
SMT NEWSLETTER

Volume 48, Issue 2
August 2025



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The SMT *Newsletter* is posted online in February and August. The *Newsletter* features information on national and regional theory conferences, awards, calls for papers and articles, grant and fellowship information, and general news about people in the field.

SMT MINNEAPOLIS 2025

The Society for Music Theory will meet jointly with the American Musicological Society at the Hyatt Regency in Minneapolis, Minnesota, on November 6–9, 2025.

ABOUT MINNEAPOLIS

The Hyatt Regency has a helpful webpage that lists nearby restaurants, parks, shopping, and more. Visit the Hyatt Regency website (<https://www.hyatt.com/hyatt-regency/en-US/msprm-hyatt-regency-minneapolis/events-and-attractions>) to learn more about Minneapolis.

CONFERENCE INFORMATION

Information about the conference can be found on the joint AMS-SMT website (<https://minneapolis2025.ams-smt.org/>).

Hotel Reservations

The Hyatt Regency has reserved a block of rooms for conference attendees. The rates are \$204/night for single and double occupancy; \$229/night for triple occupancy; \$254/night for quadruple occupancy; and \$169 for student quadruple occupancy (limited rooms available). Online hotel reservations for non-students may be made here (<https://www.hyatt.com/en-US/group-booking/MSPRM/G-AMUS>). SMT student members should have received an email with instructions to reserve a room at the student rate; please email Jennifer Diaz at smt@societymusictheory.org if you did not receive the email.

Using the conference room block at this hotel helps us meet our contractual obligations and keeps you close to all conference activities.

FUTURE ANNUAL MEETINGS



AMS/SMT 2025

Minneapolis, MN



SMT 2026

Milwaukee, WI



SMT 2027

Baltimore, MD

EXECUTIVE BOARD

PRESIDENT

✉ Jan Miyake

(<https://members.societymusictheory.org/page/contact-president>)

Conference Registration

Registration (<https://minneapolis2025.ams-smt.org/registration/>) is open and available on the joint conference website.

Student Helpers

We are in need of volunteers to assist during the conference. Volunteers will receive a registration fee waiver in exchange for 6.5 hours of service. The deadline to apply (<https://minneapolis2025.ams-smt.org/call-for-annual-meeting-volunteers/>) is **September 1**.

Hotel Accessibility

Every effort will be made to meet the unique requirements of all attendees. For specific needs or questions please email events@amsmusicology.org (<mailto:events@amsmusicology.org>).

The Annual Meeting will bring together music experts, including researchers, teachers, performing musicians, public intellectuals, and people working across the creative industries. The conference includes hundreds of individual presentations, as well as a large number of performances, small meetings, parties, and networking events. The Annual Meeting provides an unparalleled opportunity for your organization to reach a highly engaged community of listeners, readers, writers, and communicators.

Sponsorships

Show your support and get maximum exposure for your organization, product, or service by becoming an AMS-SMT Joint Annual Meeting sponsor. We offer several different sponsorship levels, all with a generous range of benefits and recognition gifts. The AMS-SMT Joint Annual Meeting provides several sponsorship opportunities for organizations (<https://minneapolis2025.ams-smt.org/sponsorship/>).

Exhibits & Ads

Reserve your exhibit booth (<https://minneapolis2025.ams-smt.org/ads-exhibits-events/>) by **September 8**. The final deadline to reserve a program guide ad (<https://minneapolis2025.ams-smt.org/ads-exhibits-events/>) is September 30.

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(<mailto:pres-elect@societymusictheory.org>)

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JOURNAL BOARDS

Meetings & Events

Organize a party or session of up to two hours at the Annual Meeting to feature your program or service. Reserve your session (<https://minneapolis2025.ams-smt.org/ads-exhibits-events/>) by **September 8** and begin planning your event!

OFFICER REPORTS

FROM THE PRESIDENT

Jan Miyake

This will be my final column as President of the Society for Music Theory. When I stepped into this role, my main goal—beyond keeping the ship upright—was to focus on two areas: increasing our members' sense of belonging and strengthening our fundraising efforts.



I'm especially proud of the progress we have made in fundraising. In 2024, we received a record number of donations, with 16% of members contributing—up from 9% in 2022 and 14% in 2023, when we first made a coordinated year-end push. We are on pace to match or exceed that record in 2025. Special thanks go to Chris Segall, Chair of the Development and Fundraising Committee, whose leadership and thoughtful stewardship have made a significant difference. I believe we now have a more stable and repeatable annual fundraising process, thanks to the creativity and persistence of our volunteer committee members.

Improving a sense of belonging is a more complex and slower process—but no less important. In my conversations with members across the Society, I've been reminded of how fragile belonging can be—whether the challenge stems from race, religion, institutional setting, career stage, or research area. No single initiative can fix that, but I do believe sustained attention and ongoing dialogue matter. To better understand the dynamics of membership, we also surveyed former members to learn more about why they chose not to renew. Separately, we have launched SMT's first-ever climate study—a major initiative aimed at understanding why people enter, remain in, or leave the field of music theory. We've formed working groups, identified potential foundation partners to support the more resource-intensive phases, and begun the work of gathering

MUSIC THEORY SPECTRUM

(<https://societymusictheory.org/taxonomy/term/journals/music-theory-spectrum>)

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and analyzing data. I am committed to seeing this project through in my role as Past President in 2026. My hope is that the climate study will not only shed light on barriers to belonging, but also guide lasting, structural change.

Serving as SMT President has been an honor and a tremendous opportunity for growth. I want members to know how seriously the Board takes its responsibilities—discussing and responding to challenges with care, nuance, and thoughtfulness. I also want to acknowledge how much of SMT’s work is carried by volunteers, often invisibly. The committees, interest groups, and governance structures that keep this Society running do so because of the time, generosity, and commitment of our members.

In addition to laying the groundwork for the climate study, the Board has spent time this year considering a request to shift investments into socially responsible funds, revisiting how we structure and fund what was formerly the Minority Travel Grant, and strengthening our partnerships with the American Musicological Society. These are not always easy conversations, but I’ve been encouraged by the seriousness with which SMT is engaging the responsibilities of being a professional society in 2025.

At the Annual Meeting this fall, we will thank three members rotating off the Executive Board: Vice President Leigh VanHandel, and members Danny Jenkins and Sumanth Gopinath. I’m deeply grateful to each of them for their leadership, good judgment, and willingness to take on hard questions with clarity and care.

To incoming President Judith Lochhead, I offer my full support—and my sincere hope that this work continues to evolve in ways that reflect both the depth of our discipline and the breadth of the people who make it vibrant.

Thank you all for the opportunity to serve.

FROM THE VICE PRESIDENT

Leigh VanHandel

The Vice President chairs the Subventions Committee, which will review applications and announce the awards in August 2025. Subvention grants (<https://societymusictheory.org/grants/subvention>) reimburse scholars for expenses associated with research publication and, in exceptional cases, organizing conferences. Thank you to David Byrne, Amy Fleming, David Forrest, and Olga Sanchez for serving on this important committee, and to the SMT members who have donated to the SMT-Forward campaign, which provides funding for these subventions.

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(<https://societymusictheory.org/taxonomy/term/journals/music-theory-online>)

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At the 2024 Annual Meeting in Jacksonville, the Interest Group chairs engaged in a lively and productive discussion about how to address the ongoing logistical challenges created by an ever-increasing number of Interest Groups. I'm grateful for their thoughts and feedback as we take the first steps towards implementing some of the suggestions. You may see Interest Groups holding events outside of the Annual Meeting (coffee meetups, happy hours, or dinners); we are also piloting a three-year rotation system for Interest Group meetings held during the yearly SMT Annual Meeting. We appreciate everyone's patience as we work to balance the many benefits and challenges associated with scheduling Interest Group meetings. More information will follow, and off-conference events will appear in the program to ensure broad visibility.



