

Newsletter

A Publication of the
Society for Music Theory

News from the Society

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OFFICER REPORTS

FROM THE PRESIDENT

My heart is incredibly full in the wake of our grand joint New Orleans meeting with our sibling societies, AMS and SEM. I didn't realize how much I had missed seeing you all in person and hadn't anticipated how truly joyous and emotional the experience would be. I have always felt a strong sense of community at SMT meetings, but the position of President makes one keenly aware of how many people work behind the scenes, devoting incredible amounts of time and expertise, to bring the whole thing together. Those of you who know me well, know that I don't characteristically gush. But I was repeatedly moved to tears by the beautiful and thoughtful scholarship I saw and heard discussed; by the sense of delight and camaraderie, especially at the business meeting and award ceremony; and by the incredible generosity—in every sense of the word—of our members.



Planning this first in-person meeting since the pandemic began required unparalleled cooperation among our three societies. Thank you to our truly wonderful, unflappable, and indefatigable Executive Director, Jennifer Diaz, along with her colleagues in AMS and SEM, Siovah Walker and Stephen Stuempfle. Thank you to the dozens of volunteers from all three societies. Thank you to our Program Committee, chaired by Mark Spicer, which put together sessions that featured excellent and creative new scholarship and which compellingly reflected the diversity of methods and literature we study. Thank you again to everyone who helped organize this event, who attended it, who proposed your best work, and who worked on every committee and editorial board in our Society. More than two hundred SMT members serve in volunteer roles in our society! Ultimately, the meeting's success is our collective success.

I also want to particularly thank (now-former) Executive Board Member Jennifer Iverson and IT/Networking Committee Chair Phil Duker, who spearheaded the ambitious volunteer effort to record as many sessions as possible and make that work available for limited access to our members. Our Treasurer Jocelyn Neal completed her four-year term at the New Orleans conference. Her work was largely behind the scenes, but critically important to the success and future of SMT. She was a persistent advocate for shifting as much funding as possible toward our graduate students and members who need additional support to publish their work or to attend our annual meeting. As I mentioned at the Business Meeting, Jocelyn often reminded us that “a budget is a statement of values.” Because we're large, I think there's a perception that we're a wealthy society. Alas, that's not remotely true, but we are scrappy and our Executive Board is creative, frugal, and deeply ethical. I am incredibly proud of what we do. Of course, our actions are often guided by your good ideas, so please keep them coming and not only when we have a poll—any time is the right time to send suggestions to me or to our Executive Board members.

At the risk of going on too long, I want to offer two more statements of thanks. When I was elected, I learned that the presidents of SMT, AMS, SEM, SAM, and CMS gathered monthly via Zoom. I have been delighted to get to know Daniel Goldmark (SAM), Tomie Hahn (SEM), Mark Rabideau (CMS), and Steve Swayne (AMS), to count them as friends, and to come together in common cause. I was so happy that we were all able to gather in person for a first-ever public roundtable at the conference and that members of each of our societies could get a glimpse at how we all build off one another's ideas. This greater communication between our organizations, initiated in part by Pat Hall when she was President, has been healthy for all of us as scholars and for all of our scholarly societies.

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Future Annual Meetings

2023

November 9–12
Sheraton Denver Downtown
Denver, Colorado (SMT and AMS)

2024

November 7–10
Hyatt Regency Jacksonville
Jacksonville, Florida (SMT)

2025

November 6–9
Hyatt Regency Minneapolis
Minneapolis, Minnesota
(SMT and AMS)

SMT Executive Board Statement: Our Values as a Scholarly Society

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

Consider monthly giving!

Just click the "Donate Today"
button on the [SMT website](#).
Your support transforms the Society.

I would also like to thank the members of Project Spectrum and the Engaged Music Theory Working Group for working productively and thoughtfully toward righting past wrongs and helping us build a better SMT. Again, as I mentioned at the Business Meeting in New Orleans, Engaged Music Theory and a newly published article by Steven Lett in *Spectrum* have called for us to change our governing documents to permit greater advocacy. An ACLS attorney we retain has opined that advocating for the interests of our members currently falls within our purview, regardless of whether we amend our bylaws and articles of incorporation. Even so, the Executive Board is looking into a very modest amendment that would both remove any perception of conflict and put us into alignment with the IRS's suggested language for non-profits. Making this change would require a vote of the membership at the 2023 Business Meeting and advanced notification. So stay tuned. Rest assured that our Board is not looking to politicize SMT and we will never threaten our non-profit status. We will, however, continue to advocate for our members' safety, for academic freedom, for self-governance, and for the rights of students and contingent faculty.

Thank you again for all you do and for your support of SMT.

—Michael Buchler

FROM THE VICE PRESIDENT

It was a pleasure to see friends, old and new, at the Annual Meeting in New Orleans. If you were unable to attend, I hope that the recordings of presentations enabled you to sample the intellectual vitality that characterized the conference. We are indebted to everyone who made this recording initiative possible: Jennifer Iverson, Philip Duker, and the many volunteers, the Networking/IT Committee, the LSU Department of Music, and, above all, the presenters who agreed to have their papers recorded.



Among the many conference highlights, the Breakfast Reception for Students, hosted by the Professional Development Committee, brought back vivid memories of my first SMT. Many of those I met—running the gamut from those preparing to submit their dissertations to those who had just begun (or were planning to begin) their graduate studies, including a significant number of undergraduate students—were attending SMT for the first time. It was the first in-person conference for most, and the first academic conference for others, and I hope that they had as positive and encouraging an experience as I did when I was in their position.

During the conference I chaired meetings of both the Presidents of the Regional Societies and the Chairs of the Interest Groups: these were productive conversations, and one could not but be inspired by the enthusiasm, resourcefulness, and generosity of our colleagues. To learn more about the activities of our [Interest Groups](#), please turn to "News from Interest Groups" in this Newsletter. May I also refer chairs to the updated [Interest Group Requirements and Best Practices](#), which includes a [FAQ](#) for migrating to Humanities Commons (thanks to Megan Lavengood, SMT Web Editor, for this helpful guide). For information on the upcoming meetings of the regional societies, please refer to the SMT [Events](#) page and "News from Regional Societies" in this Newsletter. These events are always marked by a special camaraderie, as many of us can attest.

The Vice President chairs the Subventions Committee, which reviewed applications in August. These grants reimburse scholars for expenses associated with publication and, in exceptional cases, organizing conferences. In 2022, grants were awarded to (in alphabetical order): Richard Cohn (on behalf of John Roeder, Jason Stanyek, and

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OFFICER REPORTS

(continued)

Michael Tenzer), “Reconstructing the Stanyek/Oliveira Virtual Roda” to supplement *Analytical and Cross-Cultural Studies in World Music*; Philip Ewell, *On Music Theory*; Eric Isaacson, *Visualizing Music*; Gavin Lee, *Queer Ear: Remaking Music Theory*; Gerardo Lopez (on behalf of Project Spectrum), “In Discomfort” symposium; and Táhirih Motazedian, *Interpreting Tonality in Film*. Congratulations to the recipients, and thanks to committee members Arnie Cox, Michèle Duguay, Melissa Hoag, and Daphne Tan. Submissions for 2023 are due on July 31st: further details may be found [here](#).

Should you have questions, comments, or suggestions pertaining to Interest Groups, Regional Societies, or Subventions, please contact me at vicepresident@societymusictheory.org.

Finally, I urge all members to consider serving SMT. Our scholarly society depends on, and is shaped by, volunteer labor. You may express your interest in the [Membership Portal](#) (edit your “Profile” and indicate your preferences under “Committee Interest Field”).

—Áine Heneghan

ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

Since the previous Secretary’s report in the August 2022 SMT *Newsletter*, the Executive Board has passed the following motions in their August and November meetings:

- Approved the May and August 2022 meeting minutes.
- Approved a motion to award a \$1,000 stipend to the lead editors of our four publications (split for co-editors).
- Approved a motion to create pedagogy and public facing scholarship awards.
- Approved a motion to create new awards committee for pedagogy and public facing scholarship.
- Approved a motion to adopt SMT-Announce guidelines changes and announce to the membership that we continue to discuss and refine guidelines for the best service to the membership.
- Approved a motion to increase membership dues as follows: Retired to \$50, tier 1 to \$175; tier 2 to \$135; tier 3 to \$105; tier 4 to \$75; tier 5 to \$40; student to \$40. Effective 1/1/2023.
- Approved a motion to accept the budget.



—Charity Lofthouse

* * * * *

FROM THE TREASURER

I’d like to begin by thanking my predecessor, Jocelyn Neal, for her outstanding work over the past four years and for her patient guidance as I transition into this role. At the close of 2022, the Society remains on solid financial ground, despite challenges posed by rising costs and falling markets. The 2022 End-of-Year Financial Report can be found on the [SMT website](#) (see About > Archives > Finances).

In setting the 2022 budget, the Executive Board prioritized spending to promote the development of and access to music

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Society for Music Theory 2023 Executive Board

Michael Buchler, President
Florida State University
president@societymusictheory.org

Jan Miyake, President-Elect
Oberlin College and Conservatory
pres-elect@societymusictheory.org

Áine Heneghan, Vice President
University of Michigan
vicepresident@societymusictheory.org

Charity Lofthouse, Secretary
Hobart and William Smith Colleges
secretary@societymusictheory.org

Nora Engebretsen, Treasurer
Bowling Green State University
treasurer@societymusictheory.org

Jennifer Diaz, Executive Director (ex officio)
smt@societymusictheory.org

Members-at-Large

Mary Farbood, 2023, New York University
Cynthia Gonzales, 2023, Texas State University
Chelsea Burns, 2024, The University of Texas at Austin
Daphne Tan, 2024, University of Toronto
Sumanth Gopinath, 2025, University of Minnesota
J. Daniel Jenkins, 2025, University of South Carolina

* * *

Thank you to outgoing Board members Patricia Hall (Past-President), Jocelyn Neal (Treasurer), and Anna Gawboy and Jennifer Iverson (Members-at-Large) for your service to the SMT! The Society benefited immensely from your contributions. We welcome Jan Miyake (President-Elect), Nora Engebretsen (Treasurer), and Sumanth Gopinath and J. Daniel Jenkins (Members-at-Large). We are looking forward to working with you to deepen the Society’s impact!

