The Society for Music Theory celebrates its forty-sixth Annual Meeting jointly with the American Musicological Society, November 9–12 at the Sheraton Denver Downtown Hotel in Denver, Colorado.

CONFERENCE INFORMATION
Information about the conference can be found on the AMS-SMT 2023 Annual Meeting website.

HOTEL RESERVATIONS
The Sheraton Denver Downtown Hotel (1550 Court Place) has reserved a block of rooms for conference attendees. The rates are $209/night for single and double occupancy; $239/night for triple occupancy; $269/night for quadruple occupancy; and $169 for student quadruple occupancy (limited rooms available). Online hotel reservations for non-students may be made here. SMT student members should have received an email with a code to reserve 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.

CONFERENCE REGISTRATION
Conference registration is open and available on our website. The rates are as follows:

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STUDENT HELPERS
We are in need of student 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 is September 1.
HOTEL ACCESSIBILITY

Every effort will be made to meet the unique requirements of all attendees. For specific needs or questions please contact Jennifer Diaz, Executive Director, at smt@societymusictheory.org.

EXHIBITS

The deadline to reserve an exhibit booth is September 8. Learn more and reserve your booth(s) here.

PROGRAM GUIDE ADVERTISEMENTS

The final deadline to reserve a program guide ad is September 15. Learn more and reserve your ad(s) here.

JOINT GRADUATE STUDENT FAIR

The SMT and AMS will be hosting a joint graduate student fair on the evening of Friday, November 10. We invite graduate programs to reserve a table to share information about your program with prospective students. More information about the fair will be forthcoming.

JOINT STUDENT RECEPTION

The SMT and AMS will be hosting a joint student reception following the graduate student fair on Friday, November 10. More information about the time and location will be forthcoming in the program guide.

JOINT NEW ATTENDEE RECEPTION

The SMT and AMS will be hosting a joint reception for all first-time attendees, to be held on the afternoon of Thursday, November 9. More information about the time and location will be forthcoming in the program guide.

GETTING AROUND DENVER

The Sheraton Downtown Denver is near the southeast end of a Free Mallride bus line that runs around the 16th St Mall to Union Station every five minutes. Renovation work is active on the pedestrian mall, but it is easily walkable. Metro Denver is served by RTD, which offers bus, light rail, and rail options in and around Denver. The website offers trip planning advice. Uber and Lyft are also widely available. Bikes and motor scooters are another possibility.

If you drive to the conference, note that parking at the conference hotel itself is $49/day. Check Google maps or Parkopedia to compare price options.

AIRPORT TRANSPORTATION

The best public transit option is the A Train, which takes you from the airport to Union Station for $10.50. You can buy tickets at station kiosks or download the MyRide app to pay. At Union Station, hop a free Mallride bus to get you to the hotel. You can also find a taxi or rideshare car. The trip can take 60–90 minutes or so, depending on time of day.

Taxicabs from DIA to downtown are set rate of $71.03. Timing is 40–65 minutes, depending on traffic, possibly 30 in the middle of the night.

—Jennifer Diaz
Ride App services, including Uber and Lyft, are also available, with fluctuating fares depending upon demand.

PACKING FOR HIGH ALTITUDE

The Mile High City can be gloriously sunny in November, or snowy one day and sixty degrees the next. Humidity is low; we sometimes have rain or periods of high winds. Locals like to say, “If you don’t like the weather in Colorado, wait a few minutes.” That said, a dry cold does not feel as cold as a damp cold, and Denver is a casual, outdoorsy city. Often a lightweight puffy jacket, vest, or fleece, maybe a hat, will be enough for the elements, even if it is 32 degrees with sun.

The dryness can make you much thirstier than normal. Some people get mild headaches if dehydrated in this context. Note that, since there is less oxygen in the air up high, if you live near sea level, you may get short of breath sooner when exercising. Alcohol can also have a stronger impact.

You might consider bringing sunglasses, lip balm, and a water bottle—at the airport, free water bottle filling stations are near the restrooms after you exit the plane.

DINING


There are also about ten brewpubs near the hotel. Wynkoop Brewing Company and Oskar Blues are two of the most well-known. Jagged Mountain Craft Brewery is more casual, with “adventurous” brews and food truck offerings. Union Station offers a variety of high-end restaurants; book ahead. Denver Milk Market, a food hall in the Dairy Block district, has 16 restaurants to choose from. For vegetarians, Watercourse Foods and City O’City are dedicated options. For a cultured hang, Forte and Vibe offer coffee, wine and hip vibes (and a little food—check ahead if you are hungry).

In general, Denver is a health-conscious city, so if you have food preferences or allergies, don’t hesitate to alert your waiter. It also has a hopping night life—book ahead if you are planning a special dinner with friends.

RECREATION

If you would like to take in a museum, Denver Art Museum, Clifford Still Museum, and History Colorado Center are all within a 10-minute walk of the hotel, and free for those 17 or 18 and under. The art museum in particular has special family activities. Denver Botanic Gardens offers a beautiful nature escape, just a 10-20 minute rideshare or a 25-minute RTD trip away. Denver Zoo and Denver Museum of Nature and Science are both located in the green oasis of City Park, 15 minutes away by cab or rideshare app. Tattered Cover, a local bookstore chain established in 1971, has two nearby outlets, one at Union Station and another in MacGregor Square, near the ballfields. Or, ask the hotel concierge for a local hiking map. They can recommend a nice hike near Cherry Creek or a local park.

FURTHER AFIELD

Union Station has easy buses to Boulder (53 Minutes) and historic Golden (59 minutes), both worth a half- or full-day trip. Ski season likely won’t have started

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in early November, but destinations like Winter Park and Breckenridge are open for hiking and other outdoor adventures. They’re a couple of hours away and can be reached by car or shuttle company.