SMT's regional societies (<https://societymusictheory.org/resources/regional-societies>) continue to be one of the most vibrant parts of the Society. Regional society leadership are communicating regularly about spring conference scheduling and developing a virtual conference rotation system to maximize participation and avoid conflicts. I'd like to thank the leaders of the regional societies for their time and commitment to making their conferences accessible to all.

The Vice President also serves as the liaison to international societies for music theory, and I have been working towards strengthening the relationship between those societies and the SMT. The European Network for Theory and Analysis of Music (<https://europeanmusictheory.eu/>) (T&AM) website includes announcements for opportunities and events that may be of interest to SMT members. Additionally, SMT coordinated with the Society for Music Analysis (<https://www.sma.ac.uk/>) to establish collaborative activities, including an online workshop (January 2025, featuring Janet Bourne and Stephen Rodgers) focusing on writing and submitting proposals to SMT's annual conference.

If anyone has any questions, comments, or suggestions regarding Subventions, Interest Groups, regional societies, or international societies, please feel free to email me or the incoming Vice President, Stephen Rodgers, at vicepresident@societymusictheory.org (<mailto:vicepresident@societymusictheory.org>).

It has been my honor to serve as Vice President for the past two years. Though my time felt brief, I valued the opportunity to give back to the organization that gives so much to our discipline. I leave the role with a greater appreciation for the dedication of our community, and I would like to thank the many SMT members who have generously shared their time, energy, and expertise with me and with the Society.

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(<https://societymusictheory.org/taxonomy/term/journals/smt-v>)

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FROM THE SECRETARY

Mitchell Ohriner

I am pleased to report the following motions passed by the SMT Executive Board in meetings held since the 2024 Annual Meeting of the Society:

- Motions to approve the minutes of the November 2024, January 2025, and March 2025 meetings.
- Motion to affirm our approval of the contract with Oxford University Press.
- Motion to change a policy pertaining to which presenters at the Annual Meeting are eligible for a fee waiver.



FROM THE TREASURER

Nora Engebretsen

While our 2024 fiscal year closed on December 31, significant revenue from the Jacksonville Annual Meeting continued to flow in throughout the spring. This timeline provides important context for understanding our final 2024 budget statement (available online (<https://members.societymusictheory.org/general/custom.asp?page=finances>) and appended to the PDF version of the *Newsletter*). The final 2024 statement appears to realize concerns shared at the Jacksonville Business Meeting about high conference costs and a projected deficit; however, as reported in the February *Newsletter* (<https://societymusictheory.org/sites/default/files/newsletters/48-1.pdf>), our actual financial position is better than anticipated.



The Jacksonville Annual Meeting, our first solo meeting in several years, introduced uncertainty into the 2024 budget. Conference expenses (line 27), which have risen significantly since the 2019 Columbus Annual Meeting, did exceed the budgeted \$63,000, but the \$98,499 total shown overstates the difference as it does not reflect a refund of nearly \$17,500 received from the hotel in April 2025. Similarly, the "Solo-Year Conference Auxiliary Income" (line 43) is understated as the listed amount of \$18,273 does not include rebates of over \$10,000 received from the hotel and Visit Jacksonville during January and March 2025, which bring the total closer to the budgeted \$32,000. Two other conference-related line items are worth note. First, increased payment collections, driven by registrations and auxiliary income, led to a higher-than-

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(<https://societymusictheory.org/taxonomy/term/journals/smt-pod>)

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anticipated increase in payment processing fees. During 2024, SMT incurred over \$7,000 in banking fees (mostly credit-card processing fees), more than the total Treasurer's expenses in the previous year (line 9). Second, this year's report includes a new line-item, "Absorbed Fees" (line 29), under Conference Expenses. This line captures the cost of waived conference registration fees for 35 attendees (mostly student volunteers) and has been calculated using early registration pricing.

Two financial highlights for the year were strong member investment in the Society, through dues and donations, and strong market gains in both of our investment accounts. Income from dues (line 44) and donations (line 39) exceeded budget expectations by \$9,000 and \$10,000 respectively, and our Fidelity and Vanguard account (lines 57 and 58) posted over \$160,000 in gains. These gains contributed to a \$6,000 increase in the authorized Endowment Payout for 2025 (line 48)—now \$20,000—which will directly support our publications, dissertation fellowships, publication subventions, travel grants, and the student breakfast.

Thank you for your ongoing investments in the Society's health and programming, and I look forward to seeing many of you in Minneapolis!

COMMITTEE REPORTS

COMMITTEE ON WORKSHOP PROGRAMS

Elizabeth Marvin

The **Committee on Workshop Programs** reports a strong pool of applicants for the 2025 workshops, which will take place in conjunction with our Annual Meeting in Minneapolis, MN, November 6–9. Applications were due on June 15. All participants have been confirmed.

This year's Peer Learning Program (PLP) workshops (<https://societymusictheory.org/meetings/workshops/plp>) include "A Microcosm of Rhythm: Theorizing and Analyzing Groove-Based Music," led by Ann Danielsen (University of Oslo); and "Shark!: A Dive into Film Music Analysis," led by Frank Lehman (Tufts University).

The Graduate Student Workshop Program (GSWP) workshops (<https://societymusictheory.org/meetings/workshops/gsw>) include "Hearing Technologies," led by Jennifer Iverson (University of Chicago); and "Analyzing Antiphony: Theorizing Music-Text Relations for the Digital Episteme," led

Website and Technology Committee

Stefanie Acevedo
Sylvie Tran

NEWSLETTER

(<https://societymusictheory.org/taxonomy/term/journals/smt-newsletter>)

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APPLY FOR AN SMT GRANT

In line with our values of inclusivity and diversity, we want our annual meeting attendance to be as accessible as possible for all SMT members. Click the name of a grant to learn more about it.

Accessibility Travel Grant

(</grants/meetings/accessibility>)

SMT members whose attendance at the Annual Meeting incurs extra disability-related expenses are invited to apply.

by Braxton D. Shelley (Yale University).

See you in Minneapolis!

–Elizabeth Marvin, chair; on behalf of the Committee on Workshop Programs:
Lori Burns, Edward Klorman, and Mariusz Kozak.

INTEREST GROUP REPORTS

AUTOGRAPHS AND ARCHIVAL DOCUMENTS INTEREST GROUP

Christoph Neidhöfer and Jamuna Samuel

The **Autographs and Archival Documents Interest Group (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 AADIG Facebook page (<https://www.facebook.com/groups/324496747965910>), AADIG Knowledge Commons page (<https://hcommons.org/groups/society-for-music-theory-autographs-and-archival-documents-interest-group/docs/>), and our AADIG webpage (https://societymusictheory.org/interest-groups/autographs_and_archives) with SMT, where you can sign up for our email list.

More information about our activities for the 2025 Annual Meeting will be announced soon.

—Christoph Neidhöfer and Jamuna Samuel, co-chairs

JAZZ INTEREST GROUP

Sean Smither and Ben Baker

The **Jazz Interest Group** will host its fourteenth annual meeting at the 2025 AMS–SMT Annual Meeting in Minneapolis. The meeting will be held jointly with the **Hip-Hop and Rap Interest Group** and will feature lightning talks on points of dialogue between jazz and hip-hop/rap. We invite all interested members to attend. Lightning-talk proposals are due September 1, and the full

Family Care Grant

(/grants/meetings/familycare)

Current SMT members whose attendance at the Annual Meeting incurs extra family care expenses are invited to apply.