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

Jack Boss (Publications Committee)
 Juan Chattah (Student Presentation Award Committee)
 Publication Awards: Catherine Losada (articles), Alan Gosman (books), Keith Waters (multi-author collections/citation of special merit)
 Tomoko Deguchi (Award for Diversity Course Design)
 Mitchell Ohriner (Editor, *Music Theory Online*)
 Jared Hartt (Editor, SMT Newsletter)
 Greg Decker (Professional Development Committee)
 Anabel Maler (Disability and Accessibility Committee)
 Fred Maus (Committee on LGBTQ+ Issues)
 Panos Mavromatis (Committee on Race and Ethnicity)
 Jan Miyake (Cmte on the Status of Women)
 Jan Miyake (Diversity Coordinating Cmte)
 Scott Murphy (Cmte on Workshop Programs)
 Jocelyn Neal (Annual Meeting Grants Subcommittee)
 Ian Quinn (Nominating Committee)
 Christopher Segall (SMT-40 Dissertation Fellowship Committee)
 Mark Spicer (Program Committee)

Welcome to our incoming chairpersons:

Kyle Adams (Cmte on Workshop Programs)
 Gurminder Bhogal (SMT-40 Dissertation Fellowship Committee)
 Poundie Burstein (Publications Committee)
 Publication Awards: David Thurmaier (Pedagogy/Public-Facing Scholarship), Nancy Rao (Books), José Oliveira Martins (Multi-author collection/citation of special merit)
 Brent Auerbach (Editor, *Music Theory Online*)
 Sarah Marlowe (Editor, SMT Newsletter)
 Carla Colletti (Diversity Coordinating Cmte)
 Carla Colletti (Committee on Feminist Issues and Gender Equity)
 Dave Easley (Committee on Disability and Accessibility)
 Chris Endrinal and Rachel Lumsden (Committee on Race and Ethnicity)
 Nora Engebretsen (Annual Meeting Grants Subcommittee)

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theory scholarship and pedagogy, and to foster diversity, inclusion, and gender equity within our discipline. These same priorities inform our 2023 budget. We continue to invest in our four flagship publications, which will see increases in their budgets for 2023. We continued to support and recognize our members' work through publication subventions, two dissertation fellowships, and pedagogy and student presentation awards. And we continued to strive to make our community more inclusive, in part by allocating over \$9,000 per year to grants supporting conference access.

A more substantial portion of SMT's budget is devoted to administrative and operational costs, which continue to rise (see line 14 of the End-of-Year report for a year-to-year comparison). Great care has been taken to reduce spending where possible, and these expenditures are truly necessary for the functioning of the Society. Examples include payments in support of our Executive Director position, liability insurance, legal services, accounting services, banking fees, and costs associated with the website.

As SMT's costs have risen, our income has declined. Payouts from the "quasi-endowment" (of \$13,000–14,000 per year, see lines 48 and 58) currently supplement revenue from dues and other sources to support some priority items identified above. Even so, we ended 2022 with a deficit of \$33,000 and project a deficit of over \$24,000 for 2023. Deficits are expected in years of joint meetings, as we receive our share of the conference income during the next fiscal year, but action is required to ensure the on-going health of the Society. To this end, as announced at the Business Meeting in New Orleans, the Executive Board has approved a very modest increase in dues, effective 2023. Dues for retirees and those earning \$50,000 or more per year will increase by \$5–15; dues for students and those earning under \$50,000 per year will remain unchanged.

Please invest in the future of SMT by renewing your membership, by encouraging your colleagues and students to join, and, if you are able, by donating to support the Society.

—Nora Engebretsen

COMMITTEE REPORTS

The **2022 SMT Program Committee** included Mark Spicer (chair), Janet Bourne, Stephen Brown, Brett Clement, Clare Eng, Aaron H Marcus, Stephen Rodgers, and Michael Buchler (ex officio). The Committee first convened via Zoom in early December, about a month after the 2021 virtual conference, to discuss a topic for the 2022 plenary session. Following three years of excellent plenary sessions featuring multiple presenters (2019–21), we agreed that for our return to an in-person conference we should invite a single keynote speaker and unanimously decided on Judith Lochhead of Stony Brook University. Judy quickly accepted our invitation. Her inspiring keynote address—"Entanglements and Imperatives: Music Analysis Now"—delivered on its promise by prompting us all to think more carefully about the music we choose to analyze and teach in light of the existential challenges we have all been facing these past three years.

Since this was a triple conference, the proposal submission deadline was set for February 15, a month later than usual for SMT, to align with AMS practice. The Program Committee reviewed 301 proposals, including 282 single- or joint-authored papers, 14 posters, one integrated session involving three papers, and two alternative sessions. In addition, Mark Spicer and Stephen Rodgers served on a six-person subcommittee, along with two representatives each from AMS and SEM, to review 32 proposals for joint sessions. The total number of SMT proposals submitted was less than in recent years, perhaps a reflection of the ongoing stresses of the pandemic or because this was a joint conference and members who belong to more than one society chose to submit to AMS or SEM instead.

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COMMITTEE REPORTS

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The acceptance rate for proposals was 41%. Unlike previous years, the proposal submission system did not gather demographic information. The acceptance statistics reported below are therefore based on demographic information drawn from individual SMT profiles; many proposers do not have SMT profiles, leaving the information incomplete.

Gender

Man	83/178	(47%)
Woman	36/83	(43%)
Other	5/9	(56%)
Unknown	23/69	(33%)

Race and Ethnicity

White	98/199	(49%)
Asian	9/31	(29%)
Hispanic, Latino, or Spanish	5/9	(55%)
Middle Eastern or North African	1/1	(100%)
Mixed	8/19	(42%)
Unknown	26/80	(33%)

Professional Status

Student	47/92	(51%)
Assistant Prof.	31/53	(58%)
Associate Prof.	19/40	(48%)
Full Prof.	11/27	(41%)
Lecturer/Instructor	9/27	(33%)
Independent Scholar	1/4	(25%)
Other	5/11	(45%)
Unknown	24/85	(28%)

While these statistics confirm that the demographics of our society remain predominantly white and male, it is encouraging to see that over fifty percent of proposals submitted by junior scholars (students and assistant professors) were accepted this year.

As I flitted from session to session during the megaconference, not only did I marvel at the sheer diversity and quality of the presentations but also wished I could have somehow attended multiple sessions all at once. True to the spirit of New Orleans, we enjoyed a veritable jambalaya of musical scholarship—a celebration after two years of staring into our webcams.

I would like to thank all the members of the 2022 Program Committee for their collegiality, hard work, and dedication to the task, despite the awkwardness of having to meet remotely on Zoom. Finally, I wish to thank Michael Buchler for his unwavering support and, especially, Jennifer Diaz for her kindness and constant attention to detail. I am very proud of what we accomplished in putting this remarkable conference together.

—Mark Spicer

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The mission of the **Committee on Feminist Issues and Gender Equity** is to promote gender equity and feminist scholarship in the field of music theory. The committee centered our 2021 and 2022 sessions on scholarship impacted by the concept of intersectionality. In New Orleans, we shared a mini-keynote from Dr. Katherine Pukinskis and five lightning talks from scholars whose work incorporates an intersectional lens:

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Incoming chairpersons (con't)

Melissa Hoag (Professional Development Committee)
Stan Kleppinger (Nominating Committee)
Vivian Luong (Committee on LGBTQ+ Issues)
Stephen Rodgers (Program Committee)

Society for Music Theory 2023 Committees

Fundraising & Development Committee

Jane Clendinning, chair
Nora Engebretsen
Brian Alegant
Stanley Fink
Mariusz Kozak
Anna Yu Wang
Michael Buchler, ex officio
Jennifer Diaz, ongoing

Information Technology Committee

Phil Duker, chair
Andrew Gades, vice chair
Megan Lavengood, web editor
Philip Baczewski, systems administrator and associate web editor

Members-at-Large

Stephanie Acevedo
Johanna Devaney
Greg McCandless
Brian Jarvis
Táhirih Motazedian
Lindsey Reymore
Jeff Yunek

Liaisons

Poundie Burstein, chair, publications committee
Dave Easley, committee on disability and accessibility
J. Daniel Jenkins, Executive Board liaison
Megan Kaes Long, editor, *SMT-V*
Jonathan De Souza, associate editor, *SMT-V*
Brent Auerbach, editor, *MTO*
Brent Yorgason, managing editor, *MTO*

2023 Program Committee

Stephen Rodgers, chair
Bruno Alcalde
Andrew Aziz
Sarah Bakker

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**Society for Music Theory
2023 Committees**
(continued)

2023 Program Committee (cont)

Richard Lee
Maryam Moshaver
Olga Sanchez-Kisieleska
Michael Buchler, ex officio

2023 Local Arrangements Committee

Jennifer Diaz, chair
Kristin Taavola

2023 Student Presentation Award Cmte

Ellen Bakulina
Jeremy Orosz

**Committee on Feminist Issues and Gender
Equity**

Carla Colletti, chair
Eric Isaacson
Severine Neff
Carissa Reddick
Aleksandra Drozzina
Rachel Gain

Committee on Race and Ethnicity

Chris Endrinal, co-chair
Rachel Lumsden, co-chair
Eliane Aberdam
Lydia Bangura
Jaime Bofill
Paula Grissom
Hanisha Kulothparan
Ji Yeon Lee
Toru Momii

2023 Committee on Workshop Programs

Kyle Adams, chair
Aaron Marcus
Stephen Rodgers (chair, 2023 Program
Cmte)
Nancy Rogers

Professional Development Committee

Melissa Hoag, chair
Sam Bivens
Antares Boyle
John Combs
Despoina Panagiotidou
Adam Roy
Abby Shupe

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Tekla Babyak, “Crip Time and Slow Listening: Reflections of a Disabled Analyst;” Marie Comuzzo Brückner, “Finding Freedom in Music Analysis: Positionality and Triple Consciousness;” Heather Hadlock, “Centering the Embodied Listener and Performer;” Hanisha Kulothparan, “Musical Topics and Villainy Through a Queer Lens in Disney’s The Little Mermaid;” and Hannah Waterman, “I Put a Spell on You(Tube): Cover Songs, Identity, and Narrowed Listening Online.” Following Dr. Pukinskis’s response to these papers, we created a space to explore doing our own musical analyses of Beyonce’s “Formation.”

I would like to thank outgoing members Samantha Inman (Stephen F. Austin State University) and Anjni Amin (Skidmore) for their service and to welcome incoming members Rachel Gain (Yale University) and Sasha Drozzina (Purdue University Fort Wayne). Finally, it is a pleasure to turn over the chairship to Carla Colletti (Webster University); the committee will be in excellent hands.

—Jan Miyake, outgoing chair
Committee on the Status of Women
Jan.Miyake@oberlin.edu

Services to Promote Gender Equity and Feminist Scholarship:

- The Proposal-Mentoring program. This program pairs music theory graduate students and junior scholars who identify as female, non-binary, or trans with mentors who have served on national and international program committees and/or are music theorists whose paper proposals have consistently met with success. For more information on these programs, please contact Severine Neff (sevneff@aol.com).
- The Virtual Research Group program. This program establishes groups of 3–4 peers who identify as female, non-binary, or trans, at any rank (graduate student to senior scholar) who meet online. Groups will discuss writing goals and 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. Groups normally meet three times. Once a group has completed its meeting schedule, members may ask to be paired with an outside mentor. This person will bring fresh eyes to the project and offer tips on appropriate journals or publishers. For more information on these programs, please contact Carissa Reddick (Carissa.Reddick@unco.edu).
- Professional Mentoring. The Professional Mentoring Program provides mentoring for any SMT member to confidentially discuss gender-related professional issues with volunteer mentors who have navigated similar situations in their own careers. Mentors are available to discuss a broad range of issues such as job searches, tenure and promotion, negotiation, work and family, harassment, discrimination, and others. More information and links to mentors can be found on our [Professional Mentoring page](#). Please contact Eric Isaacson for information on this service (isaacso@indiana.edu).
- A [Facebook page](#) with about 600 members. Please join us at SMT Committee on the Status of Women.