—Kristin Taavola

OFFICER REPORTS

FROM THE PRESIDENT

I can hardly believe that this is my final column as President of SMT. The time has elapsed so quickly. I’m excited about the future of our Society and grateful to everyone I have worked with, especially Executive Director Jennifer Diaz, who has been endlessly supportive and a true marvel of organization, level-headedness, wisdom, and kindness. And it has been my absolute privilege to collaborate with active, forward-thinking, and resourceful committee chairs and members, editors and editorial boards, and Executive Board members. Vice President Áine Heneghan, Past-President Pat Hall, and President-Elect Jan Miyake have helped me in more ways than I could possibly list.

I could easily devote this last column to further expressions of gratitude and to celebrating what we’ve accomplished together, but I’d rather discuss the future of SMT and what I have come to learn and believe about how we might further broaden and diversify our Society. It’s worth thinking of diversity in at least two ways: what’s called internal and external diversity. The former involves our embodied characteristics, including age, gender, and race (what Project Spectrum’s 2019 open letter called “cosmetic diversity”); the latter can fold in belief systems, methodologies, and the repertoire we study (to name only a few categories). While our demographic study shows that we are making slow progress toward internal diversity, we are rapidly becoming a society with a plurality of members that are deeply committed to external diversity. This is evident in SMT meeting programs and in our journals.

But are we talking to ourselves? As I am writing this in early June, a non-theorist (with a Ph.D.) has taken to Twitter to bemoan the “fact” that nobody in music theory teaches about chord loops and repetition. Really?! A glance at the publications in our journals, the books we have written, and the talks presented at our annual meeting easily refutes this statement. The very first issue of SMT-V is about repetition. We can point people who make sweeping statements toward our research (and, thankfully, several of you have done that), but together we could also more effectively spread the word about what contemporary music theory encompasses. Surely, one path toward greater internal diversity within SMT entails leading more people to see and experience our external diversity.

SMT has accomplished something that is matched by few, if any, other scholarly societies our size: we not only have four journals (that itself is extraordinary for a relatively small society), but three are completely open access: they’re free to submit work to and free to publish in. In most of academia, open access means that someone has to pay: usually it falls on the author or granting agency (trust me: that’s not a laugh line in STEM fields). Since most of us haven’t been awarded hefty grants that pay the $4,000 or so open-access fees per article, it’s critical that...
SMT strongly supports creating scholarship that is open and accessible to all. SMT membership and donations underwrite the creation and production of MTO, SMT-V, and SMT-Pod. (You support Music Theory Spectrum, too, of course, though institutional subscriptions are a larger source of its funding.) If you haven’t yet watched SMT-V or listened to SMT-Pod, please do. They’ve got engaging content that is as interesting and accessible to professional music theorists as it is to high school students who are exploring musical worlds for the first time. We really couldn’t ask for a better public face on music theory.

These fantastic SMT resources need to reach high school students and undergraduates—our pipeline. I fear that too many beginning students exclusively associate “music theory” with rudiments and strictures. And perhaps they—like that professional Twitterer mentioned above—hold firm to the idea that music theory is strictly the province of classical music. I and others have been talking with high school AP Music Theory teachers, pointing to our great public-facing materials. But we can do more to get our impressive body of public scholarship into the eyes and ears of those who might become music theorists if only they could see themselves in the discipline.

Here’s where you come in. I encourage you to help write pedagogical materials (even brief lesson plans, discussion questions, etc.) that we can post on our website and that will help busy teachers bring vetted and varied SMT resources into their classes. I also encourage you to talk with teachers by reaching out directly. AP teachers often have a full month of classes after the AP exam is administered in April; that’s time that could be spent showing the range of our field. You might also consider presenting at regional or national music education conferences, re-posting our materials on social media, and creating public-facing versions of your own best work and submitting them to SMT-V and SMT-Pod. (Side benefits: those journals are fun to write for and your relatives might even start to understand what you actually do!)

The plenary session at this year’s conference will be on public music theory, featuring a broad range of practitioners. To be sure we aren’t just talking to ourselves (delightful as that is!), we will plan to livestream and/or record the event and to contact teachers all over the country, inviting them and their students to virtually attend. We will also open our (non-virtual) doors to students and teachers in the Denver area.

J. Daniel Jenkins concluded the introduction to his excellent Oxford Handbook on Public Music Theory (2021) by observing that “Academic music theorists have built a community through SMT and other organizations. But it remains a rather exclusive community.” I hope, through the great work of Jenkins and other similar-minded scholars, that our scholarly community will soon seem far less exclusive, and that fewer and fewer people will continue to hold onto tired and destructive stereotypes of our field. I’m convinced this will help us broaden SMT’s membership and create a more (internally and externally) diverse field.

Serving as President of this wonderful and robust society has been the honor of a lifetime. I can’t wait to see you all in Denver, to hear about the work you’ve been doing, and to continue the discussion of what we could be doing to support you and future generations of music theorists.

—Michael Buchler
June 2023
FROM THE VICE PRESIDENT

The Vice President chairs the Subventions Committee, which will review applications in August. Subvention grants reimburse scholars for expenses associated with publication and, in exceptional cases, organizing conferences. I am grateful to Arnie Cox, Michèle Duguay, David Forrest, and Daphne Tan for serving with me, and to those members whose generous donations to the SMT-Forward campaign make these awards possible. Further details about the Subvention grants may be found here; note that submissions are due July 31st every year.