Independent, Unsupported, or Undersupported Scholar Travel Grant

(/grants/meetings/independent)

Those who do not have academic positions, or who study or teach at institutions that do not support scholarly conference attendance, are invited to apply.

International Travel Grant

(/grants/meetings/international_travel)

Theorists who reside outside the United States and Canada are invited to apply.

Many Voices Travel Grant

(/grants/meetings/many-voices)

The Many Voices Travel Grant is intended for scholars whose engagement helps broaden the range of voices, viewpoints, and experiences represented in our musical community.

Minority Travel Grants

(/archives/awards/smt-travel-grants/minority-travel-grant)

This grant has been retired.

CFP is available on the proposal submission form.

(https://docs.google.com/forms/d/e/1FAIpQLSdmrHxNEGVDgh6_FL9xjL5v1i4uH8fWJdsxejZcQTaJPMHZiQ/viewform)

Our Jazz Publications Committee is also soliciting nominations for the 2025 Award for Excellence in Jazz Scholarship, which acknowledges outstanding contributions to the field of jazz theory and analysis. The Publications Committee takes a liberal approach to both "jazz" and "music theory," and invites submissions that expand the limits of both terms. Nominations should include: (1) the name of the author and that author's contact information (if known); (2) a description of the document and complete bibliographic information, if applicable; and (3) a statement to the effect that the work was published, presented, or defended within the previous five calendar years. The committee may ask a nominee to submit copies of the nominated document, if needed. Members of SMT can nominate two submissions, and one of these submissions may be a self-nomination. Please send nominations to Publications Committee chair Varun Chandrasekhar (<mailto:c.varun@wustl.edu>) by Wednesday, October 1, 2025. The additional committee members are Dustin Chau (The University of Chicago) and Ben Geyer (Mount Holyoke College).

The Jazz Interest Group maintains an online presence on Knowledge Commons (formerly Humanities Commons) (<https://hcommons.org/groups/society-for-music-theory-jazz-interest-group/>). Our Jazz Theory Bibliography (<https://jazztheory.ssac.carleton.ca/>) is managed by James McGowan (<mailto:JamesMcGowan@CUNET.CARLETON.CA>) (Carleton University), to whom new entries, questions, and comments should be sent. Please feel free to contact the current interest group co-chairs, Sean Smither (<mailto:sean.r.smither@gmail.com>) (The Juilliard School & The New School) and Ben Baker (<mailto:bbaker@esm.rochester.edu>) (Eastman School of Music), with any other questions.

MATHEMATICS OF MUSIC INTEREST GROUP

Mike Hall

The **Mathematics of Music Interest Group** promotes scholarship involving mathematical approaches to music theory and analysis. The group maintains an e-discussion list and plans events at SMT Annual Meetings and throughout the year. Our 2024 annual meeting featured lightning talks and a presentation: "Metrics on Chord Spaces Modulo Cardinality," by James R. Hughes (Elizabethtown College); "DOUTH2," by Nathan John Martin (University of Michigan); "N-Dimensional Ski-hill Graphs," by Kája Lill (University of St. Thomas-Houston); and "Families of set classes arising from a cellular automaton in mod-12 and other modular spaces," by Evan Jones (Florida State University). Please look for announcements about upcoming programming. All interested individuals are invited to join the Mathematics of Music Interest Group. We are currently seeking new leadership under the

Subvention Grants

([/grants/subvention](#))

These grants 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 (e.g., music 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).

Subventions for Events at the Annual Meeting

([/grants/subventions-for-events](#))

Each year the Annual Meeting Grants considers special funding requests from standing committees and interest groups for activities held at the SMT Annual Meeting. Deadline for applications: August 15.

COMMITTEES

guidance of our by-laws. For more information, visit the Mathematics of Music Interest Group page (<https://societymusictheory.org/interest-groups/mathematics>) on the SMT website or contact Mike Hall (<mailto:mh2468@aol.com>).

SCHOLARS FOR SOCIAL RESPONSIBILITY

Steve Lett

As I reported in the last newsletter, some members of the **Scholars for Social Responsibility Interest Group (SSRIG)** had a meeting with the SMT Executive Board about its current investments. Our aim in that January 2025 meeting was to begin the process of having the SMT divest from its holding in companies that profit off of ongoing warfare, expanding prison populations, and making the climate unlivable. Our ask in that meeting was for the Executive Board to create an ad hoc committee to make recommendations about how the SMT can invest money in accordance with its stated values and policies, in particular its Ethical Affirmations

(https://societymusictheory.org/sites/default/files/governance-documents/ethical_affirmations.pdf) and Sustainability Policy

(<https://societymusictheory.org/administration/sustainability#:~:text=The%20Society%20for%20Music%20Theory,natural%20resources%20insofar%20as%20possible.>).

In May, we learned that the Executive Board decided against creating an ad hoc committee to review the SMT's investments and has decided to retain its current investment portfolio and investment policies.

While this is a disappointing decision, we are continuing to work on this campaign. If you are interested in joining us to create an SMT that materially supports its expressed values, please reach out to me at s.e.lett@gmail.com (<mailto:s.e.lett@gmail.com>).

Lastly, I wish to invite you to join our interest group. We meet once a month to discuss short readings on various topics of interest to the group. Currently we're a group of five, and topics we've explored include the ongoing genocide in Palestine, violence, organizing, divestment campaigns, border abolition, dehumanist methodology, intoxicants, disability activism, solidarity economies, and even some music theory. Along the way we've had lovely conversations that have pushed us each to take action in our various contexts. If these and related topics are of interest to you, please reach out to join us!

AWARD FOR DIVERSITY COURSE DESIGN COMMITTEE

Chair

✉ Justin London
(<mailto:dcd@societymusictheory.org>)

Committee Members

Sara Bakker
Paula Grissom
John Peterson
Marcy Pierson

COMMITTEE ON DISABILITY AND ACCESSIBILITY

Chair

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(<mailto:accessibility@societymusictheory.org>)

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Christa Cole
Katherine Pukinskis
Rao Rao
Jena Root
Toby Rush
Kristen Wallentinsen

REGIONAL SOCIETY REPORTS

MUSIC THEORY MIDWEST

Matt Chiu

Music Theory Midwest held an online conference on May 16–17, inaugurating the first of an online conference rotation between regional societies. The conference was attended by 120 participants (!). It featured a pre-conference workshop by Anabel Maler (University of British Columbia) and a keynote presentation by Jonathan De Souza (Western University).

Thanks to everyone who contributed towards making the conference a resounding success, with special thanks to our outgoing president, Christopher Segall (University of Cincinnati), the program committee chair, Frank Samarotto (Indiana University), and our technology committee chair, Toby Rush (University of Dayton).

The **Arthur J. Komar Award for Outstanding Student Presentation** was given to **Joshua Rosner (McGill University)** for “Mapping Musical Structure onto Phonetic Choices: A Corpus Study of Jazz Scat Solos,” co-authored with Prof. Oriana Kilbourn-Ceron (Concordia University); and **Ellen Shaw (Michigan State University)** for “‘Refuge of the Roads’: Portrayals of Musical Restlessness in Joni Mitchell’s *Hejira*.” Honorable mention was given to **Ryan Galik (Eastman School of Music)** for “Well-Worn Grooves: Selective Attention, Boredom, and the Musical Rewards of Excessive Familiarity.” Please join us in congratulating these scholars! Many thanks to the 2025 members of the Arthur J. Komar award committee: Wing Lau (University of Illinois Chicago), co-chair; Jennifer Salamone (University of Tennessee), co-chair; Jennifer Campbell (University of Kentucky); David Hier (Oklahoma State University); Fred Hosken (Butler University); John Lawrence (University of Chicago); Jeremy Orosz (University of Memphis); and Jennifer Smith (Ohio University).