Any suggestions or questions regarding the Committee on Feminist Issues and Gender Equity may be sent to Carla Colletti, incoming chair at csw@societymusictheory.org.

The **Student Presentation Award Committee** is delighted to congratulate our 2022 award winners: **Rachel Gain** (Yale University) for “Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance” and **Audrey Slote** (University of Chicago) for “Chiasmus as Critique: Dallapiccola’s Ulisse and the Political Resonances of Musical Form.” In their outstanding paper presentations, Rachel and Audrey invited us to participate in novel ways of listening, in unique ways of knowing music. Rachel opened the space for music-theoretical research that attends to intersections of the sonic, the physical, and the embodied elements of dance while constructing a framework for parsing and analyzing tap dance choreography and its syntax. Audrey immersed us in a virtuosic analysis of cross-partitions, revealing how row forms and partitioning strategies manifest chiasmus at a micro-level while reflecting on the dramatic and narrative impact of motivic transformations across opera scenes, as well as the implications of Dallapiccola’s approach to form for a postwar, antifascist politics.

Rachel Gain is currently a Music Theory Ph.D. student at Yale University. Their research focuses on rhythm tap dance and Baroque music (sometimes together), primarily examining these repertoires in terms of choreomusical interactions, embodied experience, and the instruments and physical acts of musicmaking.



Audrey Slote is currently writing a dissertation that explores what analysis has meant to the field of Anglo-American music theory since its inception, with the goal of reexamining and expanding practices of analysis so that they can meaningfully interface with questions of power and representation.

The SMT Student Presentation Award (\$250) is given annually to graduate or undergraduate music students for their scholarly presentation (paper or poster) at the Annual Meeting of the Society for Music Theory. The 2022 Student Presentation Award Committee members included Ellen Bakulina, David Clampitt, Olga Sanchez-Kisieleska, Jeremy Orosz, Joti Rockwell, and Juan Chattah (Chair).

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The **Book Publication Awards Committee** selected recipients for two different award categories: the Wallace Berry Award for a distinguished book by an author at any career stage; and the Emerging Scholar (Book) Award for publications within ten years of the author’s receipt of the Ph.D. (or before the author reaches the age of forty).

The first of our three winners of this year’s **Wallace Berry Award** enthusiastically guides us through the fundamentals of investigating poetry, all the while linking these approaches to a greater understanding and enjoyment of English-language songs. The book embraces a wonderfully varied repertoire, as it explores new angles and connections between poetry and song. The Wallace Berry Award goes to **Matt Bailey Shea** for *Lines and Lyrics: An Introduction to Poetry and Song*, published by Yale University Press.

The second winner of this year’s **Wallace Berry Award** provides invaluable new tools for analyzing rhythm and explaining how words relate to music. The book is an example of how computational methods and corpus analysis can enrich music analysis and music history and vice versa. It is a monumental advance in the analysis and theory of a very important music of our times, rap. The Wallace Berry Award goes to **Mitchell Ohriner** for *Flow: The Rhythmic Voice in Rap Music*, published by Oxford University Press.

The third winner of the **Wallace Berry Award** honors an imaginative and innovative book of interdisciplinary scope, which forges a dialogue among several fields. The book offers Indigenous perspectives on the interaction of Indigenous music

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Society for Music Theory 2023 Committees

(continued)

2023 Nominating Committee

Stan Kleppinger, chair
Mary Arlin
Bryn Hughes
Janet Schmalfeldt
Noel Torres-Rivera

Publications Committee

Poundie Burstein, chair
Brent Auerbach (editor, *Music Theory Online*)
Inessa Bazayev, Jenine Brown, Zachary Bernstein, Drew Nobile (associate editors, *Music Theory Online*)
Peter Smith (editor, *Music Theory Spectrum*)
Lori Burns, Laura Emmery, Julie Peneault-Deslauriers (associate editors, *Music Theory Spectrum*)
Sarah Marlowe (editor, *SMT Newsletter*)
Nathan Fleshner (associate editor, *SMT Newsletter*)
Megan Kaes Long (editor, *SMT-V*)
Jennifer Beavers and Megan Lyons (co-chairs, *SMT-Pod*)
Phil Duker (chair, *Networking Committee*)
Chelsea Burns (Executive Board liaison)

Publication Awards Committees

Articles

Robert Hasegawa
Orit Hilewicz
Roman Ivanovitch
Janna Saslaw

Books

Nancy Yunhwa Rao, chair
Vincent Benitez
Anna Gawboy
Samuel Ng
Mark Sallmen
Cara Stroud
Jason Yust

Multi-Author and Citation of Special Merit

José Oliveira Martins, chair
Benjamin Levy
Anna Stephan-Robinson

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Society for Music Theory 2023 Committees (continued)

Publication Awards Committees (cont)

Music Theory Pedagogy & Public-Facing Scholarship

David Thurmaier, chair
Paula Must
Ash Stemke

Diversity Coordinating Committee

Carla Colletti, chair
Dave Easley
Chris Endrinal
Melissa Hoag
Rachel Lumsden
Vivian Luong
Daphne Tan

Investment Committee

Breighan Brown Boeskool, chair
Patrick Connolly
Eric Isaacson

Networking Ombuds Committee

Michael Buchler, chair
Poundie Burstein
Phil Duker

Committee on Disability and Accessibility

Dave Easley, chair
Tekla Babyak
Claire Boge
Judith Ofcarcik
Katherine Pukinskis
Toby Rush
Kristen Wallentinsen

Subventions Committee

Áine Heneghan, chair
Arnie Cox
Michèle Duguay
Melissa Hoag
Daphne Tan

Archival Committee

Andrew Gades
Áine Heneghan
Megan Lavengood
Jennifer Diaz, ex officio
Michael Buchler, ex officio

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and musicians with settler music and contexts. It offers powerful insights on the ethics of music appropriation, and ethics of music analytical approaches. It presents our field with exciting opportunities to expand existing work on listening positionality and to imagine new approaches. The Wallace Berry Award goes to **Dylan Robinson** for *Hungry Listening: Resonant Theory for Indigenous Sound Studies*, published by the University of Minnesota Press.

The first of our two recipients of this year's **Emerging Scholar (Book) Award** brilliantly blends music theory, musicology, and theology to study black Gospel music's main event—the vamp. The book constructs a powerful picture of the Gospel Imagination—the point where the sonic and religious elements of the vamp converge—and provides a fascinating commentary on how Black gospel songs bring about healing for the soul. The Emerging Scholar (Book) Award goes to **Braxton D. Shelley** for *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination*, published by Oxford University Press.

The second recipient of the **Emerging Scholar (Book) Award** strikingly combines fieldwork, ethnography, transcription, interdisciplinary research, and detailed musical analysis to delineate the process of collaboration. The author enticingly intersperses conversations and transcriptions with scholarly reflexivity. Through careful cross-cultural comparison, the book introduces a sophisticated theory, starting from the “Eureka” moment of discovery in collective improvisation more broadly and leading ultimately to a more detailed treatment of musical practices in Balinese gamelan gong kebyar. The final winner of this year's Emerging Scholar (Book) Award is **Leslie A. Tilley** for *Making It Up Together: The Art of Collective Improvisation in Balinese Music and Beyond*, published by the University of Chicago Press.

—Alan Gosman



BaileyShea



Ohriner



Robinson



Shelley



Tilley

* * * * *

The **Multi-Author Publication Awards Committee** selected two recipients this year. The 2022 **Outstanding Multi-Author Collection** Award recognizes a superbly crafted book devoted to the musical output of a leading force in contemporary music. Comprising thirteen authors working in the United Kingdom and North America, this collective enterprise offers the most comprehensive analytical account to date on the music of this living composer. The chapters delve into hermeneutic interpretations, aesthetic reexaminations and analytically informed readings resulting in a wonderfully integrated volume discussing all of the composer's major works, encompassing a variety of different analytical perspectives. No doubt, the book will become a major landmark not only to analytical studies on the music of this contemporary composer, but its scope, inventiveness, and careful cross-reference design will also stimulate new analytical approaches to the music of other contemporary figures. The 2022 Outstanding Multi-Author Collection Award goes to *Thomas Adès Studies*, edited by **Edward Venn** and **Philip Stoecker**, published by Cambridge University Press.

This nominee for the **Outstanding Multi-Author Collection** stood out not only for its scope and depth of content, but for its diversity, and potential impact

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COMMITTEE REPORTS

(continued)

across the discipline. This book, which includes contributions by an astounding sixty-eight authors, focuses on practical tools and lessons for music theory pedagogy. The variety of approaches and perspectives in this collection—the latter spanning everything from psychology to computer science—is nothing short of remarkable. The prospective reader will find chapters that are highly accessible and include material across many different levels of knowledge from absolute basics through more advanced studies, over the full gamut of music theory topics. The materials extend well beyond the traditional Western canon, and include exercises in composition, improvisation, and written theory, and (quite frequently) combine several of these approaches together. This book is certain to become a classic pedagogical reference on every music theorist's bookshelf. The 2022 Outstanding Multi-Author Collection Award goes to *The Routledge Companion to Music Theory*, edited by **Leigh VanHandel**.

—Keith Waters



Venn



Stoecker



VanHandel

* * * * *

The **Article Publication Awards Committee** selected recipients for the Outstanding Publication (Article) Award for a distinguished article by an author of any age or career stage; and the Emerging Scholar (Article) Award, for an article published no more than seven calendar years after 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 first article to receive the **Outstanding Publication Award (Article)** this year is an elegantly written and meticulous exploration of cross-cultural exchange in music theory. The article explores attempts by non-European theorists to reconcile their own rich historical tradition of scale and modal theory with European theories of tonality, culminating in subtle analyses of compositions that navigate between different traditions of pitch organization. In examining the ways in which the writings of Japanese musicians in the Meiji Period and beyond allowed for Japanese and Western theoretical traditions to coexist, fuse, or map onto each other, the author makes a convincing case that such mixed analytical systems can provide a beneficial tool for exploring repertoire that does not sit tidily within a single well-theorized style. The article thus represents a timely call for greater study of comparative historical theory traditions. This recipient of the 2022 Outstanding Publication Award is **Liam Hynes-Tawa** for his article, "Tonic, Final, Kyū: Tonal Mappings in the Meiji Period and Beyond," published in *Analytical Approaches to World Music*.

