethnicity.

And of course, behind all this success was Jennifer Diaz's flawless organization of every detail of the conference, along with her own creative ideas: the "wall of buttons" that everyone enjoyed wearing to show their support for SMT; the "ice cream social" at the highly successful Graduate Program Reception; free conference registration for undergraduates to encourage them to become involved in the Society.

What new ideas will we generate this year, and how can we make the Society for Music Theory even better? I urge you not only to share your ideas, but to volunteer to serve on SMT committees for 2021.

—Patricia Hall

\* \* \* \* \*

*Because there was insufficient time for Robert Hatten to deliver his President's Address at the SMT Business Meeting on November 9, 2019, it is included here.*

It has been an honor and a privilege to serve the Society as your President the past two years, a time that has seen considerable growth and change, beginning with the design of our Annual Meeting. In response to our members' concerns we successfully moved from 30- to 20-minute papers last year, and we increased our proposal acceptance rate to a record 38% this year. We recognized the unique contributions of our posters by providing a special session with breakfast to encourage attendance, and digital monitors to enhance the quality of their presentations. We lightened our evening offerings so that no sessions go beyond 10 pm. We added a graduate program reception highlight-

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## Future Annual Meetings

2020

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

2021

November 4–7  
Hyatt Regency Jacksonville  
Jacksonville, Florida

2022

November 10–13  
Hilton New Orleans Riverside  
New Orleans, Louisiana  
(SMT, AMS, and SEM)



### *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.*

ed by an ice cream social. We responded to increases in numbers of proposals and nominations for Publication Awards by pioneering tiered evaluation processes.

In response to an increasingly negative public sphere of laws, actions, and verbal exchanges, we have responded, while respecting our guidelines prohibiting political action, in several creative and productive ways. We have offered special sessions addressing diversity issues. And we have increased our attention to our own diversity concerns through promoting more accurate demographic accounting in all our platforms. We have crafted and posted on our Society webpage a series of policies that more fully express our values as a Society and our firm commitment to counter all forms of harassment—again, within the limits of our bylaws. We have financially supported Project Spectrum in its initiatives, and expanded our support for minority travel grants and the diversity luncheon, as well as travel grants for un- and under-supported scholars, along with family care grants, and this year, two more accessibility travel grants.

Recently, the Executive Board changed the title of the Committee on Diversity to reflect its current mission, as the Committee on Race and Ethnicity, or CoRE. We also formed an ad hoc Diversity Coordinating Committee, comprised of the chairs of the four diversity-related standing committees, with CSW chair Judy Lochhead serving as its first chair. In reviewing their recommendations and those of the preceding Diversity Task Force (headed during the year by Yonatan Malin,) the Board decided on Thursday to expand the mission of the Accessibilities standing committee to include not only access, but a broader array of advocacy and scholarly approaches to issues of physical and neuro-cognitive disability. This committee will now have a guaranteed session at our Annual Meeting. The Professional Development standing committee will continue to expand its mission, including concerns of independent, unsupported, and under-supported scholars, as well as issues of job precarity and contingent labor. And to complete our Society's umbrella of diversity standing committees, the Board has approved a task force to prepare a proposal for a fifth standing committee, to be devoted to LGBTQ+ advocacy and scholarship, with a guaranteed conference session. The chairs of the current four standing committees have been extraordinarily gracious with plans for sharing sessions and times to provide for all five diversity committees.

Our support for scholarship has also increased over the past two years, with a second SMT-40 Dissertation Fellowship award, and a new Student Presentation Award this year. And we have met the expanding needs of our journals by offering support in the form of additional associate editors and their editorial assistants. We have taken a bold leap forward with our new website design, as previewed earlier by Brian Moseley, and we have made a substantial financial commitment to implement a secure system to handle our complex array of online submissions, from membership and registration to proposals and nominations. Our internal archiving has improved substantially through Executive Director Jennifer Diaz's completely computerized accounting via Google Drives, and a continued updating of the Position and Succession documents. Through all these many changes, I have relied on the extensive participation and considerable expertise of our officers and Board members. We held videoconferences in February, May, and August, and continued crafting guidelines and policies by e-mail between meetings.

The financial resources to achieve these desirable objectives have come from your contributions to our fund-functioning-as-endowment, which, as you just heard from Jocelyn, has been doing extremely well. With careful stewardship by our In-

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## OFFICER REPORTS

(continued)

vestment Committee, chaired by Breighan Brown Boeskool, we have been able to draw nearly \$10,000 this year from interest accrued. But our needs continue to expand, and I see many of you wearing this year's fund- and awareness-raising buttons expressing a range of ways you identify in wanting to support our Society—as teachers and learners, and always, as dreamers envisioning the future of our extraordinary Society. I thank all of you for your many forms of support over the past two years—as volunteers and contributors, and as informed participants in our many activities and initiatives. Your good will has sustained the Executive Board in its hard work to navigate a changing social climate and to match our expanding needs with limited resources. I look forward to a bright future.

—Robert S. Hatten, SMT President (Nov. 4, 2017–Nov. 9, 2019)

## FROM THE VICE PRESIDENT

I am delighted to serve as vice president of SMT, and I am grateful to follow Nancy Rogers, who has generously served the Society in a multitude of ways. My duties include chairing the Subventions Committee, serving as Executive Board liaison to SMT Interest Groups, and communicating with the regional, international, and graduate student societies.

On behalf of outgoing Vice President Nancy Rogers, I am pleased to report on the five publication subventions awarded in the July 2019 round of applications. Stephen Rodgers received \$825 towards the costs of indexing and producing musical examples for *The Songs of Fanny Hensel*; Jeffrey Swinkin received \$1,200 towards the costs of animated graphics for “Listening with Analytic Context: Beethoven’s Largo Appassionato from Opus 2, No. 2” in *Intégral*; Megan Kaes Long was awarded \$1,400 towards the costs of setting musical examples for *Hearing Homophony: Tonal Expectation at the Turn of the 17th Century*; Drew Nobile was awarded \$1,025 towards the costs of indexing for *Form as Harmony in Rock Music*, and Henry Martin received \$1,500 towards the costs of copyright permission fees for *Charlie Parker, Composer*. These awards are funded in part by the generous donations of many individual SMT members. Applications are accepted 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-three Interest Groups. To see the full range of Interest Groups and their recent activities, please visit <https://societymusictheory.org/interest-groups>. You will also find there information about Interest Group requirements and best practices. Our Interest Groups provide opportunities to study a broad series of topics and issues important to SMT and I'm grateful for their service.

The Vice President meets with representatives from the Interest Groups at the national SMT meeting to help share ideas among our many groups. Interest Groups may request funding to support their activities at the Annual Meeting (e.g., invited speakers or performers); see <https://societymusictheory.org/grants/subventions-for-events>. As a reminder, the SMT asks presenters at Interest Group meetings that are not on the official conference program to use the following citation template: Author, Title, \_\_\_ Interest Group meeting, Society for Music Theory Annual Meeting, City, Date.

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## Society for Music Theory 2020 Executive Board

Patricia Hall, President  
University of Michigan  
[president@societymusictheory.org](mailto:president@societymusictheory.org)

Gretchen Horlacher, Vice President  
Indiana University  
[vicepresident@societymusictheory.org](mailto:vicepresident@societymusictheory.org)

Philip Stoecker, Secretary  
Hofstra University  
[secretary@societymusictheory.org](mailto:secretary@societymusictheory.org)

Jocelyn Neal, Treasurer  
UNC at Chapel Hill  
[treasurer@societymusictheory.org](mailto:treasurer@societymusictheory.org)

Jennifer Diaz, Executive Director (*ex officio*)  
[smt@societymusictheory.org](mailto:smt@societymusictheory.org)

### Members-at-Large

Inessa Bazayev, 2020, Louisiana State University

Julian Hook, 2020, Indiana University

Nancy Yunhwa Rao, 2021, Rutgers University

Leigh VanHandel, 2021, Michigan State University

Anna Gawboy, 2022, Ohio State University

Jennifer Iverson, 2022, University of Chicago

\* \* \*

**Thank you** to outgoing Board members Nancy Rogers (Vice President), and Yonatan Malin and Maryam Moshaver (Members-at-Large) for your service to the SMT! The Society benefitted immensely from your contributions. We welcome Gretchen Horlacher (Vice President), and Anna Gawboy and Jennifer Iverson (Members-at-Large). We are looking forward to working with you to deepen the Society's impact!

### Thank you to following outgoing chairpersons and editors for your service to the SMT:

Eric McKee (Program Committee)  
 Richard Cohn (Committee on Workshops)  
 Brian Alegant (Publications Committee)  
 Danuta Mirka (Publication Awards Committee)  
 Mark Spicer (Nominating Committee)  
 Bruce Quaglia (Accessibility Committee)  
 Ellie M. Hisama (SMT-40 Dissertation Fellowship Committee)  
 Jeff Perry (Music Theory Online)  
 Brent Auerbach (Newsletter)

### Welcome to our incoming chairpersons and editors:

J. Daniel Jenkins (Program Committee)  
 Emily Gertsch (Committee on Workshops)  
 Jack Boss (Publications Committee)  
 Catherine Nolan (Publication Awards Committee)  
 Lynne Rogers (Nominating Committee)  
 Anabel Maler (Accessibility Committee)  
 Karen Bottge (SMT40 Dissertation Fellowship Committee)  
 David Neumeyer and René Rusch (Music Theory Online)  
 Jared C. Hartt (Newsletter)



## 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](mailto:smt@societymusictheory.org)

The regional societies also share ideas at the SMT Annual Meeting with the Vice President. Topics include their geographical region, election practices, membership dues, conference attendance and registration fees, paper acceptance rates, paper formats and scheduling, and demographics. They also provide information about student awards, publications, and workshops, plus any organized social events and social media use. These meetings are helpful to memberships of all the various societies.

Please do not hesitate to contact me at [vicepresident@societymusictheory.org](mailto:vicepresident@societymusictheory.org) if you have questions, comments, or feedback pertaining to Interest Groups, subventions, or SMT's relationship with other academic societies, and thank you for the opportunity to serve.

—Gretchen Horlacher

## Actions of the Executive Board

### FROM THE SECRETARY

Since the previous Secretary's report for the August 2019 SMT Newsletter, the Executive Board has passed the following motions:

1. To approve the Minutes of the May 24, 2019 Executive Board video meeting.
2. To approve the SMT Student Presentation Award title and guidelines.
3. To approve the Revised Policy for Membership at SMT Annual Meetings.
4. To approve a Graduate Programs Reception for SMT Columbus.
5. To approve the document, Sponsorship Opportunities for the SMT Annual Meeting in Columbus.
6. To rename the SMT Committee on Diversity as the SMT "Committee on Race and Ethnicity" (CoRE).
7. To rename the Demographics and Diversity Task Force (2018–2019) as the SMT Diversity Coordinating Committee (DCC) to facilitate coordination and collaboration between groups within the Society involved in issues of diversity and oversee diversity initiatives in coordination with the Executive Board.
8. To approve the Minutes from the most recent (video) meeting of the Executive Board on August 23, 2019.
9. To approve contract services with YourMembership (c. \$2500 start-up fee; \$4000 yearly fee), a platform which manages the customer relation content for the SMT website.
10. To approve the Treasurer's report for fiscal year 2019.
11. To accept the recommendations of the Publication Awards Committee for the 2019 awards.
12. To create a task force to prepare a proposal for an LGBTQ+ standing committee under the umbrella of the Diversity Coordinating Committee.
13. To expand the Accessibility Committee's mission as a standing committee under the umbrella of the Diversity Coordinating Committee, and to re-



## OFFICER REPORTS

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wise the Governance Guidelines as presented in the report for the Diversity Task Force drafted by Anabel Maler and presented to the EB on August 15, 2019.

14. To offer the option of a remote presentation of an accepted paper or poster, in special circumstances as adjudicated by the Diversity Coordinating Committee.

