



Newsletter

*A Publication of the
Society for Music Theory*

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**Volume 38
Number 2**

August 2015

SMT SAINT LOUIS 2015.

The Society for Music Theory celebrates its thirty-eighth Annual Meeting October 29–November 1 at the Hyatt Regency St. Louis at The Arch (<http://www.stlouisarch.hyatt.com/en/hotel/home.html>) in St. Louis, Missouri.



The Hyatt is located in the heart of downtown with views of the St. Louis Gateway Arch and the Mississippi River. The hotel features several onsite restaurants and a coffee bar, full service health club, walking and jogging paths, and most important, complimentary Wi-Fi Internet Access in the sleeping rooms. St. Louis is a very family-friendly city, if you are considering traveling with spouses, partners, and/or children. The Gateway Arch is a short walk from the conference hotel, and tickets to the 630-foot high observation deck can be purchased for \$10 (\$5 for children under 15 years old). Forest Park, a public park approximately 500 acres larger than Central Park in New York City, is easily accessible by Metrolink. In addition to open green space, playgrounds, and restaurants, Forest Park also hosts the St. Louis Art Museum, the St. Louis Zoo, the St. Louis Science Center, and the Missouri History Museum, all of which are free to the public. More details on St. Louis attractions and restaurants in the area of the Hyatt Regency will be available as the conference approaches.

PROGRAM

The program for the 2015 Society for Music Theory Annual Meeting represents a growing field in which both new and well-established areas of scholarship coexist. The keynote speaker will be Kofi Agawu from Princeton University, and his lecture will be titled “Rethinking Music Theory, with African Aid.” Sessions will feature talks addressing areas including form, musical time, schemata, electronic music, and opera, as well as dance, the dynamics of performance, serialism, music and society, and the history of music theory. Multiple sessions will feature speed talks and brief presentations, including an interactive session, a special session on the Pope Marcellus Mass, and a session entitled “What is Jazz Tonality?” Special sessions will also include: reflections on the “Manifesto” from the College Music Society, empirical research, “Russian Music Theory Today,” video game music, and “Queering Musical Form.” The Professional Development Committee will host two short sessions dedicated to writing for publication and “Navigating Academia from Off Center.” The Committee on Diversity will have a session entitled “Delight in Diversity,” and the Committee on the Status of Women will host a session entitled “Women (and Ideas) of Influence.” There will be a special

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2015 Annual Meeting Registration Fees

On or before 5 p.m. Eastern

Time on September 28:

\$110 for regular members

\$55 student/retired

September 29–October 19:

\$155 for regular members

\$80 student/retired

Onsite:

\$175 for regular members

\$85 student/retired



Future Annual Meetings

2016

November 3–6

Vancouver, British Columbia
(SMT and AMS)

2017

November 2–5

Arlington, Virginia

2018

November 1–4

San Antonio, Texas

tribute to Allen Forte prior to the business meeting on Saturday, October 31. The 2015 program committee consists of Poundie Burstein (ex officio), Melanie Lowe, Matthew McDonald, Maryam Moshaver, Jeff Perry, Joti Rockwell (chair), and Marianne Wheeldon. We received more than 400 distinct proposals for the conference and dedicated ourselves in the spring of 2015 to choosing and arranging the program for the fall meeting. We were impressed by the range and depth of scholarship within these proposals and are enthusiastic about the final program. We look forward to seeing you in St. Louis this October.

CONFERENCE INFORMATION

Information about the conference can be found on the SMT conference website <https://societymusictheory.org/event/meeting2015/main>

HOTEL INFORMATION

The Hyatt Regency at The Arch (315 Chestnut Street) has reserved a block of rooms for the conference attendees. The rates are \$119 (single, double, and triple) plus five quad rooms (Thur., Fri., and Sat.) at \$99 plus taxes per night. These rates, available until September 29, 2015, are subject to availability. Reservations for the Hyatt Regency may be made online at <https://resweb.passkey.com/go/SocietyofMusicTheory15> or by calling (800) 421-1442 and asking for the group block for Society for Music Theory. SMT members are strongly encouraged to stay at the conference hotel.

CONFERENCE REGISTRATION

Registration opens August 1, 2015. You can register online by logging into your account on the SMT website, or by downloading and printing a registration form found at the conference website. Fees for registration received on or before 5 p.m. Central Time on September 28, 2015 are \$110 for individuals and \$55 for student/retired. Late registration fees (September 29–October 19) are \$155 for individuals and \$80 for student/retired. After October 19, you will need to register onsite: \$175 for individuals and \$85 for students/retired. Please note you must be a member of the Society for Music Theory to attend the Annual Meeting.