The second article to receive the **Outstanding Publication Award (Article)** this year is an exciting interdisciplinary exploration of cross-modal mapping between music and dance. By applying music-analytic tools to patterns in dance, the article provides a thoughtful model for treating choreography as a form of music analysis. Through close readings of both musical and choreographic texts and detailed annotations of archival videos, the author analyzes relationships between dance and music in George Balanchine's ballet *Concerto Barocco* and reveals the ways in which Balanchine's choreography uses dance movements to map both specific and general patterns of pitch and rhythm in J.S. Bach's *Concerto for Two Violins*. The article also explores the possible influences of American jazz and Georgian folk music on Balanchine's choreography and offers valuable insights into the oft-cited "musicality" of Balanchine's ballets.

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Society for Music Theory

2023 Committees

(continued)

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Links to all of SMT's committees may be found [here](#).

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Society for Music Theory Publications

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This recipient of the 2022 Outstanding Publications Award is **Kara Yoo Leaman** for her article, “Musical Techniques in Balanchine’s Jazzy Bach Ballet,” published in the *Journal of Music Theory*.

The third recipient of the **Outstanding Publication Award (Article)** offers a close reading of Kendrick Lamar’s “Alright” (a central track of the acclaimed album *To Pimp a Butterfly*), considering the complexities of its lyrical, musical, and political content. While the hopeful elements of the song have been widely hailed by journalists and critics, the author digs deeper into the song’s ambiguities and the conflicted stance of its protagonist to reveal a more sober and profound reflection on the experience of Black artists. The article draws virtuosically on multiple methodologies including the analysis of the text and music video, the use of Ler Dahl and Jackendoff’s Metrical Preference Rules to highlight a 3 + 5 or 3 + 2 + 3 pattern that challenges the prevailing 4/4 meter, and the computer-assisted analysis of the rappers’ voices’ pitch in the song’s hook. These analytical explorations draw out the essential ambiguity of the track—as Lamar himself reflects in a 2016 interview, “What does *We are gonna be alright* represent?” The final Outstanding Publication Award goes to **Noriko Manabe** for her article in *Music Theory Online* 25/1 (2019), “We Gon’ Be Alright? The Ambiguities of Kendrick Lamar’s Protest Anthem.”

This year’s first **Emerging Scholar (Article) Award** provides a new spin on a widely theorized aspect of musical thought. Through an application of a theory derived from linguistics and language philosophy to the realm of music scholarship, it offers a new conceptualization of musical meaning. Drawing on various examples from the tonal repertoire, as well as twentieth and twenty-first century works, the article guides the reader step by step through an argument that frames the equation of meaning with reference, representation and disclosure as a Western bias, and proposes instead a unified theory that locates musical meaning in the acts that music performs within its social context. This year’s first Emerging Scholar Award goes to **Andrew Chung** for his article, “What is Musical Meaning? Theorizing Music as Performative Utterance,” published in *Music Theory Online*.

This year’s second **Emerging Scholar (Article) Award** goes to an article that brings rich insight into the mutually productive intersections of analysis and performance. A highly detailed engagement with Takemitsu’s *Rain Tree Sketch II* is the opportunity to lay out an entire program and methodology for investigating the ways in which bodily gestures and tensions co-create an understanding of the piece. Drawing upon Carrie Noland’s “vitality effects,” Husserl’s notions of retention and protention, and a representational method dubbed “enhanced trace forms” (derived from Laban Movement Analysis), the author blends video with compelling visual depictions to move beyond traditional score-based analysis. Deeply rooted also in Takemitsu’s aesthetics, and absorbingly and evocatively written, the article is a model of performer-scholar synthesis. This emerging scholar award goes to **Jocelyn Ho**, for her article “Corporeal Musical Structure: A Gestural-Kinesthetic Approach to Tōru Takemitsu’s *Rain Tree Sketch II*,” published in *Music Theory Online*.

This year’s final **Emerging Scholar (Article) Award** probes into the seriously understudied repertoire of late 20th century electronic music. Through an innovative application of archival research, informed by understanding of the media artifacts associated with computer-based composition, the article sheds new light on aspects of both compositional process, and aesthetics. Based on a detailed study of sketches for *Vers le blanc* and other works, the author convincingly argues for the importance of software to Saariaho’s development of a compositional method that resonated with the emergent aesthetics of a post-spectral milieu. This year’s final Emerging Scholar Award goes to

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COMMITTEE REPORTS

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Landon Morrison for his article, “Encoding Post-Spectral Sound: Kaija Saariaho’s Early Electronic Music at IRCAM, 1982-87,” published in *Music Theory Online*.

—Catherine Losada



Hynes-Tawa



Leaman



Manabe



Chung



Ho



Morrison

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The **Award for Diversity Course Design Committee** selected four winners in 2022. The Award for Diversity in Course Design honors an outstanding undergraduate syllabus that promotes diversity in music theory. These undergraduate syllabi together serve as a model for other instructors of music theory in implementing an inclusive music theory curriculum. The 2022 **Award for Diversity in Course Design** goes to **Anna Yu Wang**, Critical Methodologies for Music Theory. The following syllabi were recognized with an honorable mention: **Justin London**, Theory II: Musical Structures; **Gabriel Lubell**, Z211: Music Theory II; and **Jason Yust**, Music Theories of the World.

—Tomoko Deguchi



Wang



London



Lubell



Yust

SMT MISSION STATEMENT

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

Society for Music Theory Publications

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* * * * *

DONATE TO SMT Forward!

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

- New granting programs supporting research in music theory
- Expansion of travel grants to the Annual Meeting
- 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>.

NEWS FROM INTEREST GROUPS

The **Analysis of World Music Interest Group** (AWMIG) co-sponsored the session "Music Theory and Ethnomusicology: Towards Methodological Synergy" with the SMT Committee on Race and Ethnicity and SEM's Analysis Special Interest Group on November 11th, at the AMS-SEM-SMT Joint Annual Meeting. The session featured 10-minute talks by Yonatan Malin, Robert Gjerdingen, Oscar Smith, Clifton Boyd, Ildar Khannanov, Maisie Sum, Justin London, Rainer Polak, Nori Jacobi, and James Morford, each of whom explored how blending methodologies traditionally associated with music theory and ethnomusicology benefited their research. These talks were followed by thoughtful responses from Renata Yazzie and Olivia Lucas.

The AWMIG also held its annual interest group meeting jointly with SEM's Analysis Special Interest Group on Saturday, November 12th. During this meeting, we discussed joining SEM's interest group in their monthly Zoom meetings, creating a database in order for our members with similar interests to be able to find and contact one another, and we met our fellow peers on the SEM side who we do not get to see very often!

If you are interested in being involved with this group, please join our [google group](#) or email one of our two co-chairs, Lina S. Tabak (linatabak@gmail.com) or Anna Yu Wang (anna_wang@g.harvard.edu).

—Lina S. Tabak and Anna Yu Wang

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The **Autographs and Archival Documents Interest Group** (AADIG) held its annual meeting on Thursday, November 10 during the 2022 AMS-SEM-SMT Joint Annual Meeting in New Orleans. We discussed the final draft of the AADIG's bylaws and explained the voting procedures to ratify them. We then explored potential topics and presentation format for the 2023 Annual Meeting in Denver, Colorado. Several members of the AADIG informally shared projects they are currently working on and discussed the challenges as well as the opportunities they faced during and after the pandemic.

The AADIG promotes scholarship that is informed by the study of archival materials, broadly construed. To remain updated on all group activities we encourage everyone to see our [Facebook](#) and [Humanities Commons](#) pages, as well as our webpage with SMT, where you can sign up for our email list.

—J. Daniel Jenkins and Philip Stoecker

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The **Composition Interest Group** held its first group meeting at SMT 2022. The meeting featured presentations by four composer/theorists, playing excerpts of their works and talking about them: Stephen Guerra, Cameron Gwynn, Itzá Garcia Ordonez, and Malcolm Sailor. In the last half hour of the meeting, the group elected Cliff Callender and David Temperley as the co-chairs of the group (no other nominations were submitted) and we discussed our future plans. We are considering putting together a proposal for a special session / concert of composer-theorists' works at SMT, perhaps in 2024. We are seeking performers who might wish to take part in such a concert; if you are interested, please contact David Temperley (dtemperley@esm.rochester.edu).

(continued)

The **Dance and Movement Interest Group** (DMIG) co-organized the Zydeco and Cajun waltz workshop with the SEM Dance, Movement, and Gesture session during this year's annual meeting. We invited dancers from Dance Quarter in New Orleans to lead a workshop on Zydeco and Cajun waltz. The instructors also discussed the social and political issues and historical aspects related to these styles.

New to the organization of this group are the bylaws ratified during the business meeting and a planned transition to using Humanities Commons as the main platform for the communications in this group.

We invite nominations for new leadership to be transferred at next year's meeting. For more information, please visit our [Humanities Commons page](#), or email co-chairs Amy Tai and Matthew Bell at smtmrig@gmail.com.

—Matthew Bell and Amy Tai

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The **Film and Multimedia Interest Group** met for its tenth gathering at the SMT Annual Meeting in New Orleans to enjoy a presentation by Janna Saslaw about the intersection of film music and her work in music cognition. The presentation prompted an energetic discussion, and we thank all of those in attendance (including Dr. Saslaw) for making it such a wonderful evening!

We also presented a new set of bylaws and established a publication award to celebrate some of the excellent work that is happening in the areas of film and multimedia music study. More information about the award will be announced in the coming months. If you want to get involved with our interest group in the meantime, please see [our page](#) on the SMT website.

Additionally, we are incredibly thankful to our outgoing Chair, Julianne Grasso, and Vice Chair, Bill O'Hara, for their support and leadership. Thank you for all of your work over the past few years!

—Charity Lofthouse and William Ayers

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The **Global Interculturalism and Musical Peripheries Interest Group** (GIMPIG) hosted a session for the joint symposium "Decolonizing East Asia in Music Research and Pedagogy" at this year's SMT/AMS/SEM meeting. Three speakers gave presentations: Ji Yeon Lee's "Empowering Cio-Cio-San in *Madama Butterfly*: Against Bias and Cliché of the Asian Female;" He Xuan's "Old Imageries, "New Cultural 'Re-merger': Lei Liang's Inheritance and Development of Chou Wen-Chung's *Wenren* Style;" and Gui Hwan Lee's "Contextualizing Unsuk Chin's Post-Colonial Creativity: A Case Study of *Gougolon*: Scenes from a Street Theater (2009/2011)." Lee also participated in the symposium's panel discussion and talked about "decolonization" and "decentralization" in music theory.