I serve as the Executive Board’s liaison with the Interest Groups and Regional Societies, and look forward to meeting with their Chairs and Presidents during the next few months. Our twenty-eight Interest Groups are busy putting together what will be a diverse and eclectic program for our annual meeting in Denver: calls for papers have been circulated, and schedules will be posted in due course. Further information may be found here. As a reminder, SMT asks presenters at Interest Group meetings to use the following citation template: Author, Title, ___ Interest Group meeting, Society for Music Theory Annual Meeting, City, Date.

Questions, comments, or suggestions pertaining to Interest Groups, Regional Societies, or Subventions may be addressed to me at vicepresident@societymusic-theory.org.

It has been an honor to serve the Society over the past two years. As my term draws to a close, I salute those SMT members who so generously share their time and expertise to nurture our vibrant scholarly community. As the Society depends on, and is shaped by, volunteer labor, I encourage you to consider serving SMT. To do so, edit your “Profile” and indicate your preferences under “Committee Interest Field” in the Membership Portal.

—Áine Heneghan

FROM THE SECRETARY

Since the previous Secretary’s report in the February 2023 SMT Newsletter, the Executive Board has passed the following motions in their February, March, and May meetings:

• Approved the November 2022 and February and March 2023 meeting minutes.
• Approved a motion to discontinue the Presidential award.
• Approved a motion to sign the ACLS statement in support of academic freedom.
• Approved a motion to renew the Executive Director’s contract.
• Approved a motion to extend SMT’s OUP contract for one year to publish Music Theory Spectrum.
• Approved a motion to give SMT annual meeting workshop presenters one year of membership and free registration for the annual meeting.
• Approved a motion to notify winners of awards before the SMT awards ceremony to facilitate attendance at the ceremony and to request confidentiality upon notification.

—Charity Lofthouse

**COMMITTEE REPORTS**

The 2023 Program Committee met virtually over four Zoom sessions in April to select from 326 proposals submitted for the annual meeting. We were all deeply impressed by the quality and diversity of the proposals—a sign of the health of our field and the ever-widening range of topics, repertoires, and approaches that fall under the umbrella of music theory. Choosing from among these excellent proposals was difficult, but we’re delighted with the results and confident that the program will offer something for everyone. Congratulations to all those accepted to present at the conference, and many thanks to the Program Committee for the thoughtfulness and diligence that they brought to the task. The Program Committee includes Stephen Rodgers (chair), Bruno Alcalde, Andrew Aziz, Sara Bakker, Dickie Lee, Maryam Moshaver, Olga Sánchez-Kisielewska, and Michael Buchler (ex officio).

—Stephen Rodgers

**NEWS FROM INTEREST GROUPS**

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 Facebook and Humanities Commons pages, as well as our webpage with SMT, where you can sign up for our email list.

More information about our activities for the 2023 Annual Conference will be announced soon.

—J. Daniel Jenkins and Philip Stoecker

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The Dance and Movement Interest Group supports scholars engaged in research in the intersection of music and dance. For more information about our group, please see our SMT webpage or join us on Humanities Commons.

This May, Kara Yoo Leaman organized an Unconference in New York where we gathered for dance-related activities such as taking dance classes, watching a rehearsal at the Center for Ballet and the Arts, and watching performances. We also shared work-in-progress research with each other in an informal and supportive environment.

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We are currently accepting (self-)nomination for a new co-chair and we will have a vote on the next leadership during this year’s annual meeting in Denver. Please contact Amy Tai (amy.tai@yale.edu) or Matthew Bell (mtbell.theory@gmail.com) if you are interested!

—Amy Tai, Matthew Bell

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The **Film and Multimedia Interest Group** strives to create a scholarly space to stimulate and disseminate research on music (broadly understood to include sound) within film, games, and multimedia, employing well-established music analytical methodologies, as well as newly developed analytical frameworks.

We are sponsoring a number of activities this year in support of this mission. As per our newly ratified bylaws, we have established an inaugural Publication Award Committee: Charity Lofthouse (chair), Julianne Grasso, and Steven Janisse. The first winner of this award will be announced during our business meeting at the SMT Annual Meeting in November. More information about this meeting is forthcoming and will be posted on our newly created Humanities Commons page.

If you want to get involved, you may also reach out using the contact information on our page on the SMT website. We are always looking for volunteers, and we look forward to seeing you in Denver!

—Charity Lofthouse and William Ayers

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Newly formed at SMT/AMS/SEM New Orleans 2022, the **Hip-Hop/Rap Interest Group (HHRIG)** is making progress in its mission to “promote the scholarly study of hip-hop/rap music through activities such as analysis and theory.” After its inaugural meeting in 2022, and establishing its own webpage, HHRIG had a planning meeting on January 23, 2023 to form a program committee, develop a call for presentations at SMT Denver 2023, develop online resources in the field of hip-hop/rap studies, and schedule events throughout 2023.

Our co-webmasters Geoffrey Edwards and Jacob P. Cupps are developing a hip-hop bibliography on Google Drive. Please share your research with them so we can develop this resource further! They are also updating the front page of HHRIG’s Humanities Commons site.

We had an informal, online meeting over Zoom on June 12, 4 pm EDT with a brief business meeting, then lightning talks on ongoing research, accepted on a first-come, first-serve basis. Please let one of our co-chairs, Ben Wadsworth or Stephen Gomez-Peck (smthhrig@gmail.com) know if you would like to be added to our email list.