GETTING TO ST. LOUIS

The Lambert St. Louis International Airport (STL), located about ten miles northwest of downtown St. Louis, serves most major U.S. airlines. St. Louis is also served by Amtrak and Megabus.

GROUND TRANSPORTATION FROM THE AIRPORT

St. Louis has a light rail train system. **METROLINK**, that connects both terminals of Lambert International Airport to the downtown area. Hyatt Regency St. Louis at the Arch guests can exit at 8th and Pine Street (hotel is at 4th and Pine St.) just minutes from the hotel. Plans are underway for a free shuttle that would take guests from the Laclede's Landing Metrolink stop (the stop which immediately follows 8th and Pine) to the Old Courthouse, one block south of the Hyatt. Total travel time is approximately 27–30 minutes. The trains run approximately every twenty minutes from 4:21 a.m. to 12:57 a.m. for dependable and efficient St. Louis airport transportation. The cost is under \$5 to/from the airport. Not recommended for people with heavy or large amounts of luggage as there is

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2014 ANNUAL MEETING

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a short walk to the hotel. All other rides on the Metrolink are \$2.50 each way. Metrolink tickets are sold at each stop and must be validated before boarding the train.

Go Best Shuttle - Shared ride service/Airport transportation

Reservations are strongly suggested but not required for this St. Louis, Missouri airport shuttle. To make a reservation or for complete information on St. Louis airport transportation go to <https://www.gobestexpress.com/>. Guests can also call 24 hours a day to (877) STLGOVAN (785-4682). The cost is approximately \$20 for one person one way or \$40 roundtrip for the St. Louis airport shuttle

Taxi

For wheelchair guests, contact Richardson Transportation at (314) 725-9111 (prefer twenty-four hour notice) or Harris Cab (some extra charges may apply) at (314) 535-5087 or (314) 371-7111. Taxi is approximately \$40, each way.

CONFERENCE GUIDE PROGRAM

Please consider taking part in the Conference Guide Program hosted by the SMT Professional Development Committee. They are looking for both those who would like to be assigned a guide and more senior members who would be willing to serve as guides. More information is available on the conference website.

CONFERENCE GRANTS

The Committee on Diversity offers two travel grant programs for theorists attending the SMT Annual Meeting. Theorists who are citizens of the US or Canada and who belong to an ethnic minority are invited to apply for a Minority Travel Grant. Non-US and non-Canadian citizens who reside outside the US and Canada are invited to apply for an International Travel Grant. Please see the conference website for more information. The Society is also offering several other grant opportunities to help defray the costs of attending our Annual Meeting. These grants are made possible in part by donations from the SMT-40 campaign. Independent/unsupported/undersupported scholar grants are available to those who do not have an academic position or who study or teach at institutions that do not support scholarly conference attendance. Childcare grants are available to those SMT members whose attendance at the Annual Meeting incurs extra childcare expenses. This grant is available only to current SMT members. The deadline for applications for all of these grants is September 20, 2015. Please go to the conference website for information on how to apply. Student Helpers

STUDENT VOLUNTEERS

Once again we will be looking for student volunteers to help during the conference in return for free registration. More information will be available on the registration page.

HOTEL ACCESSIBILITY

Every effort will be made to meet the unique requirements of all SMT attendees. For specific needs or questions please contact vlong@uchicago.edu. We look forward to seeing you in St. Louis!

—Joti Rockwell, Zachary Cairns, and Victoria Long

Society for Music Theory 2015 Executive Board

Poundie Burstein, *President*

Department of Music
Hunter College
City University of New York
695 Park Ave.
New York, New York 10065
president@societymusictheory.org

Dora Hanninen, *President-Elect*

School of Music
University of Maryland
Clarice Smith Performing Arts
Center
College Park, Maryland 20742
dhann@umd.edu

Michael Buchler, *Vice President*

School of Music
Florida State University
Tallahassee, Florida 32306
mbuchler@fsu.edu

Stanley Kleppinger, *Secretary*

School of Music
University of Nebraska
113 Westbrook Music Building
P.O. Box 880100
Lincoln, Nebraska 68588
kleppinger@unl.edu