Members of the 2025–2026 Executive Committee are: Rebecca Simpson-Litke (University of Manitoba), President; Matt Chiu (Baldwin Wallace University), Secretary; Alyssa Barna (University of Minnesota), Treasurer; James Sullivan (Michigan State University), Orit Hilewicz (Indiana University), Joshua Albrecht (University of Iowa), Sarah Sarver (Oklahoma State University), Area Representatives; Lydia Bangura (University of Michigan) and Amy King (Northwestern University), Student Representatives.

COMMITTEE ON FEMINIST ISSUES AND GENDER EQUITY

Chair

✉ Cora Palfy
(mailto:fige@societymusictheory.org)

Committee Members

Lena Console
Fred Cruz Nowell
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Rachel Gain
Andre Redwood

COMMITTEE ON LGBTQ+ ISSUES

Chair

✉ Vivian Luong
(mailto:lgbtq@societymusictheory.org)

Committee Members

Holly Bergeron-Dumaine
Scott Hanenberg
Norman Hirschy
Zach Lloyd
James Sullivan
Martha Sullivan

MUSIC THEORY SOCIETY OF NEW YORK STATE

Peter Silberman

The Music Theory Society of New York State (MTSNYS) held its annual meeting on April 5–6, 2025, at Fordham University, Lincoln Center Campus, with Sevin Yaraman (Fordham University) serving as local arrangements chair. Twenty-two scholars presented research on diverse theoretical and analytic topics and repertoire, including at MTSNYS's first poster session. Gilad Rabinovitch (Queens College) served as chair of the 2025 program committee. Clifton Boyd (New York University) delivered the keynote lecture, "Black Barbershop and Music Theory in the Age of Jim Crow," and Kristi Hardman (UNC Charlotte) led the conference workshop, "Considering Ethics in the Process of Analyzing Music."

MTSNYS both supports and encourages graduate students in their pursuit of a career in music theory with the Patricia Carpenter Emerging Scholar Award for the best student paper delivered at the Annual Meeting. The award carries a cash prize and a promise of publication in the Society's journal, *Theory and Practice*. We are pleased to announce that **Rebecca Moranis**, a Ph.D. candidate at the City University of New York Graduate Center, received the **2025 Patricia Carpenter Emerging Scholar Award** for her paper "An Analysis of Joni Mitchell's Vocal Evolution," which will appear in a future issue of *Theory and Practice*. Jacob Ludwig (University of Cincinnati College-Conservatory of Music) and Evan Martschenko (Eastman School of Music) received an Honorable Mention for their paper, "Uncovering Howard Hanson's Proto-Set Theory Pedagogy." Congratulations to Rebecca, Jacob, and Evan!

We are pleased to announce the publication of Volume 49–50 of MTSNYS's journal, *Theory and Practice*, now available in an open-access format. PDFs of individual articles from this double volume are available for download on the *Theory and Practice* website (<https://tnp.mtsnys.org/vol49-50/>). The editors, Kyle Hutchinson and Christopher Segall (replacing Trevor DeClercq, whose term as editor has ended after several years of exemplary service), welcome article submissions on a broad range of topics in music theory. You can find more information about the journal on the *Theory and Practice* page (<https://tnp.mtsnys.org/about/>) of the MTSNYS website.

The Society's 2026 meeting will take place at Vassar College on April 11–12. Tâhrih Motazedian will coordinate local arrangements. The program committee consists of Derek Myler (East Carolina University), chair; Ellen Bakulina (McGill University); Tamyka Jordon-Conlin (Vassar College); Carmel Raz (Cornell University); John Reef (Nazareth University); and Peter Silberman (Ithaca College), *ex officio*. A call for proposals will be announced in the late summer or early fall; conference updates will be available on the MTSNYS website (<https://mtsnys.org/>). Scholars in all career stages are encouraged to submit proposals.

The current MTSNYS officers are: Peter Silberman (Ithaca College), President; Loretta Terrigno (Eastman School of Music), Vice President; Stephanie Venturino (Yale School of Music), Secretary; and Anna Stephan-Robinson

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MUSIC THEORY SOUTHEAST

J. Daniel Jenkins

Music Theory Southeast (MTSE) held its 2025 Annual Meeting at Furman University (Greenville, SC) on March 7–8, 2025. Megan Lyons served as local arrangements chair. The conference included scholarly presentations, a concert by Society members, and a graduate student workshop led by Jane Piper Clendinning (Florida State University) on the topic of opening music theory to world and traditional musics. Michael Buchler (Florida State University) delivered the keynote address, “(Non) Semper Idem: Some Challenges to ‘All er Nuthin’ Approaches to Methodology, Hierarchy, Register, and Cadence.” The **Irna Priore Prize for Student Research** was awarded to **Jess Forgione (Michigan State University)** for the paper, “Race, Bias, and Musical Identity in Burleigh’s ‘Ethiopia Saluting the Colors.’” The following individuals were elected to the executive board: Megan Lyons, Secretary; and Dylan Principi, Member-at-Large. The 2026 MTSE meeting will be February 27–28 at Morehouse College in Atlanta, GA.

ROCKY MOUNTAIN SOCIETY FOR MUSIC THEORY

Michael Chikinda

The **Rocky Mountain Society for Music Theory (RMSMT)** held its 2025 annual conference March 21–22, 2025. The conference was held jointly with the American Musicological Society Rocky Mountain Chapter (AMSRMC) at Brigham Young University in Provo, Utah. A special thanks goes to Hannah McLaughlin and Brent Yorgason for spearheading the local arrangements. The conference proceeded seamlessly thanks to all their hard work!

The conference featured eighteen presentations. This year’s program committee was comprised of Tim Chenette (Utah State University), Jennifer England (Montana State University), Leah Frederick (University of Colorado Boulder), Andrew Gades (College of Idaho), John Muniz (University of Arizona), Lindsey Reymore (Arizona State University), and Brent Yorgason (Brigham Young University).

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Elizabeth Margulis (Princeton University) gave the captivating keynote address, "What We Can Learn from Musical Daydreams." The **Best Student Paper Award** recipient was **Joey Grunkemeyer (Indiana University)**, for "Form as Topic? Reframing Formal Deformation in Haydn's Piano Trio in E-flat Major, Hob. XV: 30."

At our business meeting, Jennifer England (Montana State University) was proclaimed President, and John Muniz (University of Arizona) was voted in as the new President-Elect.

The RMSMT is committed to promoting and advocating for scholarship in the field of music theory. We wish to extend our sincere thanks to all who participated at this year's conference. We invite scholars to submit a proposal for our next conference at the University of Arizona in Tucson, AZ in spring 2026. Please consult the RMSMT website (<https://arts.unco.edu/music/rocky-mountain-society-music-theory/>) for more details this fall.

WEST COAST CONFERENCE OF MUSIC THEORY AND ANALYSIS

Amy Bauer

The **West Coast Conference of Music Theory and Analysis (WCCMTA)** met jointly with the **AMS Pacific Northwest Chapter (AMS-PNW)** on April 26–27 in beautiful Victoria, BC, Canada, hosted by PNW president Joseph Salem and the faculty and students of the University of Victoria. The first Zoom session on Saturday morning featured four non-resident scholars speaking on the Broadway Overture, video game music analysis, timbre and percussion music, and the trombone interface and microtonality in jazz, respectively.

A later session on parametric considerations in the music of Zhongrong Luo, North Balinese ceremonial music, and the notational systems of Anthony Braxton preceded one on Russian music. Sunday's session concluded with a session on thematic modularity and formal design and a final session on "Voice, Text, Themes" in which Emeritus professor Harald Krebs punctuated a delightful paper on Josephine Lang's choral works for men's voices with live performances of those memorable works. Please contact WCCMTA president Amy Bauer if you would like to be included on our mailing list or are interested in running for a WCCMTA office.