The call for proposals for SMT Denver 2023 has been sent out. Our program committee for 2023 is chaired by Devin Guerrero, and has voting members Geoffrey Edwards, Kjell Andreas Oddekalv, and John Vandevert. The theme this year is “What It Means to Be a Hip-Hop Music Theorist.” Presentations will be 8-minute lightning talks. Successful proposals may utilize a diverse array of methodologies (e.g., close reading, hermeneutics, corpus studies, automated audio analysis, etc.). Areas of study may include modes of transcription, identity, semiotics, pedagogy,
the analysis of flow, production, form, timbre, or any other feature of hip-hop/rap, its creation, and perception. Special consideration will be given to proposals situated carefully within the current body of hip-hop scholarship. Please submit a 200–300-word proposal for a lightning talk to Devin Guerrero at devin.guerrero@ttu.edu by *11:59 PM (CDT) on October 1st, 2023. In your email, please include the subject line “HHRIG Proposal 2023.” Accepted proposers will be notified by October 15th, 2023.

For more information or to get involved in the HHRIG, join our Humanities Commons group or email Ben or Stephen (smthrig@gmail.com).

—Ben Wadsworth and Stephen Gomez-Peck, Co-Chairs

Together with the **Analysis of World Musics IG**, the **History of Theory Interest Group** is planning a joint session for the Annual Meeting in Denver on the Topic of “Oral Cultures in the History of Music Theory”. Please visit our [website](#) for more information on the activities of the IG and for signing up to our email-listserv.

—Scott Gleason, Abigail Shupe, Stephanie Probst

The **Improvisation Interest Group** promotes music-theoretical research on improvisation in concert music, jazz, multimedia performance, popular music, sacred music, traditional music, and music from any culture or nation. We encourage music theorists to develop new approaches for the study of real-time music-making, and to consider what the practice of improvisation can teach us about the practice of musical analysis.

The group’s 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, chair; Andrew Malilay White, vice-chair

The **Jazz Interest Group** will host its twenty-ninth annual meeting at the 2023 AMS/SMT conference in Denver. We invite all interested members to attend.

The Jazz Publications Committee is soliciting nominations for the 2023 Award for Excellence in Jazz Scholarship. This award acknowledges outstanding contributions to the field of jazz theory and analysis. Eligibility extends to books, book chapters, articles, delivered conference papers, dissertations, or theses in English (or translated to English) that have been published, presented, or defended since
January 1, 2018. A document must be nominated by one member of the Society for Music Theory (self-nominations are permitted), and an SMT member may nominate only one work per calendar year. 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. Please email nominations to committee chair Adam Rosado (Iona University) by Wednesday, September 20, 2023. The additional committee members are Sean Smither (The Juilliard School) and Varun Chandrasekhar (Washington University in St. Louis).

The Jazz Interest Group maintains an online presence on Humanities Commons. Our Jazz Theory Bibliography is managed by James McGowan (Carleton University), to whom new entries, questions, and comments should be sent. Please contact the interest group chair, Ben Baker (Eastman School of Music), with any other questions.

—Ben Baker

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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 annual meetings and throughout the year.

At our meeting at the 2022 AMS/SEM/SMT Joint Annual Meeting in New Orleans, Jason Yust gave a presentation on mathematical aspects of his book Organized Time: Rhythm, Tonality, and Form (Oxford University Press, 2018).

This August, the Math Interest Group will co-host a joint virtual meetup with the Post-1945 Analysis Interest Group on the theme “Mathematics and Experimental Music.” A call for presenters and further announcements will be distributed via SMT-Announce and our Google Group listserv.

Our upcoming meeting at the 2023 AMS/SMT Joint Annual Meeting in Denver will feature a panel of invited lightning talks discussing Julian Hook’s book Exploring Musical Spaces: A Synthesis of Mathematical Approaches (Oxford University Press, 2023). Further details will be announced this fall.

All interested individuals are invited to join the Mathematics of Music Interest Group. For more information, visit our page on the SMT website or contact the chairs Mike Hall (mh2468@aol.com) and Leah Frederick (leah.nicole.frederick@gmail.com).

—Mike Hall and Leah Frederick

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The SMT Music and Philosophy Interest Group aspires to be a space where music theorists of all stripes can discuss fundamental “whats” and “whys” of what they do: music theory. If you are interested, please join our Humanities Commons group and fill out an exploratory survey on how the Interest Group can better serve you.

The provocative plenary talks at SMT 2019 sparked ongoing conversations about the core institutions and values of music theory as a discipline. We hope the SMT Music and Philosophy Interest Group can provide a forum for thinking through
present-day disciplinary issues and potentials from a philosophical standpoint. In particular, we want to highlight analysis as a quintessential practice/praxis of music-theoretical scholarship and an entry point into thinking through the field’s power structures, ideologies, and values.

For this year’s meeting at Denver, we invite proposals for short papers (ca. 10 minutes) that center analysis and explore its relationship to other pillars of music theory (e.g., theory, pedagogy), and/or dig into its underlying commitments, axioms, framings, values, and/or epistemologies. Proposals should be no more than 150 words and should be submitted to fnlwalch@gmail.com by September 15th, 11pm EST.

—Florian Walch and Audrey J. Slote, co-chairs

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The Music Notation and Visualization Interest Group (MNVIG) is a community promoting scholarly engagement with representations of musical sounds. MNVIG will hold a meeting at the 2023 AMS/SMT joint conference in Denver to explore organizing a special session for the 2024 Jacksonville conference.

We are also soliciting proposals for research presentations (10, 15, or 20 minutes in length) for our 2023 meeting. We welcome proposed talks on any aspect of music notation or visualization and especially welcome proposals on early and recent musics. Please submit your proposal of up to 300 words to Jordan Lenchitz (jordan.lenchitz@gmail.com) by Sunday, September 24th. Selected presenters will be notified by October 1st.

Questions about the Music Notation and Visualization Interest Group, our upcoming meeting, or our call for proposals for research presentations may be directed to MNVIG co-chair Jordan Lenchitz (jordan.lenchitz@gmail.com).