Jan Miyake, *Treasurer*

Oberlin Conservatory of Music
Bibbins 113
Oberlin, Ohio 44074
Jan.Miyake@oberlin.edu

Victoria L. Long, *Executive Director*

(*ex officio*)
vlong@uchicago.edu

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Society for Music Theory 2015 Executive Board

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Members-at-Large

Áine Heneghan, 2015

University of Michigan

Keith Waters, 2015

University of Colorado at Boulder

Catherine Nolan, 2016

University of Western Ontario

Christoph Neidhöfer, 2016

McGill University

Suzannah Clark, 2017

Harvard University

Steven Rings, 2017

University of Chicago



Contacting the Society

Society for Music Theory
Victoria Long, Executive Director
University of Chicago
Department of Music
1010 East 59th Street
Chicago, Illinois 60637
(773) 834-3821

OFFICER REPORTS

FROM THE PRESIDENT

The Society for Music Theory as an organization does not favor any particular methodology or musical style: our only agenda is to promote the development of and engagement with music theory scholarship and pedagogy. Accordingly, our Society's administration does not dictate to others how they should think about or teach music theory. Rather we provide various platforms that enable individual scholars to advocate for ideas, approaches, and repertoires as they see fit.



For instance, the SMT sponsors three distinct scholarly journals—*Spectrum*, *MTO*, and *SMT-V*—each with its own editorial board whose members have limited terms and a broad range of specialties. Similarly, the makeup of our Program Committee changes yearly and represents diverse approaches. Our Society is also associated with eighteen independently run Interest Groups, which hold meetings at our conferences and some of which sponsor their own publications. Furthermore, we are loosely connected to numerous independent regional music theory societies, too, which likewise sponsor their own conferences and publications. And those who would rather avoid the vetting process entirely can post items about music theory on SMT Discuss, where members can provide links to their own blogs or self-published works. As a result, the SMT provides a wealth of opportunities for those passionate about music theory and its pedagogy to share their ideas and scholarship. Such sharing of knowledge lies at the very heart of the SMT's mission.

The breadth of areas that interest members of our Society may be witnessed in our upcoming Annual Meeting. As with last year's meeting, participants can spend the entire conference attending only those presentations devoted to Western concert music, or attending only those presentations not devoted to Western concert music—or they can attend a bit of both. Likewise, participants can spend the conference hearing only traditionally structured sessions comprising 30-minute talks, or devote their entire time at sessions with alternate formats.

To be sure, there is still much room for improvement. Some scholarly areas remain underexplored in our conference programs and journals. These include the analysis of world music, sound studies, performance studies, music information retrieval, as well as other worthy areas that currently fall beneath our radar. More problematic is the lack of diversity and gender balance in the SMT's membership; our field is severely weakened when we speak to and hear from only a portion of those who think deeply about music.

A matter of particularly deep concern for our Society is the decreasing emphasis on the humanities in higher education. Those of our members who labor as adjunct lecturers are particularly hard hit by the trend of encroaching corporatization of higher education; I certainly can sympathize with their situation, having worked as an adjunct until age thirty-nine.

If music theory is to survive in the academy, it is important that those who care about the discipline continue to think of ways that the field and its pedagogy might appropriately evolve and adapt. We might also consider ways in which the professional options open to scholars of music theory might be expanded, both within and beyond academia. At the same time, we should continue to

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FROM THE PRESIDENT

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advocate for a continuum leading from the highest standards of music theory scholarship to the teaching of music theory at all levels of instruction: without its link to scholarly inquiry, the subject of music theory becomes a mere craft rather than a true part of a larger humanistic education, and its role within the university thereby severely compromised. But whatever the solutions, surely they will be best discovered when we interact and share ideas as a community.

Among the administrative positions that will see a changing of the guard after the next meeting is my own. It has been my great pleasure to serve the Society. I am happy that the organization will be in good hands with our next president, Dora Hanninen, who is well known for her brilliant scholarship and tremendous dedication to the field. I look forward to seeing everyone this fall at our Annual Meeting in St. Louis.

—Poundie Burstein

FROM THE VICE PRESIDENT

I have recently heard some of my colleagues in other fields wonder aloud whether academic conferences are still practical, necessary, or even interesting in the twenty-first century. Why spend money and resources to travel just to listen to scholarly papers that one could read in printed form? My colleagues' ambivalence—or even disdain—for academic conferences surprises me, perhaps because I have invariably found SMT Annual Meetings to be thought-provoking and rich experiences with talks that seem especially well-executed and relevant. My time serving as Vice President of our society has led me to see even more clearly how valuable our Annual Meetings can be.