GIMPIG aims to create a platform for scholars to research underrepresented and neglected new music from around the world, considering the dynamics of musical canonicity and marginality, as well as insider/outsider perspectives and postcolonial issues. We hosts [blogposts](#) that relate to global interculturalism and marginalized composers.

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Renew Your SMT Membership!

To renew your membership, visit this [link](#). 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. Send membership renewals to:

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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 on [our website](#).

APPLY FOR AN SMT GRANT

SMT Travel Grants

The Committee on Race and Ethnicity administers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. 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 in September.

For more information, please visit [this link](#).

More SMT Travel Grants

All SMT members are invited to apply for Family Care Grants and Accessibility Grants for expenses incurred by attendance at this year's meeting. Awards are also available for Independent/Unsupported/Undersupported scholars who do not have institutional support for the conference registration fee. 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 in September. For more information, [click here](#).

Consider monthly giving—just click the **Donate** button on the **SMT website**.
Your support transforms the Society.

We are gradually building a [bibliography page](#) that would be of interest to the global community. Please consider becoming a member of our [interest group](#) and check out our [Facebook page](#). We welcome any suggestions and input for the group's activities.

—Ji Yeon Lee

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The newly formed **Hip-Hop/Rap Interest Group** (HHRIG) held its inaugural meeting at SMT/AMS/SEM New Orleans 2022 with eighteen members in attendance coming from all three societies.

The group's mission—discussed and established at this first meeting—is to promote the recognition of hip-hop in academic communities in general and to encourage interdisciplinary research, pedagogy, and collaboration between scholars and members of the hip-hop/rap community. Our plans include organizing special sessions, holding annual business meetings, and giving an annual award to an outstanding publication in the field of music theory on hip-hop/rap music. With 2023 marking hip-hop's fiftieth birthday, the HHRIG is excited to foster growth within music academia of one of the world's most important contemporary genres.

We elected two co-chairs: Ben Wadsworth to a one-year term and Stephen Gomez-Peck to a two-year term. Geoffrey Edwards and Jacob P. Cupps were appointed as co-webmasters and John Vandeventer as secretary. Two guest speakers shared their experiences and advice teaching hip-hop in college environments. Claire McLeish discussed a syllabus she developed along with Ben Duinker at McGill University for a course titled "Rap Music and Hip-Hop Culture." Robert Komaniecki of the University of Iowa shared his best practices for respectfully and equitably teaching hip-hop and working with artists.

For more information or to get involved in the HHRIG, join our [Humanities Commons](#) group or email Ben or Stephen (smthh-rig@gmail.com).

—Ben Wadsworth and Stephen Gomez-Peck

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The co-chairs of the **History of Music Theory Interest Group** (SMT) together with the co-chairs of the AMS Study Group organized the pre-conference "[Identity in Music Theory and History](#)" in New Orleans, on November 9–10, 2022. Through generous assistance from Alice Clark, the conference took place at Loyola University. We are also very grateful for financial support from the AMS, SMT, University of California at Berkeley, University of Michigan, Stony Brook University, and University of Music and Performing Arts Vienna. An excellent set of eight presentations selected through anonymous review covered a wide range of topics from the role of music and its theorization in processes of nationbuilding, the relation between (auto)biographical accounts

and theoretical writing, to theories of temperament at the intersection of musical, anthropological, and medical thinking. The closing discussion productively drew together some overarching concerns and perspectives on the ways in which historical and contemporary accounts on identity might benefit the field at large. The conference was also live streamed and the video recordings are available on [youtube](#) (also via [our website](#)).

During the annual meeting, the AMS SG and SMT IG hosted a joined session on "The Problem of Translation in Global Histories of Music Theory." Anna Yu Wang (Harvard) and Liam Hynes-Tawa (Wesleyan) kindly provided pre-circulated materials and short presentations on their current work and thought-provoking readings on the ethics of translation that stimulated a lively discussion. The session was well attended, with over 40 people in the room, with a notable mix of seniority and backgrounds.

As always, visit our [website](#), or follow us in our [facebook group](#) and on [twitter](#), and join our [mailing list](#).

Throughout the year, the HoT IG maintains a [blog](#) on our website, co-edited by Giulia Accornero (Harvard) and Siavash Sabetrohani (Chicago / Berlin). With topics ranging from Persian notational systems to the impact of the early internet, the blog posts map an inspiring terrain of how we might think of the History of Music Theory and its future. Please consider contacting the editors if you wish to contribute.

Looking into the future, four of our total six co-chairs will be rotating off their terms in the coming year: two each on the SMT and AMS sides, with one each staying on to ensure continuation. We invite everyone to be in touch about standing for election and indicate whether you wish to run on the SMT or AMS side or both.

—Scott Gleason, Abigail Shupe, Stephanie Probst

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The **Interest Group on Improvisation** met at the AMS-SEM-SMT Joint Annual Meeting in New Orleans on Saturday, November 12 at 12:30pm. Our meeting began with an engaging session of lightning talks reflecting current research on improvisation: Varun Chandrasekhar, "Jazz Through the Other"; Yiyi Gao, "Unveiling the Features of Improvisatory Singing in Chinese Mountain Songs"; Nathaniel D. Mitchell, "Cue Schemas"; and Gilad

continued on next page

Rabinovitch: “Galant Schemata, Hexachordal Solmization, and Pitch Reduction.” The presentations spanned a wide range of repertoires and were followed by a lively discussion between the panelists and the audience.

At the meeting, Andrew Goldman (Indiana University) stepped down as chair, Sean Smither (The Juilliard School, Mannes School of Music) rotated from vice-chair to chair, and Andrew Malilay White (University of Chicago) was elected as vice-chair. Our next meeting will be at the 2023 SMT Annual Meeting in Denver, with agenda details to be announced nearer the time. As always, we welcome news of any activities that might be of interest to our community, including theorization about or analysis of improvisation, improvisationally-oriented pedagogical models, and engagements with repertoires that prominently feature improvisation. For more on our group, visit our [homepage](#) or [our page](#) on SMT’s website or reach out to our chair (Sean Smither, sean.r.smither@gmail.com) or vice-chair (Andrew Malilay White, andrewwhite@uchicago.edu).

—Sean Smither

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The **SMT Jazz Interest Group** held its twenty-eighth annual meeting at the 2022 joint AMS/SEM/SMT conference in New Orleans.

The Publication Award Committee awarded Antares (Tara) Boyle the 2022 Award for Excellence in Jazz Scholarship for her 2021 article “[Flexible Ostinati, Groove, and Formal Process in Craig Taborn’s Avenging Angel](#),” published in *Music Theory Online* 27 (2). (The Jazz IG voted in 2021 to change the name of this award, previously known as the Steve Larson Award.) Boyle’s article brings jazz theory, performance analysis, and theories of rhythm and meter into dialogue to productively grapple with complex, contemporary improvised music. The award committee was particularly impressed by the way Boyle balances a wide theoretical purview with close attention to the musical surface. This article presents a unique and insightful contribution to the jazz theory subfield and, importantly, deploys improvised music to make important points for music theory at large. Congratulations, Tara! Marc Hannaford (University of Michigan) served as the outgoing chair of the award committee; the other committee members were Sean Smither (The Juilliard School) and Adam Rosado (Iona College), who will serve as the chair for 2023. Varun Chandrasekhar (Washington University in St. Louis) volunteered to complete the committee.

During the 2022 meeting, IG members participated in a productive roundtable discussion on the theme “Theorizing Jazz in the 2020s: Perspectives and Possibilities.” The discussion was oriented around three topics: capitalizing on synergies between jazz theory (broadly construed) and other music-academic subdisciplines;

jazz theory curricula and mechanisms for sharing syllabi and lesson plans; and ongoing initiatives in our scholarship and IG activity to address discrimination and expand access.

The Jazz IG’s online presence is on [Humanities Commons](#). To join, first create an account and then click the green “Join Group” button on our [group page](#). Our online [Jazz Theory Bibliography](#) is managed by [James McGowan](#) (Carleton University); please contact him with any new entries, questions, or comments. Please contact [Ben Baker](#) (Eastman School of Music), IG chair, with any questions about the group.

—Ben Baker, Jazz IG chair

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The **Mathematics of Music Interest Group** held its annual meeting on Friday, November 11th during the 2022 AMS-SEM-SMT Joint Annual Meeting in New Orleans. After a short business meeting to ratify by-laws, the session featured a presentation by invited speaker Jason Yust. This talk, titled “Mathematics for Temporal Structure,” explored the mathematical aspects of Yust’s book, *Organized Time: Rhythm, Tonality, and Form* (Oxford University Press, 2018).

Earlier this year the SMT Math Interest Group hosted Zoom meetings in May and August for discussion and informal research presentations. We plan to host another upcoming virtual meeting in February.

All interested individuals are invited to join the Mathematics of Music Interest Group. To join our listserv, please visit the [SMT Math Google Group](#). For more information about the SMT Math IG, please contact the chairs: Leah Frederick (leah.nicole.frederick@gmail.com) and Mike Hall (mh2468@aol.com).

—Leah Frederick and Mike Hall

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The **Disability and Music Interest Group** (DISMUS) held its annual meeting on Saturday, November 12th at the 2022 AMS-SEM-SMT Joint Annual Meeting in New Orleans, LA. We discussed the activities and accomplishments of the group since the 2021 meeting, as well as plans for the coming year, including the 2023 meeting. Anabel Maler was invited as chair of the Committee on Accessibility and Disability to present a report on CAD’s activities and to invite comments and concerns regarding any accessibility issues at the conference.

Some highlights of the group’s activities between 2021 and 2022:

- Demi Danielle Nicks was elected the new chair for 2022–2024. She served as co-chair with Chantal Lemire this past

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year, whose term has now ended. We thank Chantal for her service!

- The DISMUS Newsletter was created. Members of the group can share news, updates, events and announcements to our community by submitting an easy-to-complete form ([DISMUS Newsletter Submission Form](#)) or sending an email with the subject [DISMUS Newsletter Submission] to smt.dismus@gmail.com.
- The SMT Disability and Music Interest Group co-organized and co-sponsored a special session “We’ve Always Been Here: Black Disabled Musicians and the Academy” featuring Leroy F. Moore Jr. and respondents Elizabeth McLain (AMS) and Phil Ewell (SMT). We were awarded a subvention grant for events from the SMT Annual Meeting Grants Subcommittee for this event.

For the 2023 meeting, held jointly with the AMS in Denver, CO, we are planning to do a paper or alternative format session, possibly in collaboration with another interest/study group from the SMT or AMS. Going into 2023, DISMUS is launching the DISMUS Partnership Program. The program seeks to be sustainable and connect scholars of all stages. Individuals will be paired based on common interests/concerns, need, and expertise. We are looking to create pilot pairs before the official program launches. For more information, or to express interest in being part of the program, please contact Demi at smtdisumus@gmail.com or dnicks@gradcenter.cuny.edu.