—Jordan Lenchitz

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The Musical Theater Interest Group (MTIG) provides a space for scholars to meet, converse, and share ideas about music-theoretical explorations of musical theater. MTIG looks forward to meeting at the 2023 AMS/SMT joint conference in Denver! During our annual meeting, we hope to host a panel of recently published authors – details forthcoming.

All SMT members are invited to join our Humanities Commons Page, which we will use to communicate and share resources.

—John Combs and Makulumy Alexander-Hills

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The 2022 meeting of the Performance and Analysis Interest Group (PAIG) began with two lightning talks, selected through anonymous peer review: “Form in Performance: Ilona Eibenschütz’s Cadential Focal Impulses” by David Keep (Hope College) and “The First vs. Third Person Approach to Analysis and Performance: Reconciling Gottfried Weber and Heinrich Schenker’s Perspectives on Mozart’s Dissonance Quartet” by Barak Shossberger (Bar Ilan University). Afterward,
Dave Headlam (Professor Emeritus of the Eastman School of Music) presented on “Musical Informance,” in the process sharing his thoughts on Leonard Bernstein’s distinctive lecturing style. To further exemplify Headlam’s ideas, PAIG co-chairs Daniel Ketter and Nathan Pell concluded the session by playing an original duet “informance” of the minuets from Bach’s Cello Suite in G on instruments from Keller Strings in New Orleans. Looking ahead to our 2023 meeting in Denver, we will feature founding PAIG chair Daphne Leong and her performance colleagues in a lecture-recital entitled “A question of metric identity in Sibelius’s Violin Concerto.” The 2023 meeting will be Nathan Pell’s last as co-chair; stay tuned for information about nominations and elections! The PAIG Blog continues to host a wide array of resources for those interested in performance studies: a bibliography, discography, directory, pedagogy resource, and many fascinating blog essays.

—Daniel Ketter and Nathan Pell

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The Post-1945 Music Analysis Interest Group is a discursive space for scholars of music after 1945, with an emphasis on the modernist, experimental, and avant-garde. Through its annual meetings and online communications, the group aims to strengthen, support, and develop its members’ ideas and sense of community. It also seeks to bring attention to and foster scholarship on post-1945 music both within the Society for Music Theory and in music scholarship at large.

We are excited to host a number of activities this year that promote the interest group’s mission, including a joint virtual meetup in August with the Mathematics of Music Interest Group on the theme “Mathematics and Experimental Music.” More information about this meeting (and other events and activities, such as our annual business meeting) can be found on our Humanities Commons page. We encourage you to join the group and get involved!

The Publication Award Committee of the Post-1945 Music Analysis Interest Group is currently deliberating, and the winner of this year’s award will be announced during our business meeting at the SMT Annual Meeting in Denver this November. We are incredibly grateful for our hardworking committee members: Benjamin Levy (chair), Jocelyn Ho, and Abigail Shupe. Your service is instrumental to the functioning of our interest group, and we thank you wholeheartedly.

If you have questions about our group or our activities, feel free to reach out using the contact information on our page on the SMT website. We look forward to seeing you at our next event!

—William Ayers and Elizabeth Hambleton

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The Scholars for Social Responsibility Interest Group (SSRIG) held three social hours in the spring. Members discussed the historical meaning of social responsibility within the interest group and continued a project that reviews old conference programs to create an SSRIG annual meeting archive. We look forward to hosting the joint conference in November.

The SSRIG is pleased to share the following call for papers for lightning talks at our annual interest group meeting that will take place at AMS-SMT in Denver, CO on Saturday, November 11, 7:30pm–9:00pm:

continued on next page
“The SSRIG aims to think about how a sense of responsibility has shaped and continues to shape the field of music theory. Responsibility looks and feels different for music theory community members depending on our identities, career goals, and where we are in our careers and lives. This meeting creates a space for music theory scholars to share experiences, reflect on our discipline, and connect with scholars in our community to collectively increase equity in music theory scholarship.”

Talks might address the following questions:

- What does responsibility mean to you, personally and/or professionally? Has your sense of responsibility shifted?
- When or how does teaching function as responsibility?
- How have institutions (broadly defined to include societies such as the SMT) approached our actions that stem from a sense of responsibility? How have scholars navigated responsibility at the institutional level?
- How have music theorists historically used responsibility as a framework?
- What are ways we can be responsible to one another?
- How might self-advocacy be understood as a form of responsibility?

We encourage personal narratives and direct accounts of how you have encountered responsibility, answering such questions as:

- When did you feel a sense of professional responsibility? How did you react?
- How have you thought through responsibility at different stages of your life and/or career? Did responsibility inspire you to act?
- How have you engaged responsibility in relation to your identities and scholarship? How might other scholars assess their own responsibilities?
- What role have you seen irresponsibility play in your experiences?”

Send in submissions to this google form by August 31st, 2023.

To stay connected with SSRIG activities, please join our Humanities Commons group by searching “Society for Music Theory – Scholars for Social Responsibility.” For more information, please visit our space on the SMT website or contact the chair, Sara Bowden, at sarabowdenemail@gmail.com.

—Sara Bowden (they/them/theirs)

IN MEMORIAM

David Benjamin Lewin (July 2, 1933–May 5, 2003), beloved teacher, mentor, and shaper of our field, passed twenty years ago, this past May. We, all of us, are products of our time and place, and David was no exception. Son of highly accomplished psychoanalyst Bertrand Lewin, student of Eduard Steuermann superb pianist and premier interpreter of Arnold Schoenberg’s music, brilliant mathematician, polymath comfortable with multiple languages both ancient and modern, David was all that and more. David, who knew a wide and varied musical literature, was also widely read. His knowledge of Shakespeare’s plays, as in the case of

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 September 1.

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 September 1. For more information, click here.