15. To approve the SMT Statement on the Assessment of Collaborative Research and Publications.

16. To draw a cash disbursement of \$9,900 from the Fund Functioning as Endowment to provide funds for the 2020 budget, including the following specific items: travel support for the Executive Director to ACLS (\$800); \$500 for SMT-V video production; \$1,000 for the CoRE (diversity) luncheon; two additional accessibility travel grants (\$800); additional editorial assistance (\$2,117); and the second SMT-40 Dissertation Fellowship (\$3,500).

17. To approve the proposed 2020 Budget.

18. To approve amendments to the Governance Guidelines pertaining to the Committee on Workshop Programs, Committee on Diversity, the SMT Student Presentation Award Committee, and the Diversity Coordinating Ad Hoc Committee.

—Philip Stoecker

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## FROM THE TREASURER

At the end of 2019, SMT's finances are robust. We allocated our resources according to the budget laid out for the year by the Executive Board. The 2019 end-of-year budget spreadsheet is [available here](#).

In 2019, SMT's targeted spending included awarding two dissertation fellowships (each at \$3,500) and increasing the number of grants awarded for conference access support. The only major unanticipated expense was the new website for SMT, including the infrastructure and back-end resources to process membership fees, online donations, and future conference registration fees. The fees and personnel costs associated with this transition were a major portion of our 2019 budget. These expenses were deemed necessary by the Executive Board and will provide the Society with an outstanding resource moving forward.



In every category, our income in 2019 exceeded our conservative predictions. The proceeds from the 2018 joint AMS/SMT meeting in San Antonio indicate that it was a very successful conference. Also notable: donations to SMT in 2019 were up 67% from 2018. Donations remain essential to SMT's ability to meet its many priorities, and we are excited by this trend.

Our investments fared well in 2019. Our total assets rose by over \$113,000, much of which was simply the recovery from the drop we experienced in the markets at the end of 2018. As the markets were in this process of recovery through early 2019, we chose not to take a payout from our quasi-endowment (Vanguard) fund, but rather to use expendable funds to meet our budget objectives. With the anticipated payout for 2020, the Executive Board has once again allocated a second dissertation fellowship (\$3,500), increased conference access support through accessibility grants, provided support for our executive director's attendance at ACLS conferences, increased the diversity luncheon's

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## Society for Music Theory 2020 Committees

### Development Committee

Alexander Rehding, chair  
Jane Piper Clendinning  
Aaron Grant  
Eric Isaacson  
Sherry Lee  
Nancy Yunhwa Rao  
Jocelyn Neal, executive board liaison  
Jennifer Diaz, ongoing  
Patricia Hall, *ex officio*

### IT/Networking Committee

Brian Moseley, chair  
Megan Lavengood, webmaster  
Philip Baczewski, associate webmaster

### Members-at-Large

Claire Arthur  
Phil Duker  
Andrew Gades  
Tahirih Motazedian  
William O'Hara  
Sam Reenan  
Jeff Yunek

### Liaisons

Jack Boss, chair, publications committee  
Julian Hook, executive board  
Robert Kosovsky, list moderator  
William Marvin, accessibility committee  
Seth Monahan, associate editor, SMT-V  
David Neumeyer, interim editor, MTO  
Brent Yorgason, managing editor, MTO

### 2020 Program Committee

J. Daniel Jenkins, chair  
Jenine Brown  
Marion Guck  
Christoph Neidhöfer  
Frank Samarotto  
Janna Saslaw  
Chris Stover  
Patricia Hall, *ex officio*

### 2020 Student Presentation Award Cmte

Blair Johnston, chair  
Juan Chattah  
Sarah Ellis  
Peter Kaminsky  
Rachel Lumsden

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## Society for Music Theory 2020 Committees

(continued)

### 2020 Local Arrangements Committee

Jennifer Diaz, chair  
David Damschroder

### Committee on the Status of Women

Judy Lochhead, chair  
Anjni Amin  
Laura Emmerly  
Samantha Inman  
Victoria Malawey  
Cora Palfy  
Anton Vishio

### Committee on Race and Ethnicity

Somangshu Mukherji, chair  
Clifton Boyd  
Aaron Carter-Ényì  
Diego Cubero  
Julianne Grasso  
Charity Lofthouse  
Panos Mavromatis  
Akane Mori  
Lawrence Shuster

### Committee on Workshop Programs

Emily Gertsch, chair  
Jim Buhler  
Gretchen Foley  
J. Daniel Jenkins (chair, 2020 Program Committee)

### Professional Development Committee

Stan Kleppinger, chair  
Ellen Bakulina  
Greg Decker  
Justin Hoffman  
Brian Miller  
Molly Murdock  
Crystal Peebles

### Nominating Committee

Lynne Rogers, chair  
Suzannah Clark  
Alfred Cramer  
Stacey Davis  
Tomoko Deguchi

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budget, and allowed for the hiring of an additional editorial assistant for *Music Theory Spectrum*.

One small addition to the budget spreadsheet is that it now lists the encumbrances for the subvention grants that have been awarded but not yet paid out—recipients are generally allowed up to three years to spend their grants.

For 2020, the Executive Board passed a very generous and ambitious budget that includes a deficit of approximately \$49,000, and that targets the top priorities of the Society. In joint AMS/SMT conference years, we receive our conference proceeds the following year; thus, it is standard practice for the SMT budget to anticipate a deficit in even-numbered years. At the same time, we acknowledge increased costs in accountant fees and bank charges (a direct result of our new website and billing infrastructure), and significant increased fees needed to sustain the website, all of which will collectively need to be addressed in future budgets. We look forward to another successful fiscal year and continue to encourage members to give generously so that we can realize the goals of the Society.

—Jocelyn Neal

## COMMITTEE REPORTS

The **2019 SMT Program Committee** included Eric McKee (Penn State University), chair, Elizabeth West Marvin (Eastman School of Music), Jennifer Iverson (University of Chicago), J. Daniel Jenkins (University of South Carolina), Steven Vande Moortele (University of Toronto), Martin Scherzinger (New York University), David Cohen (Max Planck Institute for Empirical Aesthetics), and Robert Hatten (The University of Texas at Austin), *ex officio*.

The Committee first convened at the San Antonio Annual Meeting in November 2018 to plan for the upcoming year and to discuss ideas for a keynote speaker or plenary session. After considering several options the Committee agreed on the idea of a plenary that focused on issues of diversity within our field. In April 2019, the Committee met again at the Hyatt Regency Hotel in Columbus to program the Annual Meeting. After a long weekend of productive discussion and hard work, a preliminary draft of the SMT program was complete.

The program for the 2019 meeting reflected the intellectual breadth and diversity of our field, offering a wide range of research from mensural dissonance in the music of Machaut to amateur music-making on YouTube. This year's program included an extraordinarily large number of papers that addressed issues of meter and rhythm across a broad range of repertoire.

Friday morning's poster session, chaired by Sara Bakker, showcased the research of thirteen presenters, many of whom used LCD screens to display their research. The room buzzed with conversations between presenters and their clustered audiences and was packed from the beginning to the end of the session. If you missed it, be sure to attend next year's poster session, which will build on the success of this year's session.

The highlight of the meeting was Saturday afternoon's plenary session, moderated by Elizabeth West Marvin. Attended by an overflow crowd, Philip Ewell, Ellie M. Hisama, Yayoi Uno Everett, and Joseph Straus provided four provocative critiques of how underlying frames of reference shape and define our field. Each speaker posed difficult, uncomfortable questions and challenged the membership to reconsider how we approach our discipline both within our

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**COMMITTEE REPORTS**

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classrooms and in our research. For many in the audience the plenary was a defining moment in our field. One attendee tweeted “Some-day people will ask ‘Where were you for the #SMT42 plenary in 2019?’”

For the Columbus meeting, the Committee received 380 distinct submissions and accepted 145, for an overall acceptance rate of 38%. Sixty-nine percent of the 380 submissions were from men and were accepted at a rate of 39%. Twenty-eight percent of the submissions were from women and were accepted at a rate of 36%.

Considering individual/joint authored proposals only, in terms of rank, assistant professors had their proposals accepted at a rate of 45%, followed by associate professors at 41%, graduate students at a rate of 35%, those with limited term or other appointments at 34%, and full professors had their papers accepted at a rate of 29%.

The table below breaks these categories down by gender.

	Graduate student	Limited term/ other	Assistant Professor	Associate Professor	Full Professor
Male	38 of 97 39%	16 of 46 31%	32 of 65 49%	11 of 28 39%	7 of 27 26%
Female	11 of 43 25%	10 of 18 55%	11 of 29 38%	5 of 11 45%	2 of 4 50%

The acceptance rate for proposers by ethnicity is shown in the table below. It includes both individual/joint authors and participants in special sessions, but not those involved in standing committee sessions (note: 28 individuals elected either “prefer not to answer” or “unknown”).

Asian / Pacific Islander	Black	Hispanic	Mixed	White
8 of 26 30%	1 of 2 50%	1 of 6 16%	2 of 6 33%	122 of 312 39%

I would like to thank the 2019 Program Committee for their extraordinary dedication, breadth of knowledge, and collegiality. Finally, my deepest thanks go to Robert Hatten and Jennifer Diaz for their unfailing guidance, patience, and assistance at every step of the way.

—Eric McKee

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From the **Development Committee**: 2019 was the year of DiverSMT (pronounced: di-vers-emm-tee). If you were at the Columbus Annual Meeting, perhaps you recall our rainbow-colored Wall of Buttons, and perhaps you recall seeing members at the conference proudly sporting their “superpower” on their lapel. The initiative was a huge success, contributing an additional 15% to our annual donations. But much more importantly, the initiative dramatically raised member participation. We more than doubled our donor base from previous years. And this is great news—your support transforms the Society. (You may have heard me use that phrase before.) No contribution is too small; every donation helps us accomplish the ambitious goals the Society has set itself.



Jane Piper Clendenning, Alexander Rehding, and Aaron Grant of the Development Committee

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## Society for Music Theory 2020 Committees

*(continued)*

### Publications Committee

Jack Boss, chair  
David Neumeyer and René Rusch (editors,  
Music Theory Online)  
Bryn Hughes, Mitch Ohriner, and Brad  
Osborn (associate editors, Music Theory  
Online)  
Marianne Wheeldon (editor, Music Theory  
Spectrum)  
Kyle Adams and Guy Capuzzo (associate  
editors, Music Theory Spectrum)  
Jared Hartt (editor, SMT Newsletter)  
Sarah Marlowe (associate editor, SMT  
Newsletter)  
Poundie Burstein (editor, SMT-V)  
Leigh VanHandel (Executive Board liaison)  
Brian Moseley (chair, Networking Cmte)

### Publication Awards Committee

Catherine Nolan, chair  
Michael Callahan  
Maureen Carr  
Joel Galand  
Frank Heidlberger  
Tim Koozin  
Noriko Manabe  
Peter Schubert

### Diversity Coordinating Committee

Judith Lochhead, chair  
Stan Kleppinger  
Somangshu Mukherji  
Nancy Yunhwa Rao

### Accessibility Committee

Anabel Maler, chair  
Dave Headlam  
Marianne Kielian-Gilbert  
William Marvin  
Fred Maus  
Demi Nicks  
Janna Saslaw

### Networking Ombuds Committee

Patricia Hall, chair  
Jack Boss  
Brian Moseley

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In terms of programming, 2019 was also the year of DiverSMT. Old and new initiatives brought together members in important events that foster communities, such as the graduate diversity luncheon, the ice-cream social for prospective graduate students, and the breakfast for the poster sessions. It is no coincidence that deliciously free food is involved in all of these events. We are excited to support such settings—as well as many others—that enable communal and music-theoretical interchange.

The year ended with the roll-out of the stylish new SMT website, which also has a newly designed donation page. One important new feature is the option of specifying recurring monthly donations. (If you have ever listened to an NPR pledge drive, you will know exactly how this works.) Small continual donations—\$10, \$25 a month—are often more affordable, and they add up to significant contributions by the end of the year. Check out the website (<https://societymusictheory.org/smtdonations>) and see what works best for you. Here, too, no contribution is too small; every donation helps.