One of the Vice President's duties is to serve as the liaison to our Society's Interest Groups. Once upon a time, there were only a few "special interest groups" that met annually at SMT Annual Meetings. I imagine that they were defined as "special interests" because at the time we didn't always consider pedagogy, popular music, and a host of other topics as essential academic music-theoretical pursuits. Over the past two decades, more and more "special interest groups" have arisen and I hope and believe that we have collectively learned to see that their work as central to what we do as music theorists.

SMT's mission statement rightly claims diversity and scholarly breadth as core values. Each year, it appears (to me, at least) that the papers represented on our conferences reflect that diversity and as Interest Groups (we dropped the excluding term "special" quite a few years ago) have become robust forums in which members meet and discuss issues that are important to their subdisciplines, and where young scholars can explore scholarly paths that are still being forged. In short, SMT's Interest Groups offer a wealth of experiences that couldn't possibly be relegated to online communities or to the pages of our wonderful journals and books. If you haven't been coming to SMT meetings, you'll find that our eighteen (soon to be twenty!) Interest Groups provide a host of wonderful reasons to attend; if you've been a SMT regular, but haven't bothered with the Interest Groups recently, you're missing out on a central part of what we do.

This fall, we will have meetings of Interest groups on Early Music, Film and Multimedia, History of Theory, Improvisation, Jazz, Mathematics of Music, Music and Disability, Music and Philosophy, Music Informatics, Music

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Society for Music Theory 2015 Committees

Development Committee

Elizabeth H. Margulis, chair
Chelsea Burns
Joel Lester
Victoria Long, *ex officio*
Elizabeth West Marvin
Severine Neff

IT Committee

Sean Atkinson, chair
Brian Moseley, webmaster
Matthew Shaftel, chair, Publications Committee
Robert Kosovsky, list moderator
Judith Ofcarcik, *MTO* job list coordinator
Inessa Bazeyev, liaison, Accessibility Committee
Nicole Biamonte, editor, *MTO*
Brent Yorgason, managing editor, *MTO*
Benjamin Wadworth, proofreader

Members-at-Large

Jeremiah Goyette
Kris Shaffer
Anna Gawboy
Bryn Hughes
Michael McClimon
Tahirih Motazedian

2015 Program Committee

Joti Rockwell, chair
Poundie Burstein, *ex officio*
Melanie Lowe
Matthew McDonald
Maryam Moshaver
Jeff Perry
Marianne Wheeldon

Nominating Committee

Henry Klumpenhower, chair
Matthew Santa
Frank Samarotto
Maureen Carr

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Society for Music Theory 2014 Committees

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Committee on the Status of Women

Laurel Parsons, chair
Rachel Lumsden
Stefanie Acevedo
Wendy Lee
Charity Lofthouse
Edward Latham
Sarah Bakker

Committee on Diversity

Cynthia Gonzales, chair
Eileen Hayes (liaison with CSW)
Richard Kurth
David Castro
Daniel Jenkins
Daphne Tan
Teresa Shelton Reed
Ya-Hui Cheng

Local Arrangements Committee

Victoria Long, Executive Director,
chair
Zachary Cairns

Committee on Workshop Programs

Julian Hook, chair
Joti Rockwell (chair, 2015 Program
Committee)
Ian Quinn (chair, 2016)
Sarah Marlowe

Professional Development Committee

Sam Ng, chair
Diego Cubero
Melissa Hoag
YouYoung Kang
Philip Stoecker
Jonathon Holland
Caitlin Martinkus

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Cognition, Music Theory Pedagogy, Performance and Analysis, Popular Music, Post-1945 Music Analysis, Queer Resource Group, Russian Music Theory, Work and Family, Analysis of World Music, Music and Dance (new), and Music and Psychoanalysis (new). The IGs broaden our discipline and our horizons. At their best, they can make us all more interesting and productive scholars.

The Vice President also serves as Chair of the **Subventions Committee**. We offered seven subventions, totaling \$4,500, in the January 2015 round. **Stephanie Acevedo** and **Laurel Parsons** each received grants to help offset their costs of travelling to the Keele Music Analysis conference this July, where they will both be representing SMT's Committee on the Status of Women.