SMT Subvention Grants

Twice annually, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of 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. Proposal submission deadlines are January 30 and July 31. See here for more information on these grants.

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SMT Program Subvention Grants
The Annual Meeting Grants Subcommittee is accepting applications for 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.

The deadline for submitting an application for an SMT Subvention Grant is now September 1.

Regional Society Contacts
See here for links to all regional societies.

Music Theory Society of the Mid-Atlantic
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Music Theory Midwest
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Music Theory Society of New York State
Philip Stoecker
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Music Theory Southeast
Laura Emmery
Emory University
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New England Conference of Music Theorists
Chris White
University of Massachusetts Amherst
cwmwhite@music.umass.edu

Oklahoma Theory Round Table
Kate Sekula
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

IN MEMORIAM

Macbeth, quoted and analyzed so memorably in his article on musical phenomenology, might have been the envy of a scholar whose life’s work was devoted to the Bard. And, as might be expected of someone so intimate with Shakespeare’s writings, David’s wit was as quick and sharp as any that I’ve encountered in my lifetime.

As music theorist, David had an extraordinary range. Although his publications little reflect it, David had a superb knowledge of the history of music theory, and unlike some of the specialists in that field, David was able to bring larger contexts of meaning, the cultural-historical situatedness of theory, to his readings. David’s sensitivity to poetry and literature more generally, enabled him to write so incisively about the relations of music and text, far out-stripping just about all his contemporaries in the note-obsessed field of music theory. But David’s chief self-imposed and self-defined charge, his primary mantle as music theorist, was the mathematical modeling of musical processes, his magnum opus in that sub-field of music theory being Generalized Musical Intervals and Transformations. Coming into the world of music theory during a period when Milton Babbitt was producing his extraordinary essays, when musical set theory through the writings of Allen Forte, George Perle, and others was in its infancy, Lewin, learned mathematician that he was, saw that there was much confusion, so many half-understood ideas that needed clarification. There were assumptions and assertions that needed challenging or at least another perspective, and David was the person to do it.

Now, what gets bleached out in mathematical formulations of any sort is emotional content (emotion: oh, that all too inadequate word), and the folly of too many music theorists for far too long, myself included for a time, has been the notion that structure well understood need have no mention of the balance of our human experience, all that structure and structural process omits. It is this side of David Lewin that we find best exemplified in his writings on music and text. It is here that we get a glimmering of the fully human being that David was.

David’s best work, and so much of it remains “best,” will be long with us, so long as we study the inner workings of music. But David’s moment in time has passed, as will each and all of our moments in time, his moment being that in which he addressed what he perceived as the urgent needs of a scholarly community. The challenges of his moment are not the challenges of ours. And among those challenges, chief to my mind, is the need to heal the rift between music and music’s sibling, poetry. Poetry, like music, has no need of defense in terms of instrumental utility. Such attempts are foolish at best. Yet, in its cognitive and emotional surplus, poetry does have an instrumental utility heaped up on top of its more fundamental enlargements of life, modes of self-knowing and modes of knowing the sufferings and joys of our common humanity. Thought about music hungers for better metaphors, and metaphor is the most basic way that we make connections that were non-existent until the metaphor came along. For all its strengths, music theory is metaphor impoverished, and poetry, more than science, more than philosophical critique, can show us the way. Of course, poetry itself is a species of music, the cognitive music of words strung along. And the relation is reciprocal: music a species of poetry, a mode of storytelling, with or without words, or a lyrical contemplation of some aspect of our being, again, with or without words.

How does one gain an education in music? First and foremost, by attentive listening and by learning through performance to shape and reshape a phrase until it sits just right, or as just as right as one’s capacity will allow. Everything else is secondary. How does one gain an education in poetry: through lots of attentive reading, and by learning to hear and speak the sounds and rhythms that hover in poetry’s music.

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Everything else is secondary. In both endeavors, love of what is being sung, being said-sung, is paramount as the individual’s voice is shaped and reshaped through the ever-augmenting knowing of the beloved, the music, the poem.

Each individual’s sense of what music theory might be is justly each individual’s business, to experience, to propose, to instill. For some, our mutual discipline might best be one of a myriad of ways to address social injustice, the power of music to shape our worlds. For some, our mutual discipline is best when it heightens one’s experience of the music that one cares about, whatever that music might be. For others, it’s best approached as critique, of what’s left out, of what’s included without merit, in our canons, or in the very nature of assuming the canonical. Each approach as well as others I have not articulated might be the compass that shows us the way to augment music’s meaning for ourselves and for others.

The David Lewin that I knew, and remember, always with love, was brilliant in so many ways. But to remember him alone as a formalist, without the complementary other sides of his being, is to misremember who he was. To whatever degree the discipline of music theory remembers and is informed by the work of David Lewin, please let us remember that his work was more than its brilliant formulations of transformational mathematics.

—Michael Cherlin

Regional Society Contacts
(continued)

South Central Society for Music Theory
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Texas Society for Music Theory
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West Coast Conference of Music Theory and Analysis
Amy Bauer
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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 Theory Association website

Indiana University Graduate Theory Association website

McGill Music Graduate Students’ Society website

Midwest Graduate Music Consortium website

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Dylan Robinson (University of British Columbia) led a pre-conference workshop and gave a keynote address on “Settler Colonialism as Musical Structure,” with Sumanth Gopinath (University of Minnesota) moderating the Q&A and discussion afterwards. The conference also featured an excursion to The Forks and the Canadian Museum for Human Rights, as well as a concert performance of Cree-Manitoban composer Andrew Balfour’s Captive by Anishinaabe violist Melody McKiver and the Dead of Winter vocal ensemble, conducted by Mel Braun. Sincere thanks to David Byrne and Rebecca Simpson-Litke for acting as Local Arrangements co-chairs, and to everyone who contributed towards making the conference a resounding success!