Please do not hesitate to reach out to me directly at [development@societymusictheory.org](mailto:development@societymusictheory.org) if you have any thoughts or suggestions for the development committee. I always look forward to hearing from you.

Your support transforms the Society!

—Alexander Rehding

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The SMT **Nominating Committee** (Lynne Rogers, chair; Suzannah Clark, Alfred Cramer, Stacey Davis, and Tomoko Deguchi) issued a call for online nominations last November, shortly after the Annual Meeting in Columbus, and accepted nominations through December 17. The committee thanks all who submitted nominations. The committee is currently preparing a slate of candidates for the offices of president and two members-at-large of the Executive Board. When the slate has been finalized, secretary Philip Stoecker will inform the membership. Online voting will take place during the month of April. The Nominating Committee strongly encourages all members to vote in the election.

—Lynne Rogers

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The **Professional Development Committee** (PDC) sponsored a variety of events at the Annual Meeting in Columbus. The CV review session, organized by PDC members Ellen Bakulina and Christopher Segall, was attended by 32 participants who received help on their CV and other job-application materials. Many thanks go to Michael Callahan, Alan Dodson, Ji Yeon Lee, Rachel Lumsden, Gregory Marion, Stephen Slottow, Jennifer Snodgrass, and Steven Vande Moortele for providing this invaluable service.



*Gerardo Lopez*

Approximately 80 students attended our traditional Student Breakfast at the meeting. The winner of this year's raffle for a one-year free membership to SMT was Gerardo Lopez (Michigan State University).

The Conference Guides Program contributes to the professional development of SMT members in the earliest stage of their careers by pairing interested

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## COMMITTEE REPORTS

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newcomers with experienced faculty and graduate students. For the Columbus meeting, we received 26 requests for conference guides. Thanks to all those who volunteered to serve as guides, and to Judith Ofcarcik, who coordinated the program.

The PDC also sponsored a special session at the 2019 meeting titled “Contemplating and Making the Transition to Academic Administration.” This event provided first-hand accounts of the joys and challenges of administration to a large and interested audience, and incidentally provided a fascinating perspective on larger trends in higher education not often explored at SMT’s Annual Meeting. Many thanks to panelists Sarah Ellis, Ryan McClelland, Catherine Nolan, and Matthew Shaftel.

For the 2020 conference, the PDC is planning a session that focuses on the ethics governing the interactions among authors, editors, and reviewers in the anonymous peer-review process. More information will be forthcoming on *smt-announce* before the conference in Minneapolis.

Finally, I remind our members that the PDC maintains a Facebook page for students. This 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 [pdcs@societymusictheory.org](mailto:pdcs@societymusictheory.org).

—Stan Kleppinger

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The 2019 **Publication Awards Committee** received 162 nominations for 108 titles eligible for SMT Publication Awards. This means an increase by 125% in comparison with the 48 titles nominated in 2018. The dramatic increase in the number of nominated titles imposed a heavy workload upon the committee members—Alfred Cramer, Joel Galand, Roger Mathew Grant, Christoph Neidhöfer, Catherine Nolan, Peter Schubert, and Joseph Straus—who deserve thanks for their important service to the Society.

In order to cope with the increased number of nominations, the committee modified the selection procedure by introducing a pre-selection stage, followed by two stages of selection proper, the first of them leading to the selection of finalists; the second to the selection of winners. This modification was approved by the SMT Executive Board. Throughout the pre-selection and selection stages, the committee followed a strict recusal policy, according to which the committee members had to declare their conflicts of interests and were excluded from the discussion of titles for which they recused themselves. The committee selected recipients in six 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, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty), the Outstanding Multi-Author Collection Award, and the Citation of Special Merit.

The **Wallace Berry Award** was presented to **Jason Yust** for *Organized Time: Rhythm, Tonality, and Form*, published by Oxford University Press. This book is astonishing in both its ambition and its achievement. It offers a theory of tonal music that treats harmony, rhythm, and form as separate dimensions that might either reinforce or contradict each other, providing an appealing notation system that permits direct comparison of these dimensions. It profoundly rethinks aspects of tonal theory

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## Society for Music Theory 2020 Committees

(continued)

### Subventions Committee

Gretchen Horlacher, chair  
Josh Albrecht  
Alyssa Barna  
Jack Boss  
Nancy Yunhwa Rao

### Investment Committee

Breighan Brown Boeskool, chair  
Patrick Connolly  
Andrew Pau

### Archival Committee

Sean Atkinson, chair  
Gretchen Horlacher  
Philip Stoecker  
Jennifer Diaz, *ex officio*  
Patricia Hall, *ex officio*

### Delegates and Liaisons

Severine Neff, delegate to ACLS  
Matthew Arndt, representative to  
U.S. RILM  
Alan Dodson, liaison to Grove  
Sebastiano Bisciglia, SMT statistician  
Andrew Davis, liaison to NASM  
Miriam Piilonen, sustainability  
coordinator  
Jennifer Diaz, liaison to AMS, SEM,  
and SAM

### Annual Meeting Grants Subcommittee

Jocelyn Neal, chair  
Patricia Hall  
Jennifer Iverson

### SMT-40 Dissertation Fellowship Cmte

Karen Bottge, chair  
Ed Gollin  
Shersten Johnson  
Ryan McClelland

### Communications Committee

Philip Stoecker, chair  
Anna Gawboy  
Patricia Hall  
Robert Hatten

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

## Society for Music Theory Publications

### Music Theory Spectrum

#### Editors

Marianne Wheeldon, editor  
 Kyle Adams, associate editor  
 Guy Capuzzo, associate editor  
 Frank Lehman, reviews editor

#### Editorial Board

Amy Bauer  
 Chelsea Burns  
 Lori Burns  
 Trevor deClercq  
 Alan Dodson  
 Roger Grant  
 Keith Howard  
 Graham Hunt  
 Mark Katz  
 Nathan Martin  
 Andrew Mead  
 John Peterson  
 Heather Platt  
 Stephen Rodgers  
 Daniel Shanahan  
 Peter Smith  
 Daphne Tan  
 Leigh VanHandel

### Music Theory Online

#### Editors

David Neumeyer, interim editor  
 René Rusch, incoming editor  
 Bryn Hughes, associate editor  
 Mitch Ohriner, associate editor  
 Brad Osborn, associate editor  
 David Heetderks, reviews editor  
 Bryan Parkhurst, reviews editor

#### Editorial Board

Janet Bourne  
 Matthew Boyle  
 Deborah Burton  
 John Covach  
 Sarah Ellis  
 Johanna Frymoyer  
 Michael Gallope  
 Jonathan Guez

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that we had thought pretty well settled. The theoretical framework is powerful and the analyses—of both familiar and unfamiliar tonal works—are deeply revealing.

The **Outstanding Publication Award** went to **Jennifer Iverson** for her article “Invisible Collaboration: The Dawn and Evolution of *elektronische Musik*,” published in *Music Theory Spectrum*. The article focuses on the collaborative process of composition in the early years of the WDR (Westdeutscher Rundfunk) studio in Cologne. Through analysis of archival and other sources the article provides a window into the studio’s earliest artistic achievements and its aesthetic outlook, which emphasized innovation in timbre. The analyses reveal how the studio’s equipment, technicians, and scientists had profound and lasting effects on the sonic works, as the organization’s aesthetic evolution was deeply tied to scientific and psychoacoustic solutions to technical problems.

The **Emerging Scholar Award** in the book category was presented to **Edward Klorman** for *Mozart’s Music of Friends: Social Interplay in the Chamber Works*, published by Cambridge University Press. Taking seriously eighteenth-century tropes associating chamber music with sociability and conversation, the author carefully excavates them, marshalling textual, musical, and iconographic evidence. Doing justice to those historical perspectives that ascribe volition to the individual parts in a musical score, he expands current theories of form and meter by developing a theory of “multiple agency,” according to which each music utterance is understood to represent intentional behavior of a fictional persona embodied by the actual player.

The **Emerging Scholar Award** in the article category was presented to **Christopher Brody** for “Parametric Interaction in Tonal Repertoires,” published in the *Journal of Music Theory*. The article powerfully advances our understanding of musical form. Departing from different historical traditions which emphasized the constitutive role of either tonal structure or thematic design, it demonstrates how harmonic and thematic parameters interact in tonal pieces. The author models their interaction through “the ternary plot,” which constitutes nothing short of new theoretical geometry. Rather than represent the form of individual works, this geometrical framework helps us to address the issue of form in entire repertoires.

The **Outstanding Multi-Author Collection Award** went to **Scott Murphy** for the edited volume *Brahms and the Shaping of Time*, published by the University of Rochester Press. Although this volume explores complexities of rhythm and meter in the oeuvre of one composer, the applicability of concepts developed by its contributors and the analytical techniques devised by them go far beyond this specific oeuvre and will have lasting impact upon analysis of rhythm and meter in other repertoires. Among the many issues whose study is significantly advanced by the volume’s contributors are the mutual relation of musical and poetic meter, shifting metrical levels, expressive qualities of hemiolas, and durational enharmonicism. All the contributions are of outstanding quality, and the volume’s conception and layout bear a stamp of the editor’s unifying thought.

The **Citation of Special Merit** was presented to **Richard Ashley and Renee Timmers** for the edited volume *The Routledge Companion to Music Cognition*. This volume encompasses a variety of methodological approaches, but from beginning to end it is uniquely motivated by a concern to describe the nature of musical experience. The forty-two essays included in it come from disciplines such as computer science, neuroscience, psychology, and from various subfields of music studies. Music theorists are well represented in it, and the volume engages music-theoretical questions with a depth that the field of music cognition has long promised but not

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## COMMITTEE REPORTS

(continued)

always delivered. This encyclopedic volume gives us an extraordinary record of this field reaching its maturity and it sets a sophisticated standard for future research.

—Danuta Mirka



*Publication award winners, from left to right: Richard Ashley, Jason Yust, Jennifer Iverson, Edward Klorman, Scott Murphy, Christopher Brody.*

\* \* \* \* \*

I. The year in review. In 2018 the **Publication Committee** identified four pressing issues. We resolved all of them this past year.

We successfully transitioned three new editorial staffs, instituted policies for feedback to authors, particularly with the revise/resubmit option, and had on-boarding documents and subsequent conversations with incoming editors and associate editors. These efforts greatly helped smooth the transitions.

We addressed the delay time from acceptance to publication in MTS. We increased the number of essays in each journal, and took advantage of Advance Access to publish essays online well in advance of their print publication. We are now caught up.

We implemented a system for online journal submissions systems in MTO. It is helping with workload and streamlining the review process. The editorial staff is working to iron out the kinks in the system.

We created Digital Object Identifiers (DOIs) for back issues of SMT-V and MTO. Chris Misa has done a terrific job cataloging back issues.

II. Current state of the Society's publications. The Society's publications are thriving, and trending upward. Readership is up internationally and domestically, online and in print. Subscriptions for MTS are rising. MTS received nearly 50% more submissions and has an extremely competitive rate of acceptance. MTO readership continues to grow by 8–10%. The MTO staff is working hard to calibrate the online journal submission process, and is implementing several new policies that are needed to address some recent trends. Such

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

Ed Klorman  
Joe Kraus  
Nancy Murphy  
Drew Nobile  
Steven Reale  
Nicholas Reyland  
Jim Sobaskie  
Michael Tenzer  
Keith Waters

## SMT-V

### Editors

Poundie Burstein, editor  
Seth Monahan, associate editor

### Editorial Board

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Jeremy Day-O'Connell  
Jonathan De Souza  
Melissa Hoag  
Kara Yoo Leaman  
Megan Kaes Long  
Henry Martin  
Carmel Raz  
Cara Stroud  
John Turci-Escobar  
Christopher White

## SMT Newsletter

### Editors

Jared C. Hartt, editor  
Sarah Marlowe, associate editor

Submit your nominations  
for outstanding publication  
awards by **April 1** at [https://  
societymusictheory.org/  
grants/publications](https://societymusictheory.org/grants/publications). We  
welcome self-nominations!