Christoph Hust (not pictured) received a grant to help his "Fachgruppe Musiktheorie" organize a three-day summer school for students of music theory and musicology at the University of Music and Theatre in Leipzig this coming September. **Edward Klorman** received a grant to help fund recordings that will accompany his forthcoming book, *The Music of Friends: Sociability, Conversation, and Multiple Agency in Mozart's Chamber Music*.



Noriko Manabe and **Don Traut** received subventions to help offset copyright fees in their forthcoming books, (repectively) *Remixing the Revolution: A Typology of Intertextuality in Protest Songs* and *Stravinsky's "Great Passacaglia": Unifying Elements in the Concerto for Piano and Wind Instruments*.



Finally **Gretchen Horlacher**, **Severine Neff**, and **Maureen Carr** received a subvention to help pay for indexing costs associated with their forthcoming volume, *Reassessing Stravinsky's "Le Sacre du Printemps."*



As you can see, subventions truly are no longer solely for publication costs. If you are personally bearing scholarly project expenses, please consider applying for an SMT subvention. Deadlines for applications are January 15 and, when there are funds remaining, July 15 of each year. If you would like to help support this worthy project, please consider a donation to the SMT-40 Campaign.



—Michael Buchler

ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

I am pleased to announce the results of our 2015 elections. Our new Vice President will be **Daphne Leong**. **Catherine Losada** and **Deborah Rifkin** have been elected members-at-large of our Executive Board. The terms of service for these positions will begin immediately after the 2015 Annual Meeting in St. Louis. Thanks to all the candidates who stood for election this year, and to our Nominating Committee chaired by Henry Klumpenhouwer for building such a strong slate of candidates.



Since I submitted my previous report for the February 2015 SMT Newsletter, the Executive Board has passed the following motions:

1. That SMT establish an ad hoc 2015 Membership Committee, whose purpose is to help recruit members to the Society and to advise the Board regarding programs or initiatives that might help increase and diversify the membership of the Society; the term of the Committee is until the end of 2015.

2. That SMT re-establish the position of SMT Archivist to help formulate policies regarding SMT archiving and to aid in sending relevant materials to the SMT Archives.

3. That SMT establish an ad hoc Professional Recognition Committee, which shall make recommendations for possibly revising the number and type of Awards offered by the Society. The committee will consist of four people.

4. That the name of the "SMT-Pod" be changed to "SMT-V."

5. That the approved 2015 budget be amended to allocate \$250 to the Special Collection of the Performing Arts at University of Maryland, which houses and helps maintain the SMT Archives.

6. That the Subvention Committee consist of five persons who shall serve terms of two years each, including the chair (the Vice President), one Member-at-Large of the Executive Board, and three other members.

7. That the terms for the following Standing Committees be clarified as follows:

- Program Committee, Committee on Workshop Programs, Nominating Committee: Term: one year. Chair: one year, following one year as member.
- Publication Awards Committee: Term: two years. Chair: one year, following one or two years as member.
- Committee on the Status of Women, Committee on Diversity, Professional Development Committee: Term: Member-at-large: three years. Chair: two years, following at least one year as member.

8. That the Ad Hoc Networking Ombuds Committee be disbanded and its duties be taken up by a subcommittee of the Networking Committee (called the Networking Ombuds Subcommittee) consisting of the President (who serves as the Chair of this subcommittee), the Chair of the Publication Committee, and the Chair of the Networking Committee.

—Stanley V. Kleppinger

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Society for Music Theory 2014 Committees

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Publications Committee

Matthew Shaftel, chair

Nicole Biamonte (editor, *Music Theory Online*)

Michael Cherlin (editor, *Music Theory Spectrum*)

Mark Spicer (associate editor, *Music Theory Spectrum*)

Ron Rodman (editor, *SMT Newsletter*)

Áine Heneghan (executive board liaison)

Sean Atkinson, chair, Networking Committee

Courtenay Harter (associate editor, *SMT Newsletter*)

Publication Awards Committee

Stephen Peles, chair

Jonathan Dunsby

Peter Kaminsky

Su Yin Mak

Janet Schmalfeldt

John Covach

John Cuciurean

Patricia Hall

Ed Gollin

Subventions Committee

Michael Buchler, chair

Jennifer Bain

David Clampitt

Catherine Nolan

Matthew Shaftel

Delegates and Liaisons

Edward Jurkowski, delegate to ACLS (2015)

Nathan Martin, representative to U.S. RILM (2016)