If you are interested in being a member of the DISMUS community and would like to be put on our listserv, you can fill out a membership form ([DISMUS Membership Form](#)) or email smt-dismus@gmail.com.

—Demi Danielle Nicks

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During its business meeting at the 2022 SMT conference in New Orleans, the **Music and Psychoanalysis Interest Group** convened a roundtable on “Rethinking Topic Theory.” In keeping with the group’s mission to support hermeneutic research, the discussion focused on how best to embrace the diversity of approaches and applications that have expanded topic theory over the last fifteen years. Participants included Aaron Harcus (UNC Chapel Hill), Nathan Martin (University of Michigan), Jessica Narum (Baldwin Wallace University), Dylan Principi (Princeton University), and Noel Torres Rivera (University of Missouri-Kansas City); questions by Yayoi Uno Everett (Hunter College CUNY) and Robert Hatten (University of Texas Austin) enriched the conversation afterward. Due to the high turnout for the event, the group will spend the next year planning participatory activities for its meeting in 2023. Individuals interested in keeping up to date with the group should email co-chairs Amy Bauer

(abauer@uci.edu) and Dylan Principi (dylan.principi@princeton.edu).

—Amy Bauer and Dylan Principi

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The **Music Informatics Interest Group** (MIIG) hosted an in-person meeting at SMT’s 2022 conference devoted to the theme, “Music Informatics Across the Globe.” The meeting consisted of a panel of six lightning presentations and/or live-coding demonstrations that collectively examined both western and non-western musical traditions (e.g., Cantopop, Klezmer music, Motown R&B, video game music) using corpus-driven methods. In keeping with the MIIG’s collaborative spirit, the presenters also hosted their materials using online, open-access repositories (e.g., Github, osf). The program, presentation materials (including slides and handouts), and repository links can be found here: <https://osf.io/xuznt/>. Many thanks to the ~30 attendees who participated in the session.

The MIIG is intended for music theorists involved in a wide range of research involving music information technologies, and which may include such topics as corpus studies, software development for theory and analysis, and data visualization. The MIIG maintains a listserv (smtmig-l-subscribe@indiana.edu) and a slack page (smtinformaticsslack.slack.com). Anyone interested in asking a question or distributing information on relevant topics should feel free to join the group and/or contact the chair, David Sears (david.sears@ttu.edu).

—David Sears

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The **Music Theory Pedagogy Interest Group** held its annual meeting on Friday, November 11th, chaired by Leigh VanHandel (University of British Columbia). The session consisted of a panel discussion focused on the Advanced Placement (AP) Music Theory exam. Participants included panelists Kate Heidemann (College Board, Director of Curriculum, Instruction, and Assessment, AP Music Theory and AP Latin), Akira Sato (Plano West Senior High), Jennifer Beavers (Associate Professor, University of Texas at San Antonio), Cynthia Gonzales (Associate Professor, Texas State University at San Marcos), and moderator Leigh VanHandel (Associate Professor, University of British Columbia). Discussion topics included the creation and grading procedures for the exam, how the AP exam reflects curricular trends in music theory, how institutions handle credit for students who score well on the AP exam, and how the AP exam might continue to evolve and develop over time.

This session was Leigh VanHandel’s final session as Chair of the Pedagogy IG, as she accidentally served three years of a two-year chair position (thanks, COVID!). A nominating committee will

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be formed to identify a slate of candidates for a new Chair. If anyone is interested in either serving on the nominating committee or in standing for election as Chair, please contact Leigh at leigh.vanhandel@ubc.ca. For more information about the Pedagogy Interest Group's activities, you can visit our [webpage](#) and join our mailing list.

—Leigh VanHandel

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The **Musical Theater Interest Group** held its annual meeting on Thursday, November 10 from 7:30–9:30 PM at the joint AMS-SEM-SMT annual meeting in New Orleans, LA. During the session, we had four excellent lightning talks that showcased the breadth of musical theater analysis: “Sounds Gay, Bro: Vocal Timbre and Queerness in A Strange Loop” (Zane Larson, University of Iowa); “The Little Mermaid’s Happily, Ever After: Ashman’s Influence on the Disney Renaissance and Beyond” (Micah Mooney, Penn State University); “Sondheim’s Sentential Schemata” (Jordan Lenchitz, Florida State University); and “Abstraction through Reality: Blackness in a Queer Space in Michael R. Jackson’s *A Strange Loop*” (Claire Terrell, Florida State University).

Zachary Lloyd stepped down as co-chair while Makulamy Alexander-Hills was elected incoming co-chair. John Combs will remain as the other co-chair for the coming year.

As always, we welcome any suggestions about ways in which our interest group can best help those who wish to study or discuss music-theoretical ideas as they relate to musical theater (e.g., resources, informal Zoom chats, upcoming shows, etc.) If you wish to join or become involved in our group, feel free to visit our [web-site](#) and reach out to co-chairs John (jcombs2@fsu.edu) or Makulamy (makulamy.hills@columbia.edu).

—John Combs and Makulamy Alexander-Hills

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The **Popular Music Interest Group** held its annual meeting on Friday, November 11 during the 2022 AMS-SEM-SMT Joint Annual Meeting in New Orleans. Our meeting featured a short-paper session entitled “Interpreting and Analyzing Timbre and Production in Popular Music.” The session included a wide array of approaches and topics. Richard Ashley (Northwestern University) discussed timbral contrast in drum and percussion parts; Madison Stepherson (University of Oregon) offered a timbral and stylistic analysis of post-millennial country; Drake Andersen (Vassar College) explored timbre as a recurring theme in St. Vincent’s *Masseduction*; Emily Milius (University of Oregon) considered Bikini Kill’s “Liar” and its relationship to trauma; and Cory Hunter (Eastman) examined the confluence of erotic expression and conservative theology in Bishop T.D. Jakes’s album *Sacred Love Songs*.

We concluded our meeting with the announcement of the winners for the 2022 Outstanding Publication award and the Adam Krims Award. This year’s Outstanding Publication Award winner is Mariusz Kozak (Columbia University) for his article “Feeling Meter: Kinesthetic Knowledge and the Case of Recent Progressive Metal,” published in the *Journal of Music Theory* in 2021. This year’s Adam Krims award goes to Megan Laven-good (George Mason University) for her article “The Cultural Significance of Timbre Analysis: A Case Study of 1980s Pop Music, Texture, and Narrative,” published in *Music Theory On-line* in 2020.

For more information about our session or PMIG awards visit our [website](#), join our [Humanities Commons](#) page, email us at pmigwebmaster@gmail.com, or reach out to our chair Matthew Ferrandino (meferrandino@gmail.com).

—Matthew Ferrandino

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In taking on the co-chair responsibilities for the **Post-1945 Music Analysis Interest Group** this year, we are incredibly grateful to our outgoing co-chairs, Tara Boyle and Laura Emmery. You have both made this transition incredibly smooth, and we are thrilled to keep up the group’s work!

At the SMT Annual Meeting in New Orleans, the Post-1945 Music Analysis IG sponsored a special session on the topic of “Reframing Post-Tonal Pedagogy for the Twenty-First Century,” chaired by Will Ayers and including six brief position papers by Ben Duinker, Nathan Cobb, Daphne Leong, John King, Danielle Shlomit Sofer, and Sumanth Gopinath. Thanks to all of those who attended, and additional thanks to Brian Alegant, Tara Boyle, and Laura Emmery for their assistance in constructing this session.

In our business meeting, we celebrated the centenary of Iannis Xenakis with presentations by Marcy Pierson, Ron Squibbs, and Jim Harley (chaired by Elizabeth Hambleton). We also announced the winner of the Post-1945 Music Analysis Interest Group Publication Award: Jocelyn Ho’s “Corporeal Musical Structure: A Gestural-Kinesthetic Approach to Tōru Takemitsu’s *Rain Tree Sketch II*” (published in *Music Theory Online*, Nov. 2021). Many thanks to our Publication Award Committee: Tara Boyle (chair), Drake Andersen, and Sumanth Gopinath.

For more information about our group, please see [our page](#) on Humanities Commons. We encourage your active involvement, and we look forward to seeing you at our next event!

—William Ayers and Elizabeth Hambleton

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The **Russian Music Theory Interest Group** (SMT-Rus) had its annual meeting on Thursday, November 10. It featured a session of three papers on the topic of microtonality and futurism in Russia in the first half of the twentieth century. The presenters and papers included: Lee Canon-Brown (Harvard U), “Historical Teleology in Ivan Wyschnegradsky’s Theory of Всезвучие,” Gabrielle Cornish (U of Miami), “New Tones for a New Society,” and Inessa Bazayev (Louisiana State University), “The Missing Link in the History of Soviet Microtonality.”

The aim of SMT-Rus is to discuss, promote, and engage with Russian music-theoretical traditions. This includes approaches that intersect with those studied by Western scholars, as well as areas/concepts that are unique to Russian scholarship. The group maintains a website on Humanities Commons at this link: <https://hcommons.org/groups/society-for-music-theory-russian-music-theory-interest-group/>.

If you have question about the group or suggestions for its future activities, please contact SMT-Rus chair, Ellen Bakulina at ellen.bakulina@mcgill.ca.

—Ellen Bakulina

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The **Scholars for Social Responsibility Interest Group** (SSRIG) met in the evening on Saturday of the joint annual conference. Our interest group sponsored a professional development workshop on music scholarship and labor organizing led by panelists Tyler Bickford, Shannon Garland, Marcelle Pierson, Alexander W. Cowan, and Curtis Rumrill. SSRIG members met to discuss takeaways both from the workshop and the conference in general (from a social responsibility perspective, of course!). Members reflected that having a smaller group to decompress with was generative for building community, and we look forward to incorporating smaller discussion periods into our annual meetings in the future. We also look forward to planning the SSRIG interest group meeting for the 2023 conference in Denver. Planning meetings will take place after the new year. We are continuing our history project on “social responsibility” throughout the different eras of the interest group’s existence, and members are more than welcome to attend interviews & conversations with core organizers of the SSRIG as they get scheduled. At the suggestion of SMT Web Editor Megan Lavengood, we have begun to phase out our listserv in favor of [Humanities Commons](#). Current and prospective members are encouraged to find our group by searching “Society for Music Theory -- Scholars for Social Responsibility.”

—Sara Bowden

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During the 2022 conference in New Orleans, the **Timbre & Orchestration Interest Group** hosted a program including an invited talk by Stephen McAdams (McGill University), “What could

the study of timbre possibly contribute to music theory?” and three lightning talks: “Microformal Transformations to Create Macroform in Tristan Murail’s ‘C’est Un Jardin Secret’” by Ash Mach (University of Denver); “Teaching Timbre and Arrangement in Hip Hop: Old Sounds with New Tools” by Timothy Hughes (University of West London); and “Wagner’s Associative Orchestration: Three Types of Orchestral Expression” by Julie Nord (University of Western Ontario). Stephen Spencer joined Lindsey Reymore as co-chair of the interest group.