### 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
- Family 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 Forward. 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

**Thank you for your donation!**

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

policies will address multiple submissions by single authors; difficulties in publishing proceedings from conferences; and a procedure for adjudicating self-commissioned reviews.

III. Anti-harassment policy. The Publications committee passed an anti-bullying and anti-harassment policy that was approved by the Executive Board. The Publications Committee met in a summer conference call, and approved the following:

*The expectations are that all reviews for SMT publications will be respectful, constructive, expert, and timely. Because referees often serve as mentors for less experienced scholars, it is paramount that readers avoid tone and language that is condescending, sarcastic, pejorative, bullying, or uncivil.*

This language is sent to all internal and external adjudicators, and editorial teams have strategies for dealing with minor and major infractions.

IV. It has been a pleasure serving the Society as chair of the Publications Committee, and it has been an honor working with the members of the editorial staffs.

—Brian Alegant

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The **Committee on Race and Ethnicity** (CoRE, formerly the Committee on Diversity) had a session at the SMT meeting in Columbus that exceeded all expectations. Held on Friday afternoon, the session's theme was "Diversity in Music Theory Pedagogy." It involved a novel banquet-style seating arrangement, with audience members sitting around several tables, instead of in theater-style seats. In part one of the session, participants at each table were shown how to make an instrument known as the *kalimba*, with materials provided by CoRE member and Morehouse College music theorist Aaron Carter-Ényi. This instrument-making activity was led by Quintina Carter-Ényi (University of Georgia), and facilitated by a student instructor at each table—Marvin Wayne Allen, Ariel Alvarado, Tyler Jennings, Donovan Polk, Elaine Ransom, Julian Rucker, Kha'Zhir Stevenson, Ridge White—and which was enhanced by the fact that all these students are undergraduates at either Morehouse or Spelman College. Morehouse and Spelman also sponsored these students' trips to SMT, and the materials for making the kalimbas (with help also from their parent group, the Associated Colleges of the South, and the National Endowment for the Humanities)—which made this session a very special collaboration between SMT and two of the most prestigious HBCUs in the nation (of which the CoRE hopes to sponsor more in years to come).

While the instruments were being finished and tuned by Quintina, Aaron, and their students, part two of the CoRE session took place, which featured lightning talks on various aspects of diversity in music theory pedagogy, by John Roeder (University of British Columbia), Nancy Rao (Rutgers University), and Robin Attas (Queen's University). Each of these talks was followed by breakout discussions among the audience members at each table, the highlights of which were shared with the entire room at the end, by scribes sitting at each table. Though these discussions revealed the various challenges we face in teaching more diverse music theory classes, several solutions to these challenges, and action plans to be implemented in theory classrooms, were also recognized and welcomed. Finally, in part three of the session, the finished and tuned kalimbas were returned to each audience member. At this point the above student instructors led the audience in several performance activities with these instruments—to show how they can be used to teach world music theory, music by under-represented composers, or in multisensory aural skills exercises that can be more inclusive than traditional ear-training exercises often are.

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## COMMITTEE REPORTS

(continued)

Audience members who had signed up beforehand to participate in the CoRE session each received a *kalimba* with their name and the SMT logo on it. Based on the sign-ups, we were expecting around 40–50 participants in the session. However, over 100 people showed up, which means that we ran out of even the several spare *kalimba*-making kits that Aaron had brought with him very quickly—but it was indeed thrilling to see so many people at the session, supporting the important cause of diversifying music theory pedagogy.

Right before the CoRE’s session on Friday afternoon, the Committee also hosted its annual Travel Grant luncheon, for recipients of the SMT’s Minority and International Travel Grants. As has been tradition for the past few years, the lunch was attended by not only this year’s grant awardees, but also previous Travel Grant recipients, past and present members of the Committee, and also outgoing SMT President Robert Hatten, and Treasurer Jocelyn Neal. Students from two Columbus high schools—Columbus North International School and Fort Hayes Metropolitan Education Center—attended the luncheon, too, accompanied by their teachers, as part of the Committee’s Local Outreach program. Thanks to the efforts of Ciro Scotto and Matthew Shaftel at Ohio University, and Kalin Kirilov at Towson University, several undergraduates from these institutions attended the luncheon, and the Annual Meeting itself, as part of the Local Outreach program as well. A record-setting fifty-one individuals took part in the luncheon, which fostered intergenerational discussions about music theory and diversity, proving valuable to all, but especially to the grant winners themselves. The winners of this year’s International Travel Grants were Hari Dhakal, Gavin Lee, Kelvin H. F. Lee, and Omer Maliniak, and the International Senior Scholar Travel Grant was awarded to Edward Venn. Minority Travel Grants were awarded to Anjni Amin, Tamyka Jordon, Hanisha Kulothparan, Hei Yeung (John) Lai, Kara Yoo Leaman, Mariam Osman, Ming Wai (Amy) Tai, Ivan Tan, Jeremy Tatar, and Anna Wang. Due to the generosity of Miriam Piilonen and one anonymous donor, the Committee was able to offer a record eight Minority Travel Grants at the maximum award of \$400.

In light of this year’s session on diversifying music theory pedagogy, several members of the Committee on Race and Ethnicity are in the process of developing a variety of teaching resources, to aid instructors in diversifying their theory courses. The Committee also introduced a new mentoring initiative this year, to support junior minority music theorists, on both professional and intellectual matters. This initiative, which is being coordinated by CoRE member Clifton Boyd, has been able to offer mentoring support to several junior theorists already, and nearly two dozen senior theorists have also volunteered their services as mentors for this program. To find out more about the Committee’s pedagogy, mentoring, and other activities, please visit [our website](#).

The SMT Committee on Race and Ethnicity seeks to promote diversity of race and ethnicity—from global and regional perspectives—and also that of 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 contact me at [diversitychair@societymusictheory.org](mailto:diversitychair@societymusictheory.org).

—Somangshu Mukherji

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The **Committee on the Status of Women** for SMT sponsored a paper session at the 2019 Annual Meeting in Columbus, Ohio on “Women, Music, Technologies.” The goal of this session was to focus attention on the ways women have been involved with various forms of technology as musicians, composers, scholars, and researchers, and to highlight ways in

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Student leaders at the “Diversity in Music Theory Pedagogy” session.

### Renew Your SMT Membership!

To renew your membership, visit <http://societymusictheory.org/membership>.

Dues are payable online, 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.

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The Society for Music Theory  
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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

*(continued)*

which their work might have been impeded—or even encouraged. The session included 6 papers focused on the creative work of Amelia Roselli, Bebe Barron, Pauline Oliveros, Harriet Padberg, and Kaija Saariaho, and on the editorial work of Augustine-Julie Leduc and Marie-Pierre Launer.

For the 2020 meeting, the Committee on the Status of Women in conjunction with the Queer Resources Group will sponsor a session on the topic “Who is allowed to be a genius?” Our goal in this session is to focus attention on the ways that the designation of “genius” is bestowed on some and denied to others and also on the ways that the designation of “genius” has permitted and even encouraged behaviors that are discriminatory and abusive. The CSW and the QRG session will focus on how the concept of genius in music has impacted composition, performance, research, and the social contexts of those activities.

Services to Promote Gender Equity and Feminist Scholarship:

- The Proposal-Mentoring program. This program helps junior scholars who self-identify as women, especially graduate students and junior faculty, to produce an outstanding conference proposal by working with leading scholars in their area. It is also an excellent networking opportunity! For more information on these programs, please contact [laura.emmery@emory.edu](mailto:laura.emmery@emory.edu).
- The Virtual Research Group program. This program is for all people who self-identify as women, regardless of professional status or writing goals. Groups will discuss writing goals, solutions to common writing problems, and get feedback from one another on their writing. Between meetings, peers will share their work and edit the work of one fellow peer. Optionally, groups can be paired up with an outside mentor at the completion of their meeting schedule. This person will bring fresh eyes to the projects and offer tips on appropriate journals or publishers. For more information on these programs, please contact [cpalfy@elon.edu](mailto:cpalfy@elon.edu).
- The “Ask Me!” Situational Mentoring program. This is a service for people seeking mentoring outside of the usual channels. Please contact Judy Lochhead for information on this service: [csw@societymusictheory.org](mailto:csw@societymusictheory.org).
- A Facebook page with about 600 members. Please join us at [SMT Committee on the Status of Women](#).

Any suggestions or questions regarding the CSW may be sent to Judy Lochhead, chair of CSW at [csw@societymusictheory.org](mailto:csw@societymusictheory.org).

—Judy Lochhead

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For years there have been murmurs that the Society might develop an award that would acknowledge the contributions our student colleagues make every year at the Annual Meeting—an award that would acknowledge all of those contributions by celebrating especially outstanding presentations in particular. In 2018, just such an award started to come together. And it went live at the 2019 Annual Meeting in Columbus.

The **Student Presentation Award Committee** was formed in 2018; it originally had three members. We worked with the Executive Board and the President during late 2018 and early 2019 to develop guidelines and procedures for the new award. These guidelines and procedures were finalized and formally adopted in August

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## APPLY FOR AN SMT GRANT

### SMT TRAVEL GRANTS

SMT administers four 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. SMT members are invited to apply for Family Care Grants for expenses incurred by attendance at the Annual Meeting. Independent/ Unsupported/ Undersupported faculty members who do not have institutional support for conference travel can also apply for a travel grant. In line with our values of inclusivity and diversity, we want our Annual Meeting attendance to be as accessible as possible for all SMT members. The deadline for application is 1 September.

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

### SMT SUBVENTION GRANTS

Twice annually, the Society for Music Theory awards Subvention Grants for scholarly projects that advance the discipline. Awards are intended to reimburse scholars for certain types of costs associated with their work in music theory, including the preparation and publishing of an article or book, organizing conferences, leading workshops, or other such projects. Proposal submission deadlines are 15 January and 15 July. For more information on these grants and eligibility, visit: <https://societymusictheory.org/grants/subvention>.

### SMT PROGRAM SUBVENTION GRANTS

The Annual Meeting Grants Sub-committee is accepting applications from standing committees, interest groups, and other scholars seeking funding to support a special presentation or event at the Annual Meeting. Proposals are due 15 May. For more information, visit <https://societymusictheory.org/grants/subventions-for-events>.



Winners of the SMT Student Presentation Award, Catrina Kim (above) and Jeremy Tatar (below).



2019. One of the first things we decided was that there would be no special nomination process for the award. Any student, graduate or undergraduate, with a paper or a poster accepted for presentation at the Annual Meeting would be eligible for the award. To be considered for the award, the student would need to submit written materials to the committee several weeks before the Annual Meeting. Anticipating the amount of time necessary to review submitted materials (and to attend a large number of student presentations at the conference), the membership of the committee was increased in 2019 from three to five. Another thing that was determined early on was that the new award would place equal weight on the submitted written materials and on the actual presentations given at the Meeting. In this, our award differs a bit from some similar awards—for example, AMS’s Paul A. Pisk Prize, which is based more or less on evaluation of written materials alone.

In 2019, 48 people were eligible for the award. 26 of them submitted written materials for the committee’s consideration by the October 1 deadline. The committee of five spent October reading these written materials, and a subcommittee was at each of the 26 presentations in Columbus. The range of subjects, perspectives, and scholarly approaches showcased by the student presentations was inspiring, indeed.

Warmest congratulations to the two co-winners of the 2019 SMT Student Presentation Award: Catrina Kim (Eastman School of Music; “Fragments and Frames in the Early Romantic Era”) and Jeremy Tatar (McGill University; “Metric Transformations in Hip-Hop and R&B Sampling Practice”).

—Blair Johnston

\* \* \* \* \*



Winners of the SMT-40 Dissertation Fellowships, Ben Duinker (above) and Leah Frederick (below).