The Arthur J. Komar Award for outstanding student presentation at the 2023 conference was given jointly to M. Jerome Bell (Eastman School of Music) for “Analyzing Gospel: Modal Fluidity in the Works of Tye Tribbett and Richard Smallwood” and Juan Patricio Saenz (McGill University) for “From Topic to Prime Sonority: The Structural Evolution of the ‘Guitar Chord’ in Alberto Ginastera’s Oeuvre.” Honorable mention was given to Sara Bowden (Northwestern University) for “Spinning in Silence: Musical Visuality in the Marching Arts.” Congratulations to these scholars, and many thanks to the members of the Komar Award committee, Aleksandra Vojicic (chair), Cara Stroud, and Michael Weinstein-Reiman.

We recognize the contributions of Executive Committee members whose two-year terms ended in 2023. Thanks to our outgoing members: Jan Miyake (Oberlin College & Conservatory), President; Jonathan De Souza (Western University), Treasurer; Rebecca Simpson-Litke (University of Manitoba) and Cara Stroud (Michigan State University), Area Representatives; and Rina Sugawara (University of Chicago), Student Representative.

Members of the 2023–24 Executive Committee are: Christopher Segall (University of Cincinnati), President; Andrew Pau (Oberlin College & Conservatory), Secretary; Rebecca Perry (Lawrence University), Treasurer; Alyssa Barna (University of Minnesota), Johanna Frymoyer (University of Notre Dame), Nancy Murphy (University of Michigan), and Joon Park (University of Illinois-Chicago), Area Representatives; Dustin Chau (University of Chicago) and Clair Nguyen (University of Cincinnati), Student Representatives.

Next year’s meeting will be held on May 10–11, 2024, at Ball State University. Brett Clement will serve as Local Arrangements chair.

For more information on Music Theory Midwest, visit our website at https://mtmw.org.

—Andrew Pau, MTMW Secretary

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The Music Theory Society of New York State (MTSNYS) held its annual meeting at New York University on April 1–2, 2023, with Sarah Louden (NYU) serving as Local Arrangements Chair. More than twenty scholars presented on diverse theoretical and analytic topics and repertoire. Tomoko Deguchi (Winthrop University) served as Chair of the 2023 Program Committee; Yayoi Uno Everett (Hunter College and CUNY Graduate Center) gave a memorable Keynote Address, “Toward an Intercultural Approach to Music Analysis: Imaginary Ritual in Unsuk Chin’s and Toshio Hosokawa’s Music;” and Matt BaileyShea (University of Rochester) led a Conference Workshop on “Lyrics, Poetry, and Song.”

MTSNYS both supports and encourages pre-professionals 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 promise of publication in the Society’s journal, Theory and Practice. Both the oral and written version of the paper are taken into consideration.

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Stephen Spencer (Hunter College and CUNY Graduate Center) received the 2023 award for his paper, “Visualizing the Relative Brightness of Concurrent Textural Layers in Ruth Crawford’s Music for Small Orchestra (1926),” which will appear in a future issue of Theory and Practice. Congratulations, Stephen!

The Society’s 2024 meeting will take place at Ithaca College (Ithaca, NY), on April 6–7 with Peter Silberman in charge of Local Arrangements. The program committee is Alex Reed (Ithaca College), chair; Kofi Agawu (CUNY Graduate Center); Tomoko Deguchi (Winthrop University); Kristi Hardman (UNCC); and Philip Stoecker (Hofstra University), ex officio. A Call for Proposals will be announced in the fall; conference updates will be available on our website, http://mtsnys.org/.

The current MTSNYS officers are Philip Stoecker (Hofstra University), President; Peter Silberman (Ithaca College), Vice President; Sarah Marlowe (Eastman School of Music), Secretary; Benjamin Baker (Eastman School of Music), Treasurer. Board Members at-Large are Nathan Lam (Eastman School of Music), Tähirih Motazedian (Vassar College), Stephanie Venturino (Yale University), and Alice Xue (CUNY Graduate Center).

—Philip Stoecker, MTSNYS President

**Music Theory Southeast (MTSE)** held its annual meeting on March 10–11, 2023 at the University of Georgia (Athens, GA). The conference included 19 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. Kyle Adams (Indiana University) delivered a keynote address. Local arrangements were coordinated by Dickie Lee (University of Georgia).

The program committee, chaired by Alexander Martin (Stetson University), included 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). Two presenters were recognized with the 2023 Irna Priore Prize for Student Research: Jacob Eichhorn (Eastman School of Music) for his paper, "Here is where I’ll end it": Formal Incompleteness and Death in Popular Song,” and Evan Tanovich (University of Toronto) for “Toward a Theory of General Displacement in Prokofiev’s Music.”

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; Lauren Crosby (Clemson University), secretary; and David Geary (Wake Forest University) and Gilad Rabinovich (Florida State University), members-at-large. The Nominating Committee was chaired by Will Ayers (University of Central Florida), and included Guy Capuzzo (UNC Greensboro) and Jane Clendinning (Florida State University). Please visit our website at https://musictheorysoutheast.com/ for more information.