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IN MEMORIAM

DAVID BEACH (1938–2025)

Elizabeth West Marvin

David Beach (1938–2025), long-time member of the Society for Music Theory, died on June 20, after living for the last decade of his life in Sonoma County, CA. David played an active role in the Society in its early years, including as chair of the Publications Committee from 1979–1984, as member of the Executive Board from 1985–1987, and as Local Arrangements Chair for the Rochester meeting of the Society in 1987. An alumnus of Brown University and Yale University, Beach taught first at his *alma mater*, then at the Eastman School of Music (1974–1996) where he also served as Dean of Graduate Studies at the University of Rochester (1994–1996), and finally at the University of Toronto (1998–2004) where he was Dean of the Faculty of Music.



With over forty publications, Beach focused his research mainly on the areas of Schenkerian analysis of tonal music and eighteenth-century music theories, including those of Johann Philipp Kirnberger, whose *The Art of Strict Musical Composition* he translated into English with his colleague and collaborator Jürgen Thym (1982). David's knowledge of the classical and romantic canon was deep, and his teaching and writing focused on this repertoire. Amazingly prolific during retirement, David published or edited the following books after stepping down from his academic duties: *Aspects of Unity in J.S. Bach's Partitas and Suites* (2005), *Advanced Schenkerian Analysis* (2012), *Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition* (with Ryan McClelland, 2012), *Bach to Brahms* (with Yosef Goldenberg, 2015), *Explorations in Schenkerian Analysis* (with Su Yin Mak, 2016), *Schubert's Mature Instrumental Music* (2017), *Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive and Form* (2019), and *Three Schenkerian-Based Studies of Chamber Works by Mendelssohn, Schumann, and Brahms* (2022).

On a personal note, I arrived at Eastman when the Theory Department was making important faculty hires and expanding its PhD program and curriculum under Beach's leadership. Given the later trajectory of his career, some may be surprised to learn that in the late 1970s, David taught not only Schenkerian analysis but also post-tonal theory and analysis. His teaching inspired me to change my major to music theory, and he later advised my masters' thesis on orchestral pieces by Webern—a chapter of which became my first publication, in *Music Theory Spectrum*. David Beach was an encouraging mentor and colleague to generations of students, and he will be missed.

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MAUREEN CARR (1940–2025)

Taylor A. Greer

On February 11, 2025 Maureen Ann Carr, a dedicated teacher and a preeminent scholar of the music of Igor Stravinsky, passed away at the age of 85.

She received her BA from Marywood College, Masters from Rutgers, and PhD in music theory from the University of Wisconsin in 1972. After serving on the faculties of Westminster Choir College and Montclair State University, she arrived at Penn State University in 1979 to serve as the Founding Director of the School of Music. Eventually, she transitioned back into full-time teaching and became a mainstay of the music theory area until her retirement in May 2024.



Maureen's achievements as a scholar earned her the title of Distinguished Professor in the College of Arts and Architecture. Over the years she received many accolades including the Penn State Faculty Scholar Medal for Outstanding Achievement in the Arts and Humanities, Society for Music Theory Citation of Special Merit (2011), SMT Lifetime Membership Award (2017), and the American Musicological Society's Ruth A. Solie Award for Multi-Author Collections (2018).

If I had to summarize her research agenda in a single phrase, it might be: "one face, many masks." Indeed, in her first book, entitled *Multiple Masks* (University of Nebraska Press, 2002), she explored the power of Greek myths in four of Stravinsky's Neo-Classical works. But, ultimately, that phrase should be amended to: "one portrait, many sketches." She spent so much time studying the Russian composer's sketches and manuscripts at the Paul Sacher Stiftung in Basel, Switzerland that it became like a second home to her. In her hands, sketch studies was a way of blending genesis with analysis—reenacting a work's gestation in order to cast new light on the finished product. Her major publications include *Stravinsky's Histoire du Soldat: A Facsimile of the Sketches*, ed. (A-R Editions, 2005), *Stravinsky's Pulcinella: A Facsimile of the Sources and Sketches*, ed. (A-R Editions, 2010), *After the Rite: Stravinsky's Path to Neo-Classicism, 1914–25* (Oxford University Press, 2014), *The Rite of Spring at 100*, co-ed. (Indiana University Press, 2017). She explored the full spectrum of Stravinsky's output—from before the *Rite* to after the riot, from his many symphonies to *Perséphone*. At her retirement celebration in 2024, Joseph Straus observed: "She has become a dominant figure in Stravinsky scholarship, a crowded and contentious field in which her revelatory work is a beacon of clarity and insight."

She also co-authored a popular aural skills textbook, *Sight Singing Complete*, 8th edition (McGraw-Hill, 2014), initially with her former mentor at Wisconsin, Bruce Benward. But as this textbook underwent subsequent editions, it

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eventually reflected her own personal and multifaceted pedagogical vision.

As a teacher, Professor Carr was as passionate as she was compassionate. Her office, poised at the corner of the second floor, became a vibrant meeting place for students and faculty alike. Her door was always open and, over time, the people in the School of Music became her extended family. Students would line up outside her door to clarify a point from class or, more likely, just to learn more about Stravinsky. She truly nurtured her students, spending countless hours with those who were struggling as much as those who excelled.

Maureen was also a loyal and dedicated member of the discipline. Throughout her career she served in a number of leadership roles in the Society for Music Theory including the Professional Development Committee (chair), Publication Awards Committee, Fundraising/Development Committee, Nominating Committee, Program Committee, and the Committee on Feminist Issues and Gender Equity.

In closing, I want to share an anecdote that encapsulates several things about Maureen. Last fall, I dropped by her house and spontaneously decided to serenade her at her living room piano. I knew that she had razor-sharp musical ears and had regularly taught class from the keyboard. So I began to play a Mozart piano sonata that I thought she would recognize. Not only did she remember it, she promptly got up, stood next to me, and began playing the entire melody note for note, one octave higher. We became an instant piano duo! Even though she couldn't recall who wrote the piece, that didn't bother her at all. She was indulging her passion for music, determined to play the whole passage from memory, and delighted to share it with someone else.

The School of Music community at Penn State and the music theory world at large mourns the loss of Maureen Carr. She will be missed by many.

DAVID HURON (1954–2025)

Daniel Shanahan

I'm writing to share the unfortunate news of David Huron's passing. In addition to being a brilliant scholar and pioneer in the fields of music cognition and music theory, he was an example of how to live a meaningful and rewarding life of the mind while nurturing and supporting the work of junior scholars, students, and the community.

Upon completing a Ph.D. in 1989 from the University of Nottingham, David was appointed Assistant Professor of Music at Conrad Grebel College at the University of Waterloo, receiving a



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promotion to Associate Professor in 1991. In 1998, David emigrated to the United States where he took up the position of Professor in the Ohio State University School of Music. Over the course of his career, he supervised two dozen doctoral and post-doctoral researchers in systematic and empirical music research. He also taught empirical research methods in musicology to nearly two hundred scholars and students from other institutions through annual week-long summer workshops.

In addition to more than 250 articles and book chapters, David wrote *Sweet Anticipation: Music and the Psychology of Expectation* (MIT Press, 2006), *Voice Leading: The Science Behind a Musical Art* (MIT Press, 2016), and *The Science of Sadness: A New Understanding of Emotion* (MIT Press, 2024). As if these were not enough, David revolutionized what we now know as "corpus studies" in the 1980s when he created Humdrum, a set of tools for computational musicology that he started to work on for his doctoral research.