The **SMT-40 Dissertation Fellowship Committee** is delighted to announce the 2020 award winners: Ben Duinker, McGill University, for “Diversification and Post-Regionalism in North American Hip-Hop Flow” (advisor Nicole Biamonte), and Leah Frederick, Indiana University, for “Generic (Mod-7) Geometric and Transformational Approaches to Voice Leading in Tonal Music” (advisor Julian Hook).

SMT-40 Dissertation Fellowship award winners receive \$3,500 and recognition at the Annual Meeting and in the SMT Newsletter. The fellowships assist Ph.D. candidates to complete their dissertations and are awarded to research projects that promise to make a significant contribution to the field of music theory. Karen M. Bottge, chair (University of Kentucky), Edward Gollin (Williams College), Shersten Johnson (University of St. Thomas), and Ryan McClelland (University of Toronto) served on the 2020 committee.

Criteria for selection of the award winners were the quality of the writing, the originality and maturity of the research program, the project’s connection to important current streams of music theory, the breadth and depth of its applications (e.g., to analysis, composition, philosophy, the history of theory), and the applicant’s ability to achieve the goals of the project.

In keeping with the Society’s mission to promote diversity and inclusivity, at least one of the two awards in the 2021 fellowship competition will support a topic in an area of music theory research that engages diversity, or an applicant who contributes to the diversification of the SMT community.

Requirements for the application are membership in the SMT, completion of all required coursework and examinations, and approval of the dissertation proposal by the application deadline. Additional information about application requirements is available at <https://society-musictheory.org/grants/dissertation>. Questions about the 2021 fellowship competition should be directed to the 2020 committee chair, Karen M. Bottge, at [dfc@societymusictheory.org](mailto:dfc@societymusictheory.org).

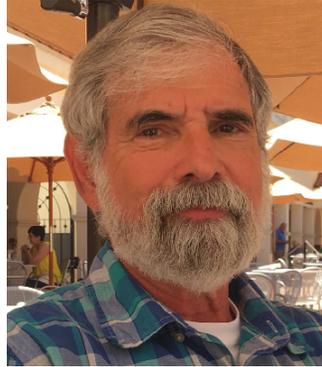
—Karen Bottge

## LIFETIME SMT MEMBERSHIPS

*Three lifetime SMT Memberships were awarded at the Annual Business Meeting on November 9, 2019. The following tributes were read.*

### **Tribute to Michael Cherlin**

It may seem strange to some of you that I was picked to give a tribute to Michael Cherlin on the occasion of his being awarded a lifetime membership in the SMT. I was not one of Michael's students at Stony Brook or the University of Minnesota, nor did I overlap with him as a graduate student at Yale—he finished his dissertation in 1983, and I arrived on campus a year later, in 1984. We both shared David Lewin as a teacher, but Michael had the benefit of working with him as a dissertation adviser, while I was able to take only a few classes with David before he left for the bright lights of Harvard University.



So, even though our personal contact has been limited to presenting together on one or two Schoenberg sessions at conferences, Michael—through his published work alone—has served for me as a guide, as someone to debate with, one could even say as a mentor. So many of his works have had an important influence on my work, from his 1983 doctoral dissertation on *Moses und Aron*, which introduced me to the idea of twelve-tone partitions as leitmotives, to his 2007 book *Schoenberg's Musical Imagination*, which admonished me to find a proper balance between “the formalistic descriptions of music theory” and “larger questions in the history of ideas.” I would wager that many of us in this room owe similar debts to Michael, stemming from the same works or his many other publications, or from his leadership as the Founding Director of the Interdisciplinary Program in Collaborative Arts at the University of Minnesota, or from his editorship of *Music Theory Spectrum*, or from his many years of teaching and advising.

Because of all of this, I'd like to express the gratitude to Michael that many of us feel, as we honor him as one of this year's recipients of the SMT's Lifetime Membership Award.

—Jack Boss

### **Tribute to David Huron**

I now wish to speak, from this eminent perch,  
On a topic I feel quite secure on,  
An illustrious scholar whose brilliant research  
I could probably talk for a year on.

With Kern and with Humdrum, he laid a foundation  
For corpus research to mature on,  
While his work on emotion and anticipation  
Sheds light on the musical neuron.

With eloquence, charm, and conviction, he rocks  
Any lecture stage he might appear on.  
If you haven't encountered his riveting talks,  
Then I'm wondering what planet you're on.

One can't count his articles - dozens to date -  
And the reference lists they appear on,  
And his teaching and guidance at Ohio State  
Many students have built a career on.

Well I really do hope it's not spoiling the show  
To put something so immature on,  
But this body of work we feel proud to bestow  
The society's imprimatur on.

So now let me bring my short speech to an end  
With an act we need hardly confer on,  
As a permanent membership we now extend  
To my mentor and friend, David Huron.

—David Temperley



*David Huron and Severine Neff*

### **Tribute to Severine Neff**

For her scholarship, teaching, and service in the profession of music theory, today we honor Dr. Severine Neff with the Society's 2019 Lifetime Membership Award.

Professor Neff entered the field with a BA (Barnard), MA (Yale), and after her MFA, a PhD from Princeton University in 1979. She taught at American University, Bates College, University of Hawaii at Manoa, and Barnard College, continuing as Associate and Full Professor at the College-Conservatory of Music, University of Cincinnati, before taking a position at the University of North Carolina-Chapel Hill. At UNC, in 2004 she was honored as Eugene Falk Distinguished Professor and in 2015, after

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## LIFETIME SMT MEMBERSHIPS

(continued)

twenty years of teaching, as Eugene Falk Distinguished Professor Emeritus.

Professor Neff began her extraordinary career as a scholar, commentator, and editor of Schoenberg's music elucidating the music-theoretical side of his teachings and writings initially in a climate unfamiliar with his ideas. Her three ground-breaking books—*Coherence, Counterpoint, Instrumentation, Instruction in Form* (1994) with Charlotte M. Cross; *The Musical Idea and the Logic, Technique, and Art of Its Presentation* (1995) with Patricia Carpenter; and *The Second String Quartet in F-Sharp Minor, Op. 10: A Norton Critical Score* (2006)—have become indispensable guides to Schoenberg's music and thought.

Dr. Neff followed these books with a succession of key articles and chapters, too numerous to detail here. Her publications have been translated into Chinese, German, Japanese, Korean, and Russian. She has received awards from the National Endowment of the Humanities, The Korea Foundation, and two research grants from the Andrew W. Mellon Foundation. Professor Neff was Senior Fulbright Scholar at The Moscow State Conservatory in 1998–99 (Russian Federation), and co-organized (with composer Ping Jin) the first international colloquy of music theorists at The China Conservatory of Music in Beijing (2017).

Dr. Neff's professional service to the SMT has been virtually continuous over the last thirty years. In 2009, she was appointed the first woman editor of *Music Theory Spectrum* and liaison to the Publications Committee. She served a three-year term as sole editor, bringing superb leadership to the six issues of Vols. 32–34, initiating special forums and interdisciplinary dialogues, expanding topical areas of research, and seeking regular contributions from women and younger scholars. Currently Severine is General Editor with Professor Sabine Feisst (Arizona State University) for the Oxford University Press, nine-volume book series, "Schoenberg in Words"; her forthcoming volume focuses on Schoenberg's writings on counterpoint.

Last year in San Antonio Professor Neff and her team of co-editors received the prestigious 2018 Ruth A. Solie Award from the American Musicological Society for their interdisciplinary book of essays *The Rite of Spring at 100* (Indiana, 2017). Characteristically Severine played a pivotal role in organizing and shepherding this 2017 book of essays to completion—a process of organization that remarkably encompassed centenary ballet and concert performances as well as materials from conferences in Chapel Hill and Moscow.

We are the beneficiaries of Dr. Neff's passionate commitment to scholarship, teaching, and mentoring generations of scholars in the field. Honoring these interdependent facets of her work, we are delighted to announce the 2019 Society for Music Theory Lifetime Membership Award to Severine Neff, Eugene Falk Distinguished Professor Emeritus, with our congratulations and profound gratitude.

— Marianne Kielian-Gilbert

## NEWS FROM INTEREST GROUPS

At the 2019 meeting of the SMT in Columbus, Ohio, the **Analysis of World Music Interest Group** hosted a workshop to discuss how music theorists can meaningfully represent diverse global and vernacular musics in our classrooms. The first part of the workshop consisted of pedagogical demonstrations given by Jane Clendinning, Richard Cohn, Daniel Goldberg, John Roeder, and Anna Wang, followed by a response by Robin Attas. In the second half of the session we opened the floor to a discussion around the ethical imperatives and challenges of presenting such diverse repertoires to our students. Contributions to this discussion will be integrated into the introduction of a special issue we are planning with Engaging Students on the pedagogy of diverse musics.

To recap the first part of our workshop: Clendinning introduced us to the rich cultural and class significations of "Despacito," including the three Puerto Rican musical traditions from which the pop song draws and the waves it has made in musical circles across diverse ethnicities. Cohn showed that metric subcycles described in African music theory can have cross-cultural pertinence, which he demonstrated using animated examples of the initiation and conclusion of interlaid cycles over the lifespan of a musical excerpt. For Goldberg's presentation we pushed our chairs to the side, joined hands with one another, and were taught to dance (and thus to embody!) the 5/8 and 7/8 non-isochronous meters of Balkan dance music. Roeder's teaching demonstration was similarly concerned with meter. He asked us to beat to the tactus we intuited from several excerpts of West African music before revealing how differently the tactus was interpreted by musical insiders, an exercise that illuminated the contrasting metric templates listeners inherit through their membership to different musical cultures. Wang's demonstration uncovered some of the cultural affordances of the pentatonic scale as practiced by *huangmei* opera artists. We sang through characteristic opera melodies in *jianpu* notation to gather a sense of the vocal buoyancy afforded by the arrangement of pentatonic intervals and the related lightness of aesthetic character valued by *huangmei* opera artists. Finally, Attas offered her remarks in response to this panel, touching on the power of multimodal approaches to pedagogy (whether through dancing, singing, or clapping) and bringing to light a vital connective thread between teaching our students to engage ethically with the musics of other cultures and teaching them to engage ethically with the people of those cultures.

Meeting attendees then drew on their impressions of the presentations and their personal experiences as scholar-pedagogues to discuss the ethical imperatives and pitfalls of integrating world musics into the music theory classroom. The points raised included the implications of having a music theory professoriate trained primarily in the Western art music tradition teach cultur-

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## NEWS FROM INTEREST GROUPS

(continued)

ally diverse repertoires, and the need to negotiate a critical balance between discussions of cultural similarity and cultural difference, or universalism and relativism. We invite you to read through the notes from this discussion, which will be posted shortly under “Ethical Imperatives and Dangers of Diversifying Music Theory Pedagogy” in the Docs section of our Humanities Commons page, accessible [here](#).

—Anna Wang

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The **Autographs and Archival Documents Interest Group** (AADIG) hosted a panel of lightning talks at the 2019 SMT meeting in Columbus, OH, with presentations by David Carson Berry, Thomas Posen, Mark Richardson, Frank Heidlberger, and Joseph Salem. Topics included the early spread of Schenkerian ideas in America, Beethoven’s sketches and formal function, and insights into the works of Stravinsky, Krenek, and Boulez. We also conducted a brief business meeting in which Joshua DeVries and Benjamin Levy were named as co-chairs, taking over from Laura Emmerly and Áine Heneghan, whom we thank for their excellent leadership.

The AADIG promotes scholarship that is informed by the study of archival documents, including but not limited to compositional sketches, theoretical texts, performance materials, and digital data. The group also supports the creation of courses on this topic and maintains a database of E-Bibliography of over three hundred articles that use sketches and other archival documents. We encourage anyone interested to attend our meetings at future SMT conferences. See our [webpage](#), our [Facebook group](#), and our [Humanities Common](#) page. For more information or to be added to our email list, please contact Joshua DeVries: [joshdev@umich.edu](mailto:joshdev@umich.edu).