The Timbre and Orchestration Interest Group promotes research and pedagogy with respect to timbre and orchestration in music theory, where orchestration is broadly construed as the selection, combination, and juxtaposition of sound sources to achieve a musical goal. We offer a platform for connection, collaboration, and the exchange of ideas among scholars, inclusive of all repertoires, disciplines, and methodological approaches.

We welcome you to join the listserv [here](#) for future updates on group events! (Note that you will need to approve the listserv subscription—check your junk folder if you do not receive an email after subscribing.) This year, we plan to establish a Humanities Commons page and to host Zoom meet-ups to share research and foster collaborations among members.

—Lindsey Reymore & Stephen Spencer

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The **Work and Family Interest Group** (WorkFam IG) had a very successful meeting in New Orleans. Prior to the meeting, we conducted a short survey on the ways in which the pandemic reshaped our professional and personal lives. The survey included questions dealing with challenges, rewards, and long-lasting changes that resulted from the pandemic. We received an overwhelming number of responses. At our meeting, we discussed some of the survey responses, and had presentations about COVID and work/life balance by Kimberly Loeffert (Virginia Tech), Nora Engebretsen (Bowling Green State University), and YouYoung Kang (Scripps College). Their presentations were followed by a very engaging discussion.

Given the magnitude of the pandemic and its role in everyone’s professional and personal lives, the Work and Family Interest Group plans on expanding its initial survey. We will be sending another, more detailed survey in Spring 2023 to try to gather data on a broad range of experiences related to the pandemic. The aim is to collect as much feedback as possible from the SMT membership. We’ll use this information to organize our IG meeting at next year’s conference, and to develop an action plan for fostering better ethics of work/life balance in the SMT more broadly. Stay tuned for the upcoming survey and be sure to fill it out.

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To learn more about our interest group, please visit our site: <https://societymusictheory.org/interest-groups/WorkFam>.

For more questions about our interest group, do not hesitate to contact us.

—Inessa Bazayev and Rachel Lumsden, Co-chairs

IN MEMORIAM

Wayne Slawson, computer music pioneer, composer, and music theorist, died at 89 on August 6, 2022.

Born in Detroit, Michigan in 1932, Wayne Slawson was educated at the University of Michigan (BA in mathematics, 1955 and MA in music composition, advisor Ross Lee Finney, 1959) and Harvard University (PhD in psychoacoustics, advisor S. S. Stevens, 1965).

While pursuing his graduate education, Slawson was a computer programmer and systems analyst with the U.S. Air Force, the Rand Corp. in Santa Monica, Calif. (1955–57), and the Mitre Corp. in Bedford, Mass. (1959–62). At Mitre he specialized in speech synthesis. He enjoyed post-doctoral fellowships at MIT and the Royal Institute of Technology in Stockholm.



Slawson taught composition, music theory, and psychoacoustics at Yale University (1967–72), the University of Pittsburgh (1972–86; Professor from 1984), and the University of California at Davis (1986–2001), where he directed the Computer and Electronic Music Studio. He was a member of the Society for Music Theory from its inception in 1977.

After retiring from academia, Slawson moved to Oregon where he established and served as President of Yank Gulch Music and continued to compose.

Slawson was among the major figures in the 1960s writing software to allow digital computers to generate musical sound. His unique approach to computer sound synthesis was to view speech as the interaction of acoustic energy sources weakly coupled to a filter system. This became the key conceptual basis for remarkable progress over the last half century in automatic speech understanding and text-to-speech systems. Starting in the 1960s at MIT, Slawson applied the source-filter model and “terminal analog” digital speech synthesizers that follow from the model to the invention of a powerful way of making music in which timbre is as prominent and intricately controllable as pitch. He developed the music and speech synthesis programs MUSE (1961) and SYNTAL (1969–), published numerous articles on music theory and psychoacoustics, and delivered papers and talks at many

international conferences. His monograph, *Sound Color* (University of California Press, 1985), which systematized timbre for analytical and compositional purposes, was awarded the first Outstanding Publication Award of the Society for Music Theory in 1986. Slawson reconfigured his sound color theory in an important later article, “Color-Class and Pitch-Class Isomorphisms: Composition and Phenomenology” published in *Perspectives of New Music* Vol. 43, No. 1 (2005).

As a composer, Slawson produced works for traditional ensembles such as *Motions* for Orchestra (1973), *Interpolation of Dance* for String Quartet (1992) and *Match* for Orchestra (circa 2000). In 1970, his first computer music composition, *Wishful Thinking About Winter* (1969), was included on a Decca LP record called “The Voice of the Computer” featuring pioneering computer music compositions (DL 710180). His computer music compositions include *Colors* (1981), *Quatrains Miniatures I-V* (1985), *Death, Love, and the Maiden* (1975), *poor flesh and trees, poor stars and stones* (1977) and *Mixed Doubles* (2010). Other works are scored for computer sound with acoustic instruments and the voice.

He is survived by his wife, Jannalee, and two children Sean Alfred and Devon Elizabeth.

—Robert Morris

J. Kent Williams (1943–2023) passed away on January 9, 2023 at the age of 79. He served on the music faculty of the University of North Carolina-Greensboro for 42 years until his 2012 retirement. Kent was a scholar of jazz analysis, music theory pedagogy, and a proponent of computer-assisted analysis and the use of technologies in teaching. His articles and reviews appeared in *Jazz Perspectives*, *Music Theory Online*, *Journal of Music Theory Pedagogy*, *Annual Review of Jazz Studies*, and the *Indiana Theory Review*; he presented his work at conferences for SMT, CMS, ATMI (Association for Technology in Music Instruction) and for more general audiences, particularly at UNC-G’s FOCUS Piano Series. His book *Theories and Analyses of Twentieth-Century Music* was published by Harcourt Brace in 1997.

Originally from South Bend, Indiana, Kent earned a BM in Music Education (1965) and an MM in Percussion (1967), both from Indiana University. As a member of the US Military Academy Band at West Point, he led the Band’s percussion section and performed extensively as a jazz drummer.



At West Point (1967–1970) he continued his percussion studies with Elden C. Bailey (New York Philharmonic) and Ed Shaughnessy (Tonight Show Orchestra). While at UNC-G, he was percussionist and timpanist with the Greensboro Symphony Orchestra.

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REGIONAL SOCIETY CONTACTS

See [here](#) for links to all regional societies.

Music Theory Society of the Mid-Atlantic

Jenine Brown
Peabody Conservatory of the Johns Hopkins
University
Jenine.Brown@jhu.edu

Music Theory Midwest

Jan Miyake, president
Oberlin College and Conservatory
Jan.Miyake@oberlin.edu

Music Theory Society of New York State

Christopher Bartlette
Binghamton University
cbartlette@binghamton.edu

Music Theory Southeast

Laura Emmery
Emory University
laura.emmery@emory.edu

New England Conference of Music Theorists

Daniel Harrison, president
Yale University
daniel.harrison@yale.edu

Oklahoma Theory Round Table

Kate Sekula, president
University of Science and Arts of Oklahoma
ksekula@usao.edu

Rocky Mountain Society for Music Theory

Tim Chenette
Utah State University
timothy.chenette@usu.edu

South Central Society for Music Theory

Jeremy Orosz, president
University of Memphis
jorosz@memphis.edu

Texas Society for Music Theory

David Forrest, president
Texas Tech University
David.Forrest@ttu.edu

West Coast Conference of Music Theory and Analysis

Amy Bauer, president
University of California, Irvine
abauer@uci.edu

He received his PhD degree in Music Theory from Indiana University in 1982. His dissertation, “Themes Composed by Jazz Musicians of the Bebop Era: A Study of Harmony, Rhythm, and Melody” was part of a second wave of theory dissertations related to jazz, following those by Milton Stewart (on Clifford Brown, 1973), Thomas Owens (on Charlie Parker, 1974), Henry Martin (on jazz harmony, 1980), and others. Kent’s dissertation examined a voluminous number of bebop melodies, combining computer modeling (to view small-scale contour/rhythm interactions) with the implication/realization theories of Leonard Meyer and Eugene Narmour (to view larger-scale melodic implications and processes). He illustrated how those bop melodies, despite frequent local contour and registral changes, possessed a strongly directional quality due to their longer-range implications.

Kent was a founding member of the SMT Jazz Interest Group, formed at SMT-New York (at a midtown deli) in 1995, and he presented at the first Special Session of that Interest Group at SMT-Phoenix (1997), which included Allen Forte as respondent. The proceeds of that session were later published in the *Annual Review of Jazz Studies* (1997–98). Together with Henry Martin, he organized the Jazz Theory Bibliography project, which went online in 2008. (That bibliography is now hosted by James McGowan at Carleton University.)

Kent also spearheaded the founding of the SMT Pedagogy Interest Group in 1998 (at SMT-Chapel Hill), and served as its chair through 2008. He was editor of the *Journal of Music Theory Pedagogy* from 1999–2005.

At the UNC-G School of Music, Kent began the first certificate program, the Post-Master’s Certificate in Music Theory Pedagogy, and was central to creating the MM in Music Theory degree. Following his retirement, Kent had begun work studying the music of Vernon Duke. The status of that work is currently unknown.

He has survived his wife, Loretta Shelton Williams, and daughter, son, stepdaughter, and two grandchildren.

—Keith Waters

GENERAL NEWS

The sixth triennial Workshops in Music Theory Pedagogy will be held at the University of British Columbia, June 26–30, 2023. The faculty will include Gary S. Karpinski and Leigh VanHandel (co-directors), Michael Callahan, Nancy Rogers, Jena Root, and Jennifer Snodgrass. Sessions will focus on the teaching of undergraduate music theory at the college level. All teachers of music theory are encouraged to attend these workshops — teachers at colleges, universities, conservatories, and high schools (including AP instructors). Various other individuals — including graduate students in music, music scholars, performers, and music educators of all kinds — will also benefit from attending. In lectures, group discussions, and other settings, the workshops will cover various topics, including rudiments, sight singing, ear training, harmony, rhythm and meter, form, analysis, post-tonal theory, instructional technologies, assessment and evaluation, project-based assignments, and the influence of cognition and perception research on teaching. Visit WorkshopsInMusicTheoryPedagogy.com for more information and to register for the workshops.

—Gary Karpinski

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GENERAL NEWS

(continued)

The David Kraehenbuehl Prize, named for the visionary founding editor of the *Journal of Music Theory*, was established in 2008 and is given biennially for the best article published in *JMT* by a scholar untenured at time of submission. It carries a cash award of \$2,000 and is determined by a selection committee of scholars unaffiliated with Yale University, where the journal is edited, or with any of the eligible authors. The two-year cycle on which the current award is based was 2020–21, or volumes 64 and 65 of the journal. The selection committee for the award consisted of Victoria Malawey (chair), Nathan Martin, and Joti Rockwell. The editorial board of *JMT* is grateful to the committee members for their dedicated service.