David's scholarship was recognized through several awards, including the Society for Music Perception and Cognition's lifetime Achievement Award (2017), the Society for Music Theory's Lifetime Membership Award (2019), and a Fulbright Research Chair. In 2021 he was named Nico Frijda Honorary Chair in Cognitive Science, awarded by the Amsterdam Brain and Cognition Center and the Institute for Interdisciplinary Studies, University of Amsterdam.

David will be remembered for his warmth and willingness to guide anyone in need of guidance, with many in the field having stories of extended phone calls and Zoom meetings in which David would inspire them and help them along their scholarly journey. Marc Perlman, in the acknowledgment section of *Unplayed Melodies*, put it succinctly when he wrote that David's "combination of personal warmth, intellectual brilliance, and *joie de vivre* makes him the best possible advertisement for cognitive musicology—and, indeed, for the academic life in general."

VALENTINA KHOLOPOVA (1935–2025)

Philip Ewell

On May 12, 2025, Russian music theorist Valentina Kholopova passed away at the age of 89. She was born in Ryazan, Russia in 1935, graduated from the Ryazan Music College in 1954, and continued her studies at the Moscow Conservatory of Music, completing her degree in music theory and composition under the music theorist Lev Mazel'.

Kholopova's academic career was closely tied to the Moscow Conservatory, where she began teaching in 1960 and became a full professor in 1980. She was instrumental in founding and leading the Department of Interdisciplinary

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Specializations for Musicologists from 1991 onward. Her teaching extended internationally, with lectureships at the Central Peking Conservatory and the Central Shanghai Conservatory.

Her scholarly contributions are remarkable in both depth and breadth. Kholopova authored some twenty-five books and vastly more articles, focusing on musical content, musical semantics, the theory of musical rhythm, and the intonational nature of music. Her doctoral thesis, “Musical Rhythm in Russian Music” (1985) and her earlier work on the problems of rhythm in twentieth-century music remain influential texts in the field. She was the recipient of many high honors—the two highest were probably “Honored Artist of the Russian Federation” (1995), and the “Russian Government Award in the Field of Culture” (2011).



Kholopova was an inspired pedagogue whose students raved about her dedication to teaching. I, myself, was the beneficiary of the warm-hearted and generous learning environment that she created, from the time I met her in 2004 to the last email exchange we had, oh, some seven years ago.

I last saw Kholopova roughly ten years ago, when she invited me for dinner at her small Moscow studio apartment. It was a lovely night at which she reminisced about her first encounters, as a young conservatory student, with the music of Anton Webern via the Canadian pianist Glenn Gould, who had come to concertize in Moscow in 1957. She later coauthored two books on Webern with her brother, the music theorist Yuri Kholopov, and it was these early encounters with the European avant-garde that shaped her love of contemporary music. She personally knew most significant Soviet composers—such as Edison Denisov, Sofia Gubaidulina, Rodion Shchedrin, and Alfred Schnittke—from the late twentieth century, and published significant work on their music and the music of many others.

Valentina Kholopova will be remembered as a visionary scholar, a passionate teacher, and a tireless advocate for contemporary music and music as an art form. Her work continues to resonate, shaping the future of music theoretical research and education in Russia and beyond. As they say in Russian, “Пусть земля ей будет пухом” (May the earth be soft for her). Valentina Nikolaevna, you will be dearly missed.

LEWIS ROWELL (1933–2025)

Alison Lynch

Lewis Eugene Rowell died on Thursday, May 15, 2025 at age 91. He was born in Rochester, NY, on October 18, 1933, the son of Lewis Ephraim Rowell, D.D.S., and Anne Sibbett Rowell, a teacher. He grew up in Fairport, a Rochester

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Suburb, and showed signs of musical talent at an early age. Music was to become the main theme of his economic, social, and intellectual life.

He graduated from Fairport High School and also the Preparatory Department of the Eastman School of Music in Rochester. His ten years at the school founded by George Eastman proved to be one of the two transformative decades of his life. He earned a bachelor's degree in music in 1955 and a Ph.D. in 1958, both in the theory of music. His musical interests and abilities were wide-ranging: teaching was his vocation in higher education, research his lifelong priority, and opera his passion.



Early professional life took him to the University of Oklahoma (Norman), Indiana University (Bloomington), and the University of Cincinnati (Ohio), where he served as Associate Dean of the College Conservatory of Music. Dissatisfied with administrative life, he returned to teaching and research at the University of Hawaii. His ten years in Honolulu proved to be the second and equally transformative decade of his career. Having a solid background in Latin, he proceeded to take courses in Greek, Sanskrit, and even South Indian singing. India was to become the dominant theme of his research, and a sabbatical took him to India, where he met his second wife, Unni Gro Bjørlykke, a native of Norway. They were married on December 3, 1976, a year to the day of their meeting at Bamaras Hindu University in Varanasi.

The Honolulu years included solo organ recitals, solo harpsichord appearances with the Honolulu Symphony Orchestra, and singing roles in opera productions with the University Theater. Until 1972, Lew also served as organist and choirmaster in various Protestant churches wherever his academic career took him—first in Fairport and then in Oklahoma City, Columbus (Indiana), Bloomington, Cincinnati, and Honolulu. In 1979 he returned to Indiana University as Professor of Music Theory, Ethnomusicology, and India Studies until his retirement in 2005.

In his early years at IU, Rowell's principal publication activity was to co-author a series of music theory textbooks that were widely adopted in the 60s and 70s. His 1983 book, *Thinking About Music*, was translated into Spanish and was published both in Spain and South America. But the book he will be remembered for is his *Music and Musical Thought in Early India*, which received the Otto Kinkeldey Award at the 1993 meeting of the American Musicological Society. Other awards include Indiana University's Distinguished Faculty Research Lectureship (1994), the Rochester Distinguished Scholar Medal (awarded at The University of Rochester's 1999 commencement), and the Deems Taylor Award from ASCAP for his article on "New Temporal Horizons and the Theory of Music" (2002).

Rowell was preceded in death by his parents, a son (James Walter Rowell), and his beloved wife of 46 years, Unni Gro Rowell. He is survived by his previous wife, Annette Johansson; by a daughter, Alison Lynch (Mark); two step-

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daughters in Norway, Anne Bjørlykke and Nina Bjørlykke (Lars); seven grandchildren (Malia Rowell, Kristin de Lange, Erik de Lange, Abigail Cote, Jon Bjørlykke, Kevin Lynch, Ole Bjørlykke; and three great grandchildren (Hedvig de Lange, Cameron Cote, and Hennie de Lange).

OTHER NEWS ITEMS

GRADUATE STUDENT PEDAGOGY WORKSHOP SPONSORED BY THE GAIL BOYD DE STWOLINSKI CENTER FOR THEORY PEDAGOGY

Jennifer Snodgrass

The **Gail Boyd de Stwolinski Center for Theory Pedagogy** recently hosted a groundbreaking three-day intensive workshop from May 29–31, 2025, at the University of Missouri–Kansas City. The workshop was designed to revolutionize how the next generation of music theorists might approach theory instruction, but also to gain practical pedagogical skills through conversation, feedback, and multiple teaching demonstrations.



The workshop featured clinicians who all brought diverse perspectives and expertise from leading music institutions across the country: Kevin Clifton (Sam Houston State University), Steve Laitz (The Juilliard School), Sarah Marlowe (Eastman School of Music), Jennifer Snodgrass (Middle Tennessee State University), and David Thurmaier (University of Missouri–Kansas City), who was also a remarkable host.