—Benjamin Levy and Joshua DeVries

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The SMT **Dance and Movement Interest Group** met in Columbus on Thursday, 7 November, 2019. Dr. Hannah Kosstrin was our guest speaker, presenting on kinesthetic knowledge as data, understanding history through the body, and leading discussion on digital humanities projects. There were sixteen attendees, with eleven women and five men.

DMIG members helped encourage dance and movement as a growing part of the SMT presentations. During the Integrated Special Session “Listening, Seeing, and Moving: Shifting Analytical Perspectives on Dance,” chaired by Jocelyn Neal, papers were presented by Rachel Short (Shenandoah Conservatory), Matthew Bell (Tallahassee, FL), and Rebecca Simpson-Litke (University of Manitoba). As part of a meter panel, papers were presented by Tiffany Nicely (University at Buffalo, SUNY) and Stefanie Bilidas (The University of Texas at Austin).

Rachel Short held a public music theory event offsite Friday evening at the Steam Factory with a presentation “Moving Through Musical Time and Space.”

Moving forward, possible ideas were floated for next year’s meeting, including a panel analysis/discussion, invited speaker/demonstration, or lightning presentations. We are continuing our plan to migrate all membership communications to [Humanities Commons](#).

—Rachel Short and Matthew Bell

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The **Early Music Analysis Interest Group** is proud to announce our third biennial conference, co-sponsored with the Newberry Library’s Center for Renaissance Studies. The theme of this conference, “Music, Theory, and Their Sources,” will encourage scholars to explore the ways in which we engage with sources of and for early music and the degrees of mediation intrinsic to them. This includes not only historical and modern sources available to us today, ranging from manuscripts and prints to editions, translations, audio recordings, and digital sources, but it is also often essential to consider other kinds of ‘sources’ in a broader sense, such as biographical studies, transmission histories, or the invocation of historical authorities like Boethius or Isidore. We invite proposals from scholars of diverse research areas including—but not limited to—music theory and analysis, musicology, performance practice, the history of music theory, codicology, art history, and digital humanities that take into consideration the sources for early music and music theory. In addition to paper presentations, the conference will include a collection presentation featuring several of the remarkable items contained in the Newberry’s holdings, a concert by the Newberry Consort, and a keynote address by Rob C. Wegman (Princeton University). For further information, please see <https://www.newberry.org/06182020-music-theory-and-their-sources>.

The Early Music Analysis Interest Group has a diverse membership comprised of music theorists, musicologists, performers, and historical performance specialists at all career stages. For more information about our past and future activities, please visit our website at <https://www.earlymusicanalysis.org/> (special thanks to Jessica Fulkerson). In an effort to facilitate communication, the interest group has created a [Facebook page](#); if you’re interested, please join us. We also communicate via our mailing list; to subscribe, visit <https://lists.usu.edu/wvs/info/earlymusicst>.

—Ryan Taycher

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The SMT **Film and Multimedia Interest Group** had another successful meeting in Columbus, OH with lightning talks of works in progress, inviting plenty of fruitful discussion between presenters and attendees. Additionally, the results of the fall election were announced: Julianne Grasso and William O’Hara will

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take on the FMIG reins as chair and vice chair. We thank outgoing co-chairs Steven Reale and Janet Bourne for their years of leadership and for ensuring FMIG remains an informative, inclusive, and invigorating space.

—Julianne Grasso

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The **Global New Music Interest Group** held an online seminar over 2018–19 on “Global Musical Modernism,” in order to work towards a framework for decentering the West and expanding the spatial and temporal boundaries of Western modernism. We read chapters on “Copy,” “Form,” and “Tradition” from the 2016 volume edited by Eric Hayot and Rebecca Walkowitz, *A New Vocabulary for Global Modernism*. This culminated in our panel presentation at SMT 2019 where we gave papers on the intervention made by global modernism, Japanese and Chinese modernism, and the Danish composer Per Nørgård.

—Gavin Lee

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This year the **History of Theory Interest Group** mounted a workshop at SMT titled “Triple Time from 1470–1800,” featuring distinguished guest Ruth I. DeFord. In it, we collectively theorized the multiple types of triple meters that existed during the early modern era, all of which differed in terminology, notation, musical style, and tempo. We posed basic questions about these various triples, such as how many beats each triple measure contained and the proper duration of each beat; and we interactively explored several quandaries concerning triple division through live performance.

—Roger Mathew Grant

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The **Interest Group on Improvisation** held a lightning-talk session in Columbus, with talks by Joon Park (University of Arkansas), Jesse Gardner (CUNY Graduate Center), Philip Duker (University of Delaware), Derek Remeš (Music Hochschule Lucerne, Switzerland), and Peter Schubert (McGill University) followed by a discussion. In collaboration with the Music Cognition Group, our Interest Group also sponsored a special session on the program, with talks by Panayotis Mavromatis (NYU), Gilad Rabinovitch (FSU), Janet Bourne (UCSB) and Andrew Goldman (UWO). The latter session was live-streamed by SMT.

You can find our updated IG website here: <https://sites.google.com/site/smtimprovisation/>.

In our IG meeting in Minneapolis, we will hold an open group discussion of two recent books in improvisation studies: Dana Gooley’s *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (OUP 2018) and Eric Lewis’s *Intents and Purposes: Philosophy and the Aesthetics of Improvisation* (U

Mich. Press 2019). During our IG meeting, Andrew Goldman will rotate into the chair position and Gilad Rabinovitch will conclude his term. We will conduct elections during our meeting for the next vice chair/chair (who will serve as vice chair for 2 years, then rotate to chair for 2 years). If you are potentially interested in this, please e-mail us at [grabinovitch@fsu.edu](mailto:grabinovitch@fsu.edu) or [andrewjgoldman@gmail.com](mailto:andrewjgoldman@gmail.com).

—Gilad Rabinovitch and Andrew Goldman

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The SMT **Jazz Interest Group** held its twenty-fifth annual meeting in Columbus, OH.

The Publication Committee awarded Marc Hannaford (Columbia University) with this year’s Steve Larson Award for Jazz Scholarship. Hannaford’s presentation “Affordances and Free Improvisation: An Analytical Framework,” which was delivered at SMT 2018 in San Antonio, introduces a new approach to free improvisation using the ecological theory of affordances. This work, which stems from his recently-completed dissertation “One Line, Many Views: Perspectives on Music Theory, Composition, and Improvisation through the Work of Muhal Richard Abrams,” regards “affordances as a mode of describing multivalent relations between improvisers’ sonic gestures.” Congratulations to Marc, who is the first person to receive the award from a conference presentation, which is quite an achievement! Clay Downham served as the outgoing chair of the committee. The other committee members were Janna Saslaw and Joon Park, who will be next year’s chair. Marc Hannaford volunteered to complete the committee.

During the meeting in Columbus, Daniel Shanahan (Ohio State University) conducted a workshop on corpus analysis of jazz. He introduced the group to the field’s core concepts and discussed some of the available computational tools available. Thanks for your efforts, Dan!

The Jazz Interest Group’s online presence has moved recently to Humanities Commons. To join, first create an account on Humanities Commons and then click the green “Join Group” button on our [group page](#). Our online bibliography is hosted on a [new site at Carleton University](#). Please send new entries to [James McGowan](#) (Carleton University).

Contact the group chair [Garrett Michaelsen](#) (University of Massachusetts Lowell) with any questions or comments about the group.

—Garrett Michaelsen

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The SMT **Music and Disability Interest Group** had a productive annual meeting in Columbus, Ohio. We co-sponsored a panel with the SMT Music and Cognition Interest Group on music, cognition, and disability. The panel was extremely well-attend-

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## NEWS FROM INTEREST GROUPS

(continued)

ed and sparked new conversations across disciplines. We are grateful to Janet Bourne, chair of the Music Cognition Interest Group, for her collaborative efforts in creating such a fascinating panel, as well as to all those who submitted abstracts and to the five scholars whose papers were chosen. Leigh VanHandel (Michigan State) presented on how teachers can accommodate variations in working memory skills in their music theory classes; Michael Vitalino (Crane School of Music at SUNY Potsdam) shared his experiences working with deaf and hard-of-hearing students in the aural skills classroom; Justin London (Carleton College) explored how our musical instruments can be cognitive extensions of our musical selves and how courses that deny us our instruments (aural skills classes in particular) can be disabling experiences; Mark Saccomano (Columbia University) spoke on the physical dangers of listening too closely to the music of Maryanne Amacher; and Evan Jones (Florida State University) presented a sensitive analysis of the metrical disabilities that unfold in David Lang's 2011 piece, *Stuttered Chant*.

The SMT Music and Disability IG will once again hold a short lunch meeting in Minneapolis (details TBA), at which we will elect a new co-chair for a three-year term beginning November 2020. Please stay tuned for upcoming announcements regarding the details of that election and meeting. We continue to support and expand our mentoring program, which offers confidential discussion of disability issues in teaching and professional life. SMT members who would like to be assigned a mentor, or who would like to serve as a mentor to others, should contact Chantal Lemire [cle mire2@uwo.ca](mailto:cle mire2@uwo.ca) to be added to our list. On our [website](#), one finds guest blog spots, instructions to join the DISMUS-L email listserv, and a link to our Facebook group.

—Chantal Lemire

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At the 2019 Annual Meeting in Columbus, the **Music and Psychoanalysis Interest Group** spoke with Kenneth Reinhard (Comparative Literature, UCLA) via Skype about his recent translation of Alain Badiou's seminar on Jacques Lacan (Columbia University Press, 2018). The text sparked a lively conversation about psychoanalysis as both a method for music analysis and a critique of it.

The discussion was well attended, with representation from both faculty and graduate students. During the business half of the meeting, the group affirmed its interdisciplinary interest in fields beyond (but related to) psychoanalysis: hermeneutics, literary theory, philosophy of mind, and critical theory. If you have any questions, or would like to receive announcements about the group, please email Dylan Principi ([dylan.principi@princeton.edu](mailto:dylan.principi@princeton.edu)).

—Dylan Principi

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The **Music Theory Pedagogy Interest Group** met on Friday evening, November 8. During the business meeting, several important announcements were made, including the election of the interest group's new chair, Leigh VanHandel (Michigan State University). In addition, two upcoming pedagogy conferences were announced: Engaging Students, which will take place June 8–9, 2020, at the University of Delaware, and Pedagogy into Practice, which will be held May 20–22, 2021, at Michigan State University. Following the business meeting, Arnie Cox and Charity Lofthouse led a workshop on “Embodiment in the Core Curriculum.” This workshop featured a panel of speakers, including Peter Lea, Rosa Abrahams, Marcelle Pierson, Roger Graybill, Jenine Brown, Daphne Tan, Arnie Cox, and Charity Lofthouse. Please visit the [Pedagogy Interest Group page](#) for more information about this engaging session.

—Leigh VanHandel

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The meeting of the **Performance and Analysis Interest Group** (PAIG) in Columbus included the following two papers that were selected through a blind review process: [Expressive Asynchrony in Buffy Sainte-Marie Performances](#) by Nancy Murphy (University of Houston) and [Performing a Syncopated Hemiola and Its Cousin in Brahms](#) by John Paul Ito (Carnegie Mellon University). For the benefit of those who could not attend the meeting, versions of each paper are available on PAIG's blog, accessible using the links above. Our meeting concluded with a discussion of how best to frame the relation between performance and analysis, introduced by co-chair Nathan Pell.

Over the past several months, the blog also posted essays about [three remarkable moments in Ernst Levy's recording of the Liszt B minor Sonata](#) (by Daniel Barolsky), [a performance-based analytic approach to the shō in particular and gagaku music in general](#) (by Toru Momii), and [an investigation into the relation between tempo and classical form in composition and early recordings](#) (by Nathan Pell).

PAIG's blog ([smtpaig.wordpress.com](http://smtpaig.wordpress.com)) regularly publishes posts pertaining to aspects of musical performance. We encourage SMT members, or their colleagues or students, to contact us with your ideas for contributions (ca. 200–1500 words). These posts are designed to be widely accessible and would be easy to assign to undergraduate musicians. At the same URL, you will also find a Pedagogy Resource developed by Daphne Leong with teaching materials related to performance and analysis.