Karen Bottge, liaison to

New Grove Advisory Panel

Gabriel Fankhauser, SMT statistician

Philip Duker, sustainability coordinator

Gretchen Horlacher, archivist

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Society for Music Theory
2014 Committees
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Ad Hoc Membership Committee

Poundie Burstein, *ex officio*
Graham Hunt
Jena Root

**Ad Hoc Committee on Profession
Recognition**

Suzannah Clark (Chair and Board liaison)
Mary Arlin
Daniel Harrison
Eric Isaacson

Ad Hoc Investment Committee

Stefan Kostka, chair
Breighan Brown
Noriko Manabe

Program Budget Subcommittee

Poundie Burstein
Joti Rockwell
Marianne Wheeldon

*Links to SMT's committees are found at
[http://societymusictheory.org/administration/
committees](http://societymusictheory.org/administration/committees)*

COMMITTEE REPORTS

In the **Publications Committee**, our new editing teams for *Spectrum* and *MTO* have been hard at work reviewing your creative and thoughtful submissions and producing impressive volumes (one volume of *MTS* and two volumes of *MTO* since our last Newsletter). In addition, the first two volumes of our newest publication, *SMT-V: Videocast Journal of the Society for Music Theory*, have been produced by Scott Murphy with associate editors Anna Gawboy and Bryn Hughes. As always, we encourage all submissions, even those that may not have traditionally found their ways into our publications. Indeed, the Society's publications are working diligently to serve SMT's recently adopted mission statement: "The Society for Music Theory promotes the development of and engagement with music theory as a scholarly and pedagogical discipline. We construe this discipline broadly as embracing all approaches, from conceptual to practical, and all perspectives, including those of the scholar, listener, composer, performer, teacher, and student. The Society is committed to fostering diversity, inclusivity, and gender equity in the field." This mission cannot be served, however, without a very wide range of submissions from a highly diverse group of music scholars.

Our work with Oxford University Press has continued to be smooth and *Spectrum* has now been indexed in some key aggregators (journal collections such as JSTOR and EBSCO) and is awaiting inclusion in Project Muse, which will have a number of major benefits for the Society. Ultimately, this new exposure has resulted in a terrific increase in downloaded articles and the revenue that is generated by such activity. Oxford has proposed that we create "virtual volumes" out of our legacy content, curating and lightly editing historic articles around selected themes. They could even include content from other Oxford journals. These "virtual volumes" would be available for download or special-order printing and could potentially be a terrific resource for our classes and our colleagues in other disciplines. We are currently at work on a "virtual volume" on popular music, but would look forward to hearing other thematic ideas from the SMT membership. Thank you, as always, for your vibrant participation in our publications!
—Matthew Shaftel

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The **Professional Development Committee** (PDC) will help welcome and orient SMT's newer attendees to the Annual Meeting in St. Louis and will offer a variety of programs and services to benefit SMT members at every stage of their careers. The PDC will sponsor two related sessions on Sunday, November 1, to discuss career advancement strategies, particularly with members at an earlier stage of their career in mind. The first session, entitled "Writing for publication," will consist of three presentations. David Huron (Ohio State University) will offer practical advice on how to revise and resubmit an article; Michael Klein (Temple University) will then speak on the process of turning a conference presentation to an article; finally, Nadine Hubbs (University of Michigan) will discuss her experience in publishing outside of mainstream music theory venues, such as online publication sites and interdisciplinary journals. Each presentation will be followed by a ten-minute open discussion.

In the second short session, entitled "Navigating Academia from Off Center: Some Topics," we will explore various means to contribute to the discipline and advance their career while coping with tremendous pressure from a heavy teaching load and/or research schedule. Paul Miller (Cornell University), Jan Miyake (Oberlin Conservatory of Music), and Chris Segall (College-

SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERSHIP
\$75 FOR OVERSEAS MEMBERSHIP
\$40 FOR STUDENT/RETIRED/SUBSIDIZED
MEMBERSHIP

YOUR DUES HELP SUPPORT OUR
OUTSTANDING PUBLICATIONS.

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COMMITTEE REPORTS

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Conservatory of Music, University of Cincinnati) will address a variety of topics, such as the benefits of maintaining a personal blog, juggling a heavy teaching load and research, the challenges of adjunct and post-doc positions, the benefits and perils of posting on on-line discussion forums (e.g., SMT Discuss), and strategies to develop new research ideas and topics that may lead to presentations and articles. A thirty-minute open discussion will conclude the session.