The following twelve graduate students (including MA, DMA and PhD candidates) were chosen based on an application process reviewed by members of the clinician team: Laura Casti (Northwestern University), Hannah Foote (Indiana University), Jess Forgione (Michigan State University), Hayden Harper (Florida State University), Joshua McKinnis (Baylor University), Lauren Molloy (University of Texas–Austin), Amir Mortezaei (instructor, County College of Morris), Luis Ruiz-Pacheco (Peabody Institute), Guillermo Castillón Sepúlveda (University of Ottawa), Alexander Shannon (Indiana University), Audrey Slote (University of Chicago), and Yike Zhang (University of Toronto).

Stephanie Venturino

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The workshop was structured around hands-on learning and peer collaboration and challenged participants to develop adaptive teaching strategies through innovative "Teaching on the Fly" exercises. Students demonstrated remarkable growth in their ability to think quickly and adjust their instructional methods to meet diverse student needs and navigate unexpected classroom situations. Students met in small and large groups to discuss such topics as assessment, use of technology and AI, curriculum design, and how to teach a class with multiple skill levels. Students also heard from each of the clinicians regarding the realities of securing a tenure-track position and met with them one-on-one to review teaching philosophies and CVs. The workshop's assessment structure—featuring peer and mentor evaluations, teaching demonstration recordings, and self-reflection discussions one-on-one with clinicians—provided multiple opportunities for growth and feedback throughout the intensive experience.

This workshop represents the de Stwolinski Center's dedication to preparing music theorists who are not just knowledgeable about course content, but who can effectively share that knowledge in the classroom through practical and sound pedagogical approaches.

The success of this pilot workshop ensures that this initiative will continue in the future, perhaps as early as May of 2027. As one student left the event, she remarked, "I was so tired when I arrived here and now I cannot wait to get back into the classroom."

The next event for the Gail Boyd de Stwolinski Center for Theory Pedagogy will occur on May 29–31, 2026, at the University of British Columbia, Vancouver, BC, Canada. Look for the Call for Proposals to be out late this summer.

SUBMIT TO THE NEWSLETTER

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

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

Please complete the Newsletter submission form (<https://societymusictheory.org/publications/newsletter/submit>) to share your announcements in the next issue of the Newsletter. If you include hyperlinks, please test their accuracy before submission. If a photograph or graphic image would enhance your article, please obtain and provide any necessary copyright permission or attribution and contact the editor (<mailto:newsletter@societymusictheory.org>) prior to submitting it. Inclusion of any article is subject to the approval of the Executive Board.

Sarah Marlowe, editor, *SMT Newsletter*
Alexander Martin, associate editor, *SMT Newsletter*

accessibility, diversity, and outreach to students and scholars, especially in these areas:

- New granting programs supporting research in music theory
- Expansion of travel grants ([/grants/meetings](#)) to the Annual Meeting
- Family care grants ([/grants/meetings/familycare](#)) for the Annual Meeting
- Expanded workshop ([/meetings/workshops](#)) programs
- Assisting with costs associated with livestreaming of SMT sessions

Please join many of your SMT colleagues and make a gift or pledge to SMT-Forward (<https://societymusictheory.org/smt donations>).

The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law.

DONATE TODAY!
(<https://members.societymusictheory.org/donations/donate.asp?id=19037>)

AD HOC COMMITTEES

ANNUAL MEETING GRANTS SUBCOMMITTEE

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Members: Sumanth Gopinath,
Jan Miyake

ANNUAL MEETING SURVEY COMMITTEE

Chair: Sammy Gardner

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Jennifer Diaz, Mariusz Kozak,
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Maxile, Mitchell Ohriner

COMMUNICATIONS SUBCOMMITTEE

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Members: Jennifer Diaz,
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DIVERSITY COORDINATING COMMITTEE

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NETWORKING OMBUDS SUBCOMMITTEE

Chair: Jan Miyake

Members: Poundie Burstein,
Andrew Gades

RENEW YOUR SMT MEMBERSHIP

Your membership dues provide several benefits to you (<https://societymusictheory.org/membership>), help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's well-being.

Dues are payable online (<https://members.societymusictheory.org/default.aspx>).

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

services.

**RENEW YOUR
MEMBERSHIP**
(<https://members.societymusictheory.org/default.aspx>)

U.S. REGIONAL SOCIETIES

Music Theory Midwest

✉ Chris Segall (University of Cincinnati)
(mailto:segallcr@ucmail.uc.edu?subject=%22MTMW%22)

Music Theory Society of New York State

✉ Peter Silberman (Ithaca College)
(mailto:psilberman@ithaca.edu?subject=%22MTSNYS%22)

Music Theory Society of the Mid- Atlantic

✉ Megan Lavengood (George Mason University)
(mailto:mlavengo@gmu.edu?subject=%22MTSMA%22)

Music Theory Southeast

✉ Danny Jenkins (University of South Carolina)
(mailto:dannyjenkins@sc.edu?subject=%22MTSE%22)

Northeast Conference of Music Theorists

✉ Chris White (University of Massachusetts Amherst)
(mailto:cwmwhite@music.umass.edu?subject=%22NECMT%22)

Oklahoma Music Theory Round Table

✉ Kate Sekula (University of Science and Arts of Oklahoma)
(mailto:ksekula@usao.edu?subject=%22OMTRT%22)

Rocky Mountain Society for Music Theory

✉ Michael Chikinda (University of Utah)
(mailto:m.chikinda@utah.edu?subject=%22RMSMT%22)

South-Central Society for Music Theory

✉ Clare Eng (Belmont University)
(mailto:clare.eng@belmont.edu?subject=%22SCSMT%22)

Texas Society for Music Theory

✉ Jennifer Beavers (University of Texas San Antonio)
(mailto:Jennifer.Beavers@utsa.edu?subject=%22TSMT%22)

West Coast Conference of Music Theory and Analysis

✉ Amy Bauer (University of California, Irvine)
(mailto:abauer@uci.edu?subject=%22WCCMTA%22)

AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETIES

NORTH AMERICA

- Canadian University Music Society (<https://www.muscan.org/>)
- Columbia Music Scholarship Conference (<https://music.columbia.edu/columbia-music-scholarship-conference>)
- UC-CCM Music Theory and Musicology Society (<mailto:ccm.mtms@gmail.com>)
- Music Theory Society at Florida State University (<https://fsumts.wordpress.com/>)

ss.com/) GAMuT (<http://music.unt.edu/mhte/gamut>)

- Graduate Students in Music at CUNY (<https://gsim.commonscuny.edu/>)
- Harvard University Graduate Music Forum (<https://projects.iq.harvard.edu/graduatemusicforum/home>)
- Indiana University Graduate Theory Association (<https://beinvolved.indiana.edu/organization/GTA>)

EUROPE

- The European Network for Theory and Analysis of Music (<https://europeanmusictheory.eu>) (Europe)
- Vereniging voor Musiktheorie (<https://www.dfsmt.net/>) (Belgium and the Netherlands)
- Société belge d'analyse musicale (<https://www.sbam.be/>) (Belgium)
- Bulgarian Society for Music Theory [Българско сдружение за музикална теория] (<https://bsmtpage.wordpress.com/>) (Bulgaria)
- Associació de Teoria i Anàlisi Musicals (<https://www.atam.cat/>) (Catalonia, Spain)
- Hrvatsko društvo glazbenih teoretičara (<http://hdgt.hr/>) (Croatia)
- Société français d'analyse musicale

(<https://sfam.org/>) (France)

- Gesellschaft für Musiktheorie (<https://www.gmth.de/home.aspx>) (Germany)
- Gruppo Analisi e Teoria Musicale (<https://www.gatm.it/en/home/>) (Italy)
- Polskie Towarzystwo Analizy Muzycznej (<http://ptam.zkp.org.pl/>) (Poland)
- Sociedade Portuguesa de Investigação em Musica (<https://www.spimusic.pt/>) (Portugal)
- Russian Society for Music Theory [Общество Теории Музыки] (<https://eng.otmroo.ru/>) (Russia)
- Srpsko društvo za muzičku teoriju (<https://sdmt.rs/>) (Serbia)
- Sociedad de Análisis y Teoría Musica (<https://www.satmus.org/es>) (Spain)
- Society for Music Analysis (<https://www.sma.ac.uk>) (United Kingdom)

SMT

SOCIETY FOR MUSIC THEORY

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.