—Edward Klorman and Nathan Pell

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In Columbus, the **Music and Philosophy Interest Group** met to discuss a book chapter by Dean Rickles, “Some Philosophical Problems of Music Theory (and some Music-Theoretic Problems of Philosophy).” Lee Cannon-Brown, Layne Vanderbeek, and Dylan Principi presented position papers in

response to Rickles's chapter, and a lively discussion followed. The group was delighted to have Justin London in attendance, whose work features in Rickles's chapter.

In the group's business meeting, Bryan Parkhurst invited interested members to take over his position as chair. Lee Cannon-Brown became the new chair, and Avinoam Foonberg and Parkhurst became vice chairs.

New members to the interest group are always welcome; we embrace 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. Those interested in following the interest group's activity are encouraged to visit its [Facebook page](#) or its new [Humanities Commons page](#). For questions about the interest group, please email the chair at [cannonbrown@g.harvard.edu](mailto:cannonbrown@g.harvard.edu).

—Lee Cannon-Brown

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This year's meeting of the **Popular Music Interest Group** was attended by 48 people. In the meeting, we updated our Humanities Commons presence, announced award winners, and then discussed bylaws. This meeting aimed to improve the interest group by proposing a clear system of governance and improving our online presence. The bulk of our time was spent on discussion of proposed bylaws for the PMIG, especially defining a quorum for our group. Because we are committed to not tracking a membership list—the PMIG does not wish to give the impression that this is an exclusive club—it is difficult to define what constitutes a representative sample of our membership. This discussion is ongoing on our [Humanities Commons site](#). The bylaws as drafted were approved on December 15, 2019.

In addition to formalizing several existing practices of the PMIG, the new by-laws instituted three-year terms for our officers, and established the position of the group Secretary. Christine Boone will be our new chair of the PMIG, serving a three-year term from 2020–2022. The group also voted for Megan Lavengood to stay on for a third year in the position of outgoing chair, the purpose of which is to help smooth the transition to Christine's leadership. Matt Ferrandino has agreed to serve as the group's Secretary. Alyssa Barna continues to serve as our Webmaster.

At the meeting in November, we announced the 2019 winners of our two publication awards: the Adam Krims Award, for the best publication by a junior scholar, and the Outstanding Publication Award, for the best publication by a senior scholar. The 2019 Outstanding Publication Award was presented to Noriko Manabe, for her article "We Gon' Be Alright? The Ambiguities of Kendrick Lamar's Protest Anthem" in *Music Theory Online*. The 2019 Adam Krims Award was presented to Braxton Shelley for his article "Analyzing Gospel," published in the *Journal of the American Musicological Society*.

We look forward to another productive meeting next year!

—Megan Lavengood

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The **Post-1945 Music Analysis Interest Group** is a discursive space for scholars of twentieth- and twenty-first-century art music, broadly construed. Through its annual meetings and online communications, the group aims to strengthen, support, and develop its members' ideas and sense of community. It also seeks to bring attention to and foster scholarship on post-1945 music. To celebrate the forthcoming publication of the *Oxford Handbook of Spectral Music*, this year's meeting in Columbus featured presentations on spectral music by Ingrid Pustijanac, Dylan Principi, and Joshua Banks Mailman.

Our web page can be found at <https://societymusictheory.org/societies/interest/post-1945>, and our Facebook and Humanities Commons pages can be accessed at <https://www.facebook.com/groups/214110002087547/> and <https://hcommons.org/groups/smt-post-1945-music-analysis-interest-group/> respectively. For information on the activities of the interest group or to be included on the e-mail listserv, please contact co-chairs Antares Boyle and Laura Emmery.

—Laura Emmery

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At the 2019 Annual Meeting, the SMT **Queer Resource Group** (QRG) hosted a conversation and presentations centered on the theme of "Music Theory and Queer Identities: The Past and Future of the QRG." In addition to a general discussion on the proposal for a LGBTQ+ standing committee, our meeting featured two papers related to our theme by Fred Everett Maus and Danielle Sofer. These papers then informed a lively and productive conversation on the future mission of the QRG.

The QRG 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. We encourage both new and experienced scholars and graduate students to contact the co-chairs, Clara Latham ([clara.latham@gmail.com](mailto:clara.latham@gmail.com)) and Vivian Luong ([vl7tb@virginia.edu](mailto:vl7tb@virginia.edu)) to begin conversations on academic, advocacy, or organizational issues.

—Vivian Luong

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The **Russian Music Theory Interest Group** meeting featured four informal presentations of research in progress. Sasha Drozzina (Louisiana State University), Knar Abrahamyan (Yale University), Ellen Bakulina (University of North Texas), and Jeffrey Yunek (Kennesaw State University) discussed issues of translation and analytical application, drawing on a range of Russian-language theoretical sources.

## NEWS FROM INTEREST GROUPS

(continued)

I am pleased to announce that Ellen Bakulina has been elected chair of the interest group. She will serve a three-year term, 2020–22. As an active member and frequent contributor to the group since its founding, Ellen is an ideal candidate to lead our group, and we will be honored to profit from her stewardship.

Our [new website](#) at Humanities Commons serves as our primary online meeting hub. All interested SMT members are invited to join. The website allows members of our group to upload research, maintain discussion, collaborate on documents, and share files. Sincere thanks to Blake Ritchie (Rutgers University) for developing the site.

—Christopher Segall

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The **Scholars for Social Responsibility Interest Group** hosted a multi-faceted session at the 2019 Annual Meeting in Columbus, OH. The first part of the session included lightning talks about SMT award demographics, focused on issues such as: who tends to win SMT publication awards, what areas of scholarship are most likely to receive recognition, who sits on award committees, and how the process compares with those of AMS, SEM, or other sister societies. These talks inspired rich discussion and we could have continued well past our allotted time. This part of the session explored ways past awards may reflect current or past societal values, as well as challenges in granting awards more equitably. The second half of the session consisted of a grant writing workshop led by recent SMT award recipient Miriam Piilonen.

In addition to the 2019 Annual Meeting, we welcome ideas for future conference sessions and other activities. 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](mailto:abigail.shupe@colostate.edu) to suggest a topic or idea.

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. Join our [mailing list](#), or contact Abigail Shupe ([abigail.shupe@colostate.edu](mailto:abigail.shupe@colostate.edu)) to be added to the group.

—Abigail Shupe

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The **Work and Family Interest Group** meeting in Columbus featured a timely panel on advocacy in higher education with compelling presentations and lively discussion. Topics included living wage and contracts for graduate students, childcare arrangements and maternity leave, adjunct faculty issues, and working with

union representatives. The panelists were Nancy Rogers, grievance chair for the FSU Chapter of the United Faculty of Florida; Jennifer Harding, FSU graduate student; and Stephen Lett, PhD graduate from University of Michigan.

The SMT Work and Family Interest Group (WorkFam) advocates for members who desire better balance between work and family life. Resources on the [Work and Family website](#) include a bibliography, personal narratives from the interview initiative (2018), leave survey results (2016), recommendations for faculty and administrators on supporting families at institutions of higher learning (2015), and the family policies survey results (2012).

If you are interested in joining WorkFam, please request membership at [WorkFam's Google Group site](#). If you would like mentoring regarding work-family issues, or if you have questions about WorkFam, email [Yonatan Malin](mailto:Yonatan.Malin).

—Yonatan Malin

## IN MEMORIAM

On Saturday, August 24, 2019, beloved AMS Executive Director **Bob Judd** unexpectedly passed away. The SMT Executive Board offers our deepest condolences to his widow, Cristle Collins Judd (distinguished music theorist and President of Sarah Lawrence College) and to the entire membership of AMS. Bob was the guiding hand in organizing our joint meetings, working with utmost kindness and respect to create a wonderful sense of community among our two Societies. As our Executive Director, Jennifer Diaz, has so eloquently written: "Bob was a wonderful colleague, mentor, friend, and business partner. He will be sincerely missed personally and professionally."



As AMS President Suzanne Cusick has so touchingly memorialized: "A distinguished scholar of early modern keyboard music, Bob had served the AMS as Executive Director since 1996; indeed, he served as our heart and soul as well. The breadth of knowledge, optimism and keen analytical mind with which he approached every challenge over those twenty-three years will be sorely missed. Even more, however, we will miss his kindness, his generosity of spirit, and what one member called his 'seemingly infinite patience and grace'."

Bob's obituary may be found at <http://www.mcgrathandson.com/obituary/judd-robert/>. In lieu of flowers, the family is requesting that donations be made to the [AMS Robert Judd Fund](#).

Bob Judd was a remarkable leader and friend to us all. The Executive Board stands with AMS during this time of grieving.

—Robert Hatten

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## IN MEMORIAM

(continued)

After living with ALS for ten years, **Paul Nauert** passed away on Friday, July 26, 2019. His husband, Robert Covington, his brother Jon, two beloved longtime caregivers, and old friends from near and far were in his presence in the final hours, which were peaceful. Paul, who received his PhD from Columbia University in 1997, was Professor of Music at the University of California at Santa Cruz.



Paul's writings in music theory, appearing in *Perspectives of New Music*, the *Journal of Music Theory*, *Computer Music Journal*, and *The Musical Quarterly*, are deeply connected to his work as a composer; they span a number of topics close to his creative interests, from pitch fields ("Field Notes: A Study of Fixed-Pitch Formations", PNM 41/1) to rhythmic complexity ("A Theory of Complexity to Constrain the Approximation of Arbitrary Sequences of Timepoints" PNM 32/2), from progression in post-tonal harmony ("Timespan Hierarchies and Posttonal Pitch Structure: A Composer's Strategies" PNM 43/1 and "The Progression Vector: Modelling Aspects of Post-Tonal Harmony" JMT 47/1), to algorithmic composition ("Division- and Addition-Based Models of Rhythm in a Computer-Assisted Composition System" CMJ 31/4). His scholarly work is brimful with insight, in contact with contemporary work on music perception and cognition and with detailed observations born of careful listening to a wide range of music; his work on rhythmic complexity and algorithmic quantization has had a major foundational impact on machine listening and machine music transcription and notation software. His compositions are well represented by *A Distant Music*, from New World Records; the liner notes for that album, by his colleague Amy Beal, form an excellent introduction to his musical thought and how his work changed in response to his illness. His scores are distributed by [Frog Peak Music](#). Paul remained active composing and writing until the end.

Paul was buoyed and brightened by the abundant love of so many who knew him as a teacher, colleague, and/or friend, especially in these last weeks. He felt it powerfully and clearly, and it mattered.

—Anton Vishio, Ben Leeds Carson, and Larry Polansky

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**Michael Pisani**, Professor of Music at Vassar College, died unexpectedly on July 9, 2019 at his home in Rochester, NY. He was 65 years old.



Michael taught at Vassar for 22 years, after earning a PhD in musicology from the Eastman School of Music and an MM and BFA from Oberlin College. His areas of specialty were American music, opera, musical theater, and film music. A few of his notable publications include *Imagining Native America in Music* (Yale University Press, 2005), *Music for the Melodramatic Theatre* (University of Iowa Press, 2014), as well as chapters in *The Oxford Handbook to Film Music* (2013) and *The Cambridge Companion to English Melodrama* (2018).

Michael was a gifted pianist, conductor, and accordionist with a wealth of impressive collaborations and performances. He is beloved by generations of Vassar students as a caring and dedicated teacher, and his colleagues will miss his gentle, congenial spirit.