If you are attending one of your first Annual Meetings and wish to be paired with a more experienced SMT member, please sign up for a Conference Guide on the registration form or contact Jonathan Holland (jonathanbholland@gmail.com). If you would like to serve as a guide, please indicate this on the registration form or e-mail Jonathan. Members who serve as guides will also enjoy the experience. Students (both graduate and undergraduate) are warmly invited to the annual Student Breakfast for food, juice, and coffee paid for by SMT and hosted by PDC members Caitlin Martinkus (Caitlin.martinkus@mail.utoronto.ca) and YouYoung Kang (ykang@ScrippsCollege.edu). The breakfast will be held from 7:30-9:00 a.m. on Friday, October 30. It is a great way to meet other students, develop that all-important professional network, and find out about student-run conferences, publications, and events.

The PDC will also offer a CV Review Session, in which senior members of the Society are available to review and critique CVs and cover letters one-on-one. Attendees at any career stage who wish to take advantage of this opportunity should bring at least five copies of both their current CV and a generic cover letter to the session. The CV Review Session is scheduled for 1:00–3:00 p.m. on Friday, October 30. Questions concerning this session should be addressed to Phil Stoecker (Philip.S.Stoecker@hofstra.edu), session coordinator. Throughout the year, the PDC maintains the “Society for Music Theory Graduate Students” page on Facebook, a site that facilitates discussions among students and first-year faculty. Administered by Caitlin Martinkus, our Facebook page may be accessed from the PDC’s website at <http://societymusictheory.org/administration/committees/pdc>.

Finally, I would like to draw your attention to a new feature on the bottom of our website <https://societymusictheory.org/administration/committees/pdc>. Under “Other Resources,” we are posting contributions from members of the society on any PDC related topic. The newest additions include two documents written by David Huron on interacting with journal editors and serving as article reviewers. If you have similar documents that you would like to share, please feel free to send them to me (ngsl@ucmail.uc.edu).

—Sam Ng

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The **Committee on the Status of Women** (CSW) has worked on several projects during the first half of 2015. This fall, we will revive the practice of sending out friendly reminder letters to all music theory search committees regarding the problematic interview questions that job applicants in our field continue to report. In recognition of the fact that these questions are experienced not just by women but by other minorities, we have been working with other SMT committees and groups to update the letter.

In CSW blog news, by the time this newsletter is published, we will have launched

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Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

Michael Cherlin, editor
David Bernstein, incoming editor
Mark Spicer, associate editor
Yayoi Uno Everett, incoming associate editor
Seth Monahan, reviews editor
Emily Vigne, editorial assistant
Drew Nobile, editorial assistant
Michael Duffy, technical assistant

Editorial Board

Jennifer Bain
Julie Hedges Brown
Vasili Byros
Guy Capuzzo
Elaine Chew
Arnie Cox
Michael Scott Cuthbert
Murray Dineen
Joel Galand
Kevin Holm-Hudson
Jennifer Iverson
Blair Johnston
David Kopp
Victoria Malawey
José Oliveira Martins
Michael Tenzer
Anna Zayaruznya

Music Theory Online**Editors and Editorial Assistants**

Nicole Biamonte, editor
 Stephn Rodgers, associate editor
 Kyle Adams, reviews editor
 Heather Platt, reviews editor
 Brent Yorgason, managing editor

Editorial Board

Ragnhild Brøvig-Hanssen
 David Clampitt
 Jan Miyake
 Kevin Korsyn,
 Amy Bauer
 Stacey Davis
 Robert Hasegawa
 Panayotis Mavromatis
 Rene Rusch
 Chris Stover
 David Neumeyer
 Mine Dogantan-Dack
 Arved Ashby

SMT Newsletter

Ron Rodman, editor
 Courtenay Harter,
 associate editor

a new page called “Share Your Stories,” designed to provide the music theory community with a more accurate sense of what it is like to be a woman in our field. We welcome stories of real-life experiences—positive and negative—from all music theorists, regardless of gender. All stories will be anonymous. To submit your story, please check out <https://womeninmusictheory.wordpress.com/share-your-stories/>.