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• Bloomington, IN 47405 • (812) 855-8846 • Contact Us (<https://societymusictheory.org/contact>)

SMT Budget 2023-2025

	A	B	D	E
	2023	2024		2025
	Actual	Budget	Actual	Budget
EXPENDITURES				
Administration				
1 Executive Director Salary (.85 FTE)	\$ 55,461.48	\$ 57,200.00	\$ 57,124.98	\$ 58,920.00
2 Executive Director Benefits	\$ 22,548.76	\$ 22,820.00	\$ 23,117.76	\$ 23,500.00
3 Conference Assistants for Exec Dir	\$ 630.00	\$ 600.00	\$ 599.00	\$ 600.00
4 Indiana University Fees	\$ 2,740.25	\$ 3,250.00	\$ 2,126.40	\$ 3,250.00
5 Executive Director (office expenses)	\$ 2,326.46	\$ 1,500.00	\$ 1,545.60	\$ 1,750.00
6 Executive Director (travel)	\$ 2,593.77	\$ 3,000.00	\$ 2,629.66	\$ 3,000.00
7 Liability Insurance	\$ 1,933.00	\$ 2,000.00	\$ 2,137.00	\$ 2,500.00
8 President (expenses)	\$ 394.65	\$ 1,000.00	\$ 595.37	\$ 1,000.00
9 Treasurer (accountant fees, bank charges)	\$ 6,779.98	\$ 8,000.00	\$ 10,021.10	\$ 8,000.00
10 Officers (reimbursable meeting expenses)	\$ -	\$ 3,000.00	\$ -	\$ 3,000.00
11 Legal Services	\$ 263.55	\$ 5,000.00	\$ -	\$ 5,000.00
12 Development Committee	\$ 150.14	\$ 500.00	\$ -	\$ 500.00
13 Archive	\$ 250.00	\$ 250.00		\$ 250.00
14 Administration Subtotal	\$ 96,072.04	\$ 108,120.00	\$ 99,896.87	\$ 111,270.00
Publications				
15 SMT-POD	\$ 1,204.00	\$ 1,500.00	\$ 1,000.00	\$ 1,500.00
16 SMT-V	\$ 899.00	\$ 2,000.00	\$ 2,683.00	\$ 2,500.00
17 Spectrum	\$ 15,695.02	\$ 13,825.00	\$ 12,065.00	\$ 13,825.00
18 Music Theory Online	\$ 8,869.34	\$ 11,000.00	\$ 9,963.00	\$ 11,400.00
19 Website	\$ 5,963.81	\$ 8,000.00	\$ 5,316.62	\$ 8,000.00
20 Publications Subtotal	\$ 32,631.17	\$ 36,325.00	\$ 31,027.62	\$ 37,225.00
Awards & Subventions				
21 Subventions	\$ 3,197.00	\$ 9,000.00	\$ 1,810.34	\$ 9,000.00
22 Publication Awards	\$ 500.00	\$ 500.00	\$ 250.00	\$ 500.00
23 Conference Access Support	\$ 9,038.12	\$ 9,600.00	\$ 6,910.96	\$ 12,850.00
24 SMT 40 Dissertation Fellowship	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00
25 Pedagogy and Volunteer Awards (ends 2023)	\$ 250.00	\$ -	\$ -	\$ -
26 Awards & Subventions Subtotal	\$ 22,985.12	\$ 29,100.00	\$ 18,971.30	\$ 32,350.00
Conference				
	<i>Denver (joint)</i>	<i>Jacksonville (solo)</i>	<i>Mpls (joint)</i>	
27 Conference expenses	\$ 3,985.06	\$ 63,000.00	\$ 98,499.01	\$ 5,000.00
28 Program Committee expenses	\$ 544.17	\$ 1,000.00	\$ -	\$ 1,000.00
29 Absorbed Fees (new 2024)		\$ 5,000.00	\$ 2,900.00	\$ 5,000.00
30 Luncheon, Committee on Diversity	\$ 408.06	\$ 1,000.00	\$ 482.59	\$ 1,000.00
31 Program Budget Subcommittee	\$ 250.00	\$ 3,000.00	\$ 2,924.45	\$ 3,000.00
32 Local Diversity Outreach	\$ -	\$ 1,000.00	\$ -	\$ 1,000.00
33 Conference Subtotal	\$ 5,187.29	\$ 74,000.00	\$ 104,806.05	\$ 16,000.00
Contributions & Memberships				
34 RILM	\$ 500.00	\$ 500.00	\$ 500.00	\$ 500.00
35 American Council of Learned Societies	\$ 2,230.00	\$ 2,230.00	\$ 2,230.00	\$ 2,230.00
36 National Humanities Alliance	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00
37 Contributions & Memberships Subtotal	\$ 3,390.00	\$ 3,390.00	\$ 3,390.00	\$ 3,390.00
38 Total Expenses	\$ 160,265.62	\$ 250,935.00	\$ 258,091.84	\$ 200,235.00
INCOME				
39 Donations to SMT Forward	\$ 25,536.65	\$ 20,000.00	\$ 30,230.32	\$ 25,000.00
40 Fundraiser Activities	\$ 45.00	\$ -	\$ -	\$ -
41 Joint-year Conference Net (from AMS)	\$ 27,254.44	\$ 20,000.00	\$ 17,531.30	\$ -
42 Solo Conference Registration	\$ -	\$ 68,500.00	\$ 56,535.00	\$ -
43 Solo-year Conference Auxiliary Income	\$ -	\$ 32,000.00	\$ 18,273.00	\$ -
44 Member Dues	\$ 88,045.00	\$ 82,000.00	\$ 91,040.00	\$ 82,000.00
45 Interest from Savings Account	\$ 7.18	\$ 5.00	\$ 5.76	\$ 5.00
46 Spectrum	\$ 23,331.00	\$ 20,000.00	\$ 25,580.00	\$ 20,000.00
47 Uncategorized Income	\$ 139.81	\$ -	\$ -	\$ -
48 Endowment (FFE) Payout	\$ -	\$ 14,000.00	\$ -	\$ 20,000.00
49 Total Income	\$ 164,359.08	\$ 256,505.00	\$ 239,195.38	\$ 147,005.00
NET SURPLUS/DEFICIT	\$ 4,093.46	\$ 5,570.00	\$ (18,896.46)	\$ (53,230.00)
ASSETS				
50 Savings Account	\$ 79,339.87		\$ 46,176.03	
51 Checking Account	\$ 47,105.03		\$ 22,787.73	
52 —Outstanding Checks	\$ (551.60)		\$ (2,555.02)	
53 + Deposits in transit from Website	\$ 2,010.00		\$ 2,021.25	
54 Paypal	\$ 5.00		\$ 104.12	
55 —Credit Card	\$ (1.99)		\$ (176.18)	
56 —Encumbrances Subvention Grants	\$ (5,179.04)		\$ (9,604.67)	
57 Contingency Fund (Fidelity)	\$ 243,335.69		\$ 324,041.33	
58 Funds fnct as endowment (Vanguard)	\$ 518,667.52		\$ 598,284.31	
59 Indiana University Reserve Account	\$ 13,084.92		\$ 16,002.50	
60 Total Assets	\$ 897,815.40		\$ 997,081.40	