—Laura Emmery, MTSE President

**After its pandemic-induced hibernation, the New England Conference of Music Theorists unfroze itself for its meeting in New Haven on April 21–22, 2023. The Program Committee, chaired by Deborah Burton (Boston University) with Richard Beaudoin (Dartmouth), Miriam Piilonen (UMass Amherst), and Daniel Harrison (Yale; ex officio), put together a fantastic program of papers on a wide range of topics. As a keynote activity, NECMT participants were invited to a roundtable discussion on antiracist music pedagogy hosted by Yale’s Grant Hagan Society. We are grateful for Stefanie Acevedo (University of Connecticut) for managing local arrangements, and for the support of the Yale department of music. Outgoing executive board members deserve particular thanks for their efforts: President Daniel Harrison (Yale), Secretary Chris White (UMass Amherst) and Treasurer Andrew Schartzmann (NEC). Elections were held for all positions, and Miriam Piilonen (UMass) will be our new secretary, Sarah Iker (MIT) will step in as treasurer, and Chris White will move into the office of president. More information is available at our attractively retro website necmt.org (thanks to Geoffrey Edwards, webmaster).

—Chris White, NECMT President

The Rocky Mountain Society for Music Theory (RMSMT) held its 2023 meeting in unusually snowy Logan, UT, March 31–April 1, at Utah State University. As is traditional, the conference was held jointly with the annual meetings of the American Musicological Society’s Rocky Mountain Chapter (AMS-RMC) and the southwestern branch of the Society for Ethnomusicology (SEM-SW). Local arrangements were organized by Timothy Chenette (RMSMT) and Christopher Scheer (AMS-RMC). The RMSMT program committee was chaired by Timothy Chenette (Utah State University), and included the vital contributions of Eric Alexander (Boise State University), Nathan Baker (Caspar College), Jennifer Shafer England (Montana State University), Michael Oravitz (University of Northern Colorado), Lindsey Reymore (Arizona State University), Paul Sherrill (University of Utah), Yiheng Yvonne Wu (University of Colorado Colorado Springs), and the winner of the previous year’s Best Student Paper Award, Derek Myler (Eastman School of Music). The keynote talk, given by Jake Johnson of Oklahoma City University, was titled, “The Afterlives of Truth and Musicals.”

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25 proposals were submitted for the RMSMT portion of the conference, 19 of which were accepted (76%). The number of submissions is low by historical standards but similar to last year. 76% of these proposals, and 67% of accepted proposals, were from outside the Rocky Mountain region. For the past several years, the Program Committee has written short feedback to be given to proposal authors upon request, moderated as necessary by the Program Committee chair. The vast majority of authors did request this feedback, and the response continues to be positive.

The winner of this year’s Best Student Paper Award was Xiao Yun (University of North Texas), for a presentation titled “The Ignored Modal Mixture—The Chromatic Submediant in Minor Keys.” In explaining their choice, the committee specifically cited the presentation’s pedagogical benefits, its application to repertoire outside of the current mainstream of North American music theory instruction (particularly movie soundtracks), and its strong musical examples.

The conference included three video presentations, followed by Zoom Q+A sessions, from scholars who were not able to attend the conference. The conference business meeting included a discussion of whether to allow remote options for future conferences. Those in attendance were against holding fully-remote conferences but largely in favor of allowing remote participation as long as it does not unduly tax those hosting the conference or render the in-person conference experience unappealing. We came up with draft criteria for remote participation that prioritize presenters from within our geographically large region, particularly students, non-tenure-track faculty, and unaffiliated scholars.

The 2024 RMSMT conference has been tentatively scheduled for Boise State University, March 15–16. The RMSMT President for 2023–2024 (elected 2022) will be Reiner Krämer (University of Northern Colorado). The new President-Elect (elected 2023) will be Michael Chikinda (University of Utah).

Sincerely,
Timothy Chenette, President
Rocky Mountain Society for Music Theory
Associate Professor of Music Theory
Utah State University

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The Spring 2023 meeting of the West Coast Conference of Music Theory and Analysis was held at the University of Oregon, April 21-22. We were proud to host 21 excellent papers, presented by theorists from coast to coast, as well as honored guests. The conference featured a diversity of topics, ranging from serialism and sketches, and sonic studies, to narrative in television and film (complete program at https://www.wccmta.com/program). We anticipate holding our next conference at a sunny SoCal location in 2024, and always encourage people from all geographic locations to submit. In early June, we will take nominations for several board positions: President, Vice-President, and Secretary; a digital election will then follow.

Amy Bauer, President
Andrew Aziz, Vice-President
Russell Knight, Secretary-Treasurer

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The 45th annual meeting of the Texas Society for Music Theory was held on the campus of Texas A&M Kingsville on March 3-4, 2023. Scholars from across the country came to share current research on a wide range of topics including classical music, film music, heavy metal, video game music, hymnody, and music theory pedagogy. The conference was held in a hybrid in-person/online format. Online attendees were able to watch and participate via private YouTube links. The links for Friday morning sessions were shared with college and high school music theory classes so that they could experience new research from their classrooms.

The conference hosted 18 paper presentations, three posters, and one special session. Additionally, our keynote speaker, Frank Lehman, gave a talk on John Williams’ score to Jurassic Park; and Jennifer Beavers delivered our Pedagogy Session on undergraduate research.

Ryan Galik, Michigan State University, won the Colvin Award for best student presentation for his work titled, “Metadiegesis in Recorded Music and Film.”

At the business meeting, we elected Jennifer Beavers as president-elect, and Justin Lavacek and Damian Blättler as members at large. The full executive board now consists of the following:

David Forrest (Texas Tech University), President
Jennifer Beavers (Univ. of Texas San Antonio), President-Elect
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)
Justin Lavacek (University of North Texas)
Damian Blättler (Rice University)

Next year’s conference will be on the campus of University of Texas Arlington. The exact dates are TBD.

More information about TSMT and this year’s conference can be found here: https://www.texasmusictheory.org.

Below is a photo from the business meeting.

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

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

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

Sarah Marlowe, editor, SMT Newsletter
Nathan Fleshner, associate editor, SMT Newsletter
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See here for a complete list of all music theory-related events and deadlines. Click here to post an event.