—Tahirih Motazedian

## 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

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### Columbia Music Scholarship Conference

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### UC-CCM Music Theory and Musicology

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### Music Theory Society at Florida State University

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### GAMuT

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### Graduate Students in Music at CUNY

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### Harvard Graduate Music Forum

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### Indiana University Graduate Theory Association

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### McGill Music Graduate Students' Society

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### Midwest Graduate Music Consortium

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### Music Theory Society of the Mid-Atlantic

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**AFFILIATE REGIONAL AND  
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*(continued)*

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**Music Theory Society of New York  
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**Music Theory Southeast**

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**New England Conference of  
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**Oklahoma Theory Round Table**

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**Rocky Mountain Society for Music  
Theory**

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**Society for Music Research at the  
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**South Central Society for Music  
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**Temple University Theory and  
Musicology Society (THEMUS)**

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**NEWS FROM REGIONAL SOCIETIES**

**Music Theory Midwest** welcomes scholars from all geographic regions to its thirty-first annual meeting, to be held at the University of Wisconsin-Madison, on May 15–16, 2020. The conference will feature a keynote address by Yayoi Uno Everett (University of Illinois at Chicago), “Opera in Flux: Multimodal Narrative and Narrative Agency,” and a pre-conference workshop, led by Danuta Mirka (Northwestern University), “Counting Bars (Then and Now),” open to both student and faculty applicants. For further information, please visit our website, <https://mtmw.org>.

—Christopher Segall

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**Music Theory Southeast (MTSE)** will hold its annual meeting on March 13–14, 2020 at Appalachian State University in Boone, NC, concurrently with the annual meetings of the Society for Ethnomusicology Southeast and Caribbean Chapter (SEM-SEC), the College Music Society Mid-Atlantic Chapter (CMS-MA), and the American Musicological Society Southeast Chapter (AMS-SE). The conference will include scholarly presentations, a concert by Society members, and a graduate student workshop led by Trevor deClercq (Middle Tennessee State University) on the topic “Presumptions, Limitations, and Misrepresentations in Roman Numeral Analyses of Popular Music Harmony.” Adriana Helbig (University of Pittsburgh) will deliver a keynote address entitled “Prison Sounds: Time and Release.” The program committee, chaired by Sarah Iker (Massachusetts Institute of Technology), includes Benjamin Dobbs (Furman University), Robert Komaniecki (Appalachian State University), Dickie Lee (University of Georgia), Nancy Rogers (Florida State University), Nate Mitchell (Princeton University, winner of the 2019 Irna Priore Prize for Student Research), and Juan Chattah (University of Miami, *ex officio*). Local arrangements will be coordinated by Jennifer Snodgrass (Appalachian State University).

Music Theory Southeast (MTSE) is a scholarly society whose primary goal is to foster the discipline of music theory throughout the Southeastern region. MTSE welcomes members from all music disciplines and from all geographic areas. Current officers are Juan Chattah (University of Miami), president; Cora Palfy (Elon University), treasurer; Adrian Childs (University of Georgia), secretary; and Tomoko Deguchi (Winthrop University) and Emily Gertsch (University of Georgia), members-at-large. Please visit our website at <https://musictheorysoutheast.wordpress.com> for more information.

—Adrian Childs

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The **Music Theory Society of the Mid-Atlantic** will hold our eighteenth annual meeting at the University of Kentucky, Lexington, KY on 20–21 March 2020. We are delighted to welcome Professor Elizabeth Margulis (Princeton University) as the keynote speaker for our meeting. The meeting will also feature a professional development workshop for all attendees led by Professor Brian Alegant (Oberlin College Conservatory). We invite interested members of SMT from all geographic areas to join us for two days of engaging discussion and collegial interaction. For more information about the society and our upcoming conference, please see our brand-new website: <http://www.musictheorymidatlantic.org>.

—Eugene Montague

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The **Music Theory Society of New York State (MTSNYS)** will hold its forty-ninth annual meeting at Hofstra University on 3–4 April 2020, with Chandler Carter overseeing local arrangements. The 2020 keynote address, “After ‘Reframing Theory:’ Doing the Work,” will be presented by representatives from Project Spectrum and moderated by Ellie M. Hisama (Columbia University). Rachel Lumsden (Florida State University) will lead a student workshop on Friday, 3 April, titled “Making Music Theory Teaching More Inclusive.”

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## NEWS FROM REGIONAL SOCIETIES

(continued)

Members of the 2020 Program Committee are Crystal Peebles (Ithaca College), chair; Zachary Bernstein (Eastman School of Music); Marcelle Pierson (University of Pittsburgh); August Sheehy (Stony Brook University); and Charity Lofthouse (*ex officio*, Hobart & William Smith Colleges); further information and registration details can be found at <http://mtsnys.org>. This spring, annual elections are taking place electronically for vice-president, treasurer, secretary, and two board members. Volume 43 (2019) of *Theory and Practice*, edited by Sarah Marlowe (New York University) and Brian Moseley (University at Buffalo), was recently published and Volume 44, to be published in early 2020, will be overseen by co-editors Orit Hilewicz (Eastman School of Music) and Jason Hooper (University of Massachusetts Amherst). More information on submitting work to the journal may be found at <https://mtsnys.org/journal-information/>.

—Charity Lofthouse

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The **New England Conference of Music Theorists** will hold its thirty-fifth annual meeting at Yale University in New Haven, CT on April 24–25, 2020. The meeting will have a special session on Saturday afternoon in honor of Patrick McCreless’s retirement, with speakers Peter Kaminsky (University of Connecticut), Roman Ivanovich (Indiana University), Sumanth Gopinath (University of Minnesota), Carmel Raz (Max Planck Institute for Empirical Aesthetics), and David Schwarz (University of North Texas). The Program Committee is chaired by Peter Kaminsky, with members Akane Mori (University of Hartford), Suzannah Clark (Harvard University), Tatiana Koike (Yale University). Daniel Harrison (Yale University) serves *ex officio* on the Program Committee and is also the local arrangements chair. Information about the program and other events will be available on our website: [www.necmt.org](http://www.necmt.org).

—Daniel Harrison

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The **Oklahoma Music Theory Round Table** held its annual meeting at Mid-American Christian University on October 4, 2019, with Dillan Francis serving as host. Patrick Conlon (The Academy of Contemporary Music at the University of Central Oklahoma) and Christina Giacomina (University of Oklahoma) presented a talk on the compositional techniques used in *Grand Entry Medley*. This work was premiered on September 14, 2019 by the Oklahoma City Philharmonic. Ioannis Andriotis (University of Oklahoma) presented “Form and Structure in Material-Driven Electroacoustic Music Composition.”

At the annual business meeting, we confirmed that the next conference will be at Cameron University. Dr. Gregory Hoepfner will serve as host. Dr. Kate Sekula was elected as president of the Roundtable. For more information about the Oklahoma Music Theory Roundtable, contact Dr. Kate Sekula at [ksekula@usao.edu](mailto:ksekula@usao.edu).

—Kate Sekula

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The **South-Central Society for Music Theory** will hold our next annual meeting at Vanderbilt University in Nashville, TN on February 28–March 1, 2020. The theme of this year’s conference is “Improvisation: Science, Practice and Pedagogy,” but proposals on any topic are welcome. We are delighted to welcome Andrew Goldman (University of Western Ontario) and Dariusz Terefenko (Eastman). Goldman’s workshop is entitled “The Neuroscience of Improvisation: Theories, Methods, and Philosophical Critiques,” and Terefenko’s is “The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom.” We are projecting that each workshop will have room for approximately twelve participants. Scholars at all career stages from SMT are encouraged to sign up for either one. We hope that these innovative workshops will spur engaging discussions for the participants and visiting members. We welcome members from all geographic areas. For more details about the upcoming meeting and the society, please visit our website: <http://www.scsmt.org/conferences/scsmt-2020/>.

—Ben Wadsworth

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## AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

### Texas Society for Music Theory

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### University of Arizona Graduate Student in Music Society

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### West Coast Conference of Music Theory and Analysis

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### Western University Graduate Symposium on Music

Martin Ross  
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### Yale Graduate Music Society

Jade Conlee, Taryn Dubois, and  
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## NEWS FROM REGIONAL SOCIETIES

(continued)

The School of Music at the University of British Columbia in beautiful Vancouver hosted the 28th annual meeting of the **West Coast Conference of Music Theory and Analysis** May 3–5. The conference was truly international, with two attendees joining us from East Normal University in Shanghai. The conference kicked off with a wonderful workshop on issues in the analysis of non-Western music—focusing on rhythm—with Michael Tenzer and John Roeder. The following day Gretchen Horlacher delivered a fascinating keynote lecture, “The Embodiment of Piano Phase: de Keersmaeker’s Choreography.” I would like to thank the program committee and especially Alan Dodson for making the conference so successful.

For the first time, the 29th annual meeting of WCCMTA will be held jointly with the Pacific-Southwest Chapter of the AMS at the University of California, Irvine, April 17–19, 2020. The program will begin Friday afternoon with a two-hour workshop on theory pedagogy led by Dr. Janet Bourne of the University of California, Santa Barbara. Amy Bauer and Stephan Hammel will serve as local arrangements coordinators for the joint conference. For more information on the meeting and its accompanying scholarly workshop, please visit <http://www.ams-net.org/chapters/psc/>.

—Amy Bauer

## GRADUATE STUDENT ORGANIZATIONS

The music theory graduate students at the **Eastman School of Music** are thrilled to announce that Volume 33 of *Intégral: The Journal of Applied Musical Thought* is now available on our open-access web platform. The issue includes three articles and two book reviews. In celebration of our new accessible format, the volume includes a symposium on open-access publication, comprising four essays. Please find HTML and PDF versions of this exciting content at <https://www.esm.rochester.edu/integral/33-2019/>. In addition, the contents of all previous *Intégral* issues are now freely accessible through our website.

*Intégral* is always accepting submissions on a broad range of music theoretical topics. We encourage authors to take advantage of the multimedia possibilities afforded by our online format, such as audio, video, and interactive visualizations. Our web team is ready to help authors develop media as needed with an aim of broadening the scope and reach of our field’s wonderful scholarship. Visit <https://www.esm.rochester.edu/integral/> for more information.

—Alissandra Reed

## GENERAL NEWS ITEMS

We are pleased to report on the third annual symposium of the **LGBTQ+ Music Study Group**, hosted at the University of Southampton, 26–27 April 2019. The symposium, “Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship,” brought together an international community of scholars of different disciplinary and

sub-disciplinary backgrounds to share work and network. It was hosted and organized by David Bretherton and Amy Williamson with support from the wider Study Group committee. Many presenters drew on the initial impulses of a queer musicology to unearth LGBTQ music histories, nurture queer narratives, as well as support queer musical readings. Numerous participants drew on their own embodied experiences to explore contemporary musical life—including queer musical performances from Anthony R. Green, Robert Crowe, and Jane Chapman. The symposium ended with an inspiring keynote lecture by the Canadian scholar Lloyd Whitesell entitled “Queer Aesthetics.” Drawing on a plethora of case studies and literature since the beginnings of queer musicology, Whitesell probed at the motivations of queer scholars, the ethics of queer readings, and the potentials of queer theory to do important intellectual and political work for the twenty-first century.

The symposium also continued the LGBTQ+ Music Study Group’s mission to think through issues of care and inclusion in academic contexts. Study Group committee members curated a closed and confidential space on the Saturday morning where participants could share stories and offer mutual support in dealing with academic and institutional challenges relating to queer research and embodied queer identities. Led by Thomas Hilder, this workshop was intended to form a foundation for a forthcoming mentorship programme run by the Study Group.

Offering a supportive and welcoming space for queer scholars and scholarship, the symposium was another success for the LGBTQ+ Music Study Group, bringing together scholars from numerous countries including Austria, Canada, Finland, Germany, Ireland, Norway, the UK, and the US. The Study Group committee would like to thank all the student helpers, and the institutions and organizations that provided financial support for the event, including the Arts and Humanities Research Council UK, the British Forum for Ethnomusicology, the Royal Musical Association, the Society for Music Analysis, the Society for Musicology in Ireland, Turner Sims Southampton, and the University of Southampton. See [here](#) for a report of this event and details of our other activities.

—Danielle Sofer

## 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. Please e-mail submissions as **unformatted** Word documents. If you include hyperlinks, please test their accuracy before submission. If an 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.

Jared C. Hartt, Editor, [newsletter@societymusictheory.org](mailto:newsletter@societymusictheory.org)