The *Journal of Music Theory* is pleased to announce that the **2022 David Kraehenbuehl Prize** is presented to **Rebecca Simpson-Litke** for her article “Flipped, Broken, and Paused Clave: Dancing through Metric Ambiguities in Salsa Music,” which appeared in volume 65, number 1 of *JMT*. The selection committee issued the following citation:

This article pushes the field of music theory in new and exciting ways. Using a methodology informed by experiential knowledge and detailed analytic work, its focus on the physical aspects of metric ambiguities in salsa music invites readers to dance and reconceptualize rhythm and meter as they do so. The author supports the essay’s main tenets by drawing from important, wide-reaching literature in our field, while also incorporating significant contributions from ethnomusicology and dance scholarship. The video and analytic examples enhance the ideas expressed in prose, resulting in a well-researched, thoughtful contribution to the field of music theory.

—Rick Cohn

NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of the Mid-Atlantic** will hold its next annual meeting at the Peabody Institute of The Johns Hopkins University on March 24–25, 2023. Nancy Rogers will deliver a keynote address and conduct a workshop for all conference attendees. Local arrangements are coordinated by Jenine Brown and Kip Wile. The 2023 program committee consists of Rosa Abrahams, Gretchen Horlacher, Eric McKee, Judith Ofcarcik, and William O’Hara. Questions should be addressed to William O’Hara (wohara@gettysburg.edu), Program Committee Chair.

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Music Theory Midwest welcomes scholars from all geographic regions to attend its thirty-fourth annual meeting, to be held in Winnipeg at the University of Manitoba on May 5–6, 2023. For more information, visit <https://mtmw.org/>

The conference will feature a combined keynote and workshop with Dylan Robinson (University of British Columbia). Dr. Robinson is a xwélmexw (Stó:lō/Skwah) artist, curator and writer, and the author of the award-winning book *Hungry Listening* (University of Minnesota Press, 2020). Some workshop activities will occur remotely prior to the conference and the workshop will culminate with in-person activities in conjunction with the keynote address.

All conference registrants will be invited to participate in the pre-conference workshop activities. Members who would like to participate in these activities to the fullest extent are strongly encouraged to register for the conference by April 1, 2023.

There are direct flights to Winnipeg from Minneapolis, Toronto, and many other

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WEBSITES OF GRADUATE STUDENT ORGANIZATIONS

Canadian University Music Society

[website](#)

Columbia Music Scholarship Conference

[website](#)

UC-CCM Music Theory and Musicology Society

[website](#)

Music Theory Society at Florida State University

[website](#)

GAMuT

[website](#)

Graduate Students in Music at CUNY

[website](#)

Harvard University Graduate Music Forum

[website](#)

Indiana University Graduate Theory Association

[website](#)

McGill Music Graduate Students’ Society

[website](#)

Midwest Graduate Music Consortium

[website](#)

Society for Music Research at the University of Michigan

[website](#)

Temple University Theory and Musicology Society (THEMUS)

[website](#)

Western University Graduate Symposium on Music

[website](#)

Yale Graduate Music Society

[website](#)

major Canadian cities. Our local arrangement chairs, Rebecca Simpson-Litke and David Byrne, have arranged for a rate of approx. US\$90 at the conference hotel, a complimentary shuttle to provide transportation between the hotel and conference activities, and opportunities for us to explore some of Winnipeg's cultural institutions.

—Andrew Pau

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The **Music Theory Society of New York State** (MTSNYS) will hold its annual meeting on April 1–2, 2023 at New York University. Sarah Loudon is the local arrangements coordinator, and the program committee includes Tomoko Deguchi (chair, Winthrop University), Clifton Boyd (NYU), Brian Moseley (University at Buffalo), Alex Reed (Ithaca College), Risa Okina (SUNY Potsdam), and Chris Bartlette (ex officio, Binghamton University). Visit our website, mtsnys.org, for more information.

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Music Theory Southeast (MTSE) will hold its annual meeting on March 10–11, 2023 at the University of Georgia (Athens, GA). The conference will include scholarly presentations, a concert by Society members, and a graduate student workshop led by Leigh VanHandel (University of British Columbia) on the topic of music theory pedagogy, “Making Fundamentals Inclusive.” Kyle Adams (Indiana University) will deliver a keynote address, titled “Does Music Mean Anything At All? Towards a Semiotics of Digital Sampling.” The program committee, chaired by Alexander Martin (Stetson University), includes Alan Elkins (Florida State University; a co-winner of the 2019 Irna Priore Prize for Student Research), David Geary (Wake Forest University), Emily Gertsch (University of Georgia), Jason Solomon (Agnes Scott College), and Laura Emmery (Emory University, ex officio). Local arrangements will be coordinated by Dickie Lee (University of Georgia).

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 Laura Emmery (Emory University), president; Rachel Lumsden (Florida State University), treasurer; Adrian Childs (University of Georgia), secretary; and Catrina Kim (University of North Carolina, Greensboro) and Gilad Rabinovitch (Florida State University), members-at-large. The Nominating Committee is chaired by Will Ayers (University of Central Florida), and includes Guy Capuzzo (UNC Greensboro) and Jane Clendinning (Florida State University). Please visit our website at <https://musictheorysoutheast.com/> for more information.

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After a multi-year hiatus, the **New England Conference of Music Theorists** will be meeting—and celebrating—in New Haven on April 21–22, 2023. A Program Committee chaired by Deborah Burton (Boston University) with Richard Beaudoin (Dartmouth), Miriam Piilonen (UMass Amherst), and Daniel Harrison (Yale) ex officio has solicited proposals for twenty-minute presentations on any topic related to music theory or analysis, with ten minutes for discussion. Secretary Christopher White (UMass Amherst) is handling correspondence about proposals and other matters about the meeting at cwmwhite@umass.edu. Stefanie Acevedo (University of Connecticut) is in charge of local arrangements. More information is available at our recently refreshed website necmt.org (thanks to Geoffrey Edwards, webmaster).

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The **Rocky Mountain Society for Music Theory** is pleased to announce a call for presentations for the Annual Meeting of the society on Friday and Saturday, March 31–April 1, 2023, hosted by Utah State University. The in-person conference will be held jointly with the Southwest Chapter of the Society for Ethnomusicology (SEMSW) and the Rocky Mountain Chapter of the American Musicological Society (AMS-RMC). Dr. Jake Johnson of Oklahoma City University will deliver a keynote. Proposals can be submitted at this [Google form](#) through January 15, 2023.

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The **South Central Society for Music Theory** will hold our next annual meeting at The University of Southern Mississippi Gulf Park Campus in Long Beach, MS on March 24–March 25, 2023. We welcome participation from all geographic areas.

In addition to paper sessions, this year's conference will include the following special events:

- A keynote address from Julianne Grasso (Florida State University), entitled “Fanfare for a Rage-Quit: On Music and Feelings in Video Games”
- A student workshop led by Ji Yeon Li (University of Houston), on the topic of “Theorizing Musical Climax.”

For more details about the upcoming meeting and the society, please visit our website: <https://www.scsmt.org/conferences/2023-long-beach-ms/>.

Jeremy Orosz, SCSMT President
Nathan Fleshner, SCSMT Secretary
Wesley Bradford, 2023 Program Committee Chair

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The **Texas Society for Music Theory** will hold its 45th annual meeting on March 3–4, 2023, on the campus of Texas A&M Kingsville, with Alexander Sanchez-Berhar serving as local arrangements coordinator. Frank Lehman, author of *Hearing Harmony: Musical Wonder and the Sound of Cinema*, will deliver the keynote address. Jennifer Beavers will lead a plenary pedagogy session on supporting undergraduate research.

The conference will be held in a hybrid in-person/online format. Presenters are asked to travel to Kingsville. Those not presenting may participate in person or virtually. All paper sessions, including the keynote and pedagogy sessions, will be livestreamed.

College and high school Music Theory classes are invited to join us virtually for the Friday morning sessions. Contact David Forrest, david.forrest@ttu.edu, for access information. Please visit our website, www.texasmusictheory.org, for more information.

TSMT Executive Board

David Forrest (Texas Tech University), President
Cynthia I. Gonzales (Texas State University), Past-President
Kevin Clifton (Sam Houston State University), Secretary
Andrew Davis (University of Houston), Treasurer
Amy Fleming (Baylor University)
Susan de Ghizé (Texas A&M-Corpus Christi)
Samantha Inman (Stephen F. Austin State University)
Ann Stutes (Wayland Baptist University)

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The Spring 2022 meeting of the **West Coast Conference of Music Theory and Analysis** was held in a hybrid format at the University of California, Irvine May 27–28. We were proud to host 25 attendees representing Canada and several states live, with another seven speakers joining us via Zoom, as well as honored guests. Our keynote speaker was Dr Joe Davies, Marie Skłodowska-Curie Global Fellow at UCI & Maynooth University, who spoke on “Canonic Upheavals: Clara Schumann Then and Now.” The conference featured two panels on pedagogy (diversifying the canon and new post-tonal approaches), post-tonal pitch organization, nineteenth-century music, music on film and heavy metal music. We hope to hold our 2023 conference at the University of Oregon in Eugene on April 21–22; keep your eye out for our call for papers early next year! Amy Bauer, President, Andrew Aziz, Vice President and Russell Knight, treasurer.

SUBMISSION 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.

All SMT officers, committee chairs, and Interest Group chairs should submit a report for each *Newsletter*. The Society also strongly encourages news from regional societies and graduate student organizations, as well as items of interest to its members. Please e-mail submissions as **unformatted** Microsoft Word documents to newsletter@societymusictheory.org. If you include hyperlinks, please test their accuracy before submission. If a photograph or graphic image would enhance your submission, please obtain and provide any necessary copyright permission or attribution. Inclusion of any submission is subject to the approval of the Executive Board.

—Sarah Marlowe, editor

Interest Groups, Regional Societies, Graduate Student Organizations

Please submit contributions for the *Newsletter* so that the Society’s membership knows what you are up to!

DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT Subvention Grants

Each year, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text’s production. The deadline for proposal submission is July 31. For more information on these grants, visit this [link](#).

SMT Program Subvention Grants

The Annual Meeting Grants Subcommittee is accepting applications from standing committees, interest groups, and other scholars seeking funding to support a special presentation or event at the Annual Meeting. For more information, including the application process and the deadline, [click here](#).

SELECT UPCOMING DEADLINES

Nominations for 2023 Publication Awards
April 30

Submit material for the August SMT *Newsletter*
June 1

Application for SMT Graduate Student Wkshp
June 15

Application for SMT Peer Learning Program
June 15

SMT Subvention Grant
July 31

See [here](#) for a complete list of all music theory-related events and deadlines. Click [here](#) to post an event.