Our Proposal and Article Mentoring programs continue to provide helpful guidance to junior women theorists, furthering our goal of bringing the rate of and journal submissions by women up to their rate of membership in the Society. In 2014, the number of participants was twenty-four, a record high. Of these, five papers were accepted for SMT, while others were accepted at conferences around the world. At the time of writing, we are still awaiting results of journal submissions, due to the typically much longer cycle of an article through the review process. For more about these programs, see <https://womeninmusictheory.wordpress.com/programs/>, or contact Rachel Lumsden at rlumsden@ou.edu. We’d also like to remind SMT members of Ask Me!, our new situational mentoring program where any theorist (regardless of gender identity) facing gender-related career issues can connect directly and confidentially with a mentor who has prior experience with the same challenges. Currently, our mentors have experience in areas such as maternity and family life, job interviews, teaching, managing the tenure track, negotiation, journal editing, service, navigating outness in the context job searches and campus advocacy, interpersonal relations, adjuncting, geographical immobility due to a spouse’s employment, extreme-distance commuting, and late career starts. For more information, please see <https://womeninmusictheory.wordpress.com/askme/>.

Do you have a great idea for a blog post related to women in music theory or academia in general? Please send it to Laurel Parsons at laureljparsons@gmail.com, or Stefanie Acevedo at stefanie.acevedo@yale.edu. We look forward to hearing from you!

Now, to SMT St. Louis! This year, SMT overlaps with Hallowe’en, an important day for families to enjoy together. Since St. Louis has many terrific family activities on Hallowe’en, the CSW is developing some options so that SMT members can bring their families without their children missing out on this year’s fun. (The St. Louis Zoo’s Boo at the Zoo is just one possibility!) We will update the list with more information as soon as it becomes available.

Our 2015 annual evening session will explore new paths of music-theoretical research that become available when we consider the actual or potential influence of women as creators and thinkers. The session will open with three short papers, followed by comments from respondent Ellie M. Hisama.

First, Rachel Lumsden (University of Oklahoma) presents a new view of Ruth Crawford as a composition teacher, outlining her correspondence about music with her student Vivian Fine in the context of contemporary feminist theory. How can new models of composer-to-composer influence that include women broaden our discipline’s theoretical understanding of compositional process and aesthetics?

Fred Maus (University of Virginia) then considers the potential impact of three women in diverse musical fields whose ideas, he argues, offer new research and pedagogical possibilities for music theorists: composer, pianist, theorist, and movement educator Alexandra Pierce; revolutionary composer Pauline Oliveros; and third, music therapist Helen Bonny, best known for her Guided Imagery and Music™ psychotherapeutic method. What might the contributions of these women offer our understanding of musical aesthetics, or our teaching of musicianship?

Finally, Vivian Luong (University of Michigan) moves the discussion from welcoming the influences of particular women to challenging the influence of particular feminist music theoretical ideas. Reviewing how some feminist and general music theoretic discourse sanctions some

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ways of musical knowing as “proper” and excludes others from consideration, she invites music theorists to “rethink and reorient our disciplinary ethics” in the field of music theory.

Following these short presentations, audience members and speakers will form break-out discussion groups, and audience members will be invited to share their own related research or research ideas.

Please join us at the evening session, and at our annual Brown Bag lunch!

For more information or to submit any questions or concerns pertaining to the CSW’s mandate, please contact the Chair at laureljparsons@gmail.com.

—Laurel Parsons

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In advance of the Society’s fortieth anniversary in 2017, the **Development Committee**, working closely with the SMT leadership, planned a five-year fundraising campaign aimed at empowering SMT to carry out its mission even more successfully. Over 125 members have made pledges to the campaign to date, totaling over \$74,000.

Donations to SMT-40 are being targeted toward increased accessibility, diversity, and outreach to students and scholars, especially those who are less well funded by their institutions. Specifically, donations to SMT-40 have already been used for: (1) an expansion of travel grants to the annual meeting—helping support scholars without access to university funding; (2) child care grants for the annual meeting—making it easier for parents of young children to attend; (3) expanded workshop programs—allowing the exchange of ideas at the graduate student and peer learning events at the Annual Meeting; (4) assisting with costs associated with live streaming of SMT sessions; and, (5) new granting programs supporting research in music theory. This year, SMT established an endowment fund to ensure continuous funding for new programs.

SMT-40 needs your support! During the coming years, SMT-40 intends to seek funding from outside donors and foundations. First, we must demonstrate that a significant portion of the membership supports the Society with annual gifts. SMT-40’s current goal is to encourage as many individual SMT members to pledge as possible, in any amount. Each member’s contribution, no matter the size, can help make SMT competitive for larger grants in the future. The Development Committee has formed an SMT-40 Student Task Force, led by graduate students Chelsea Burns (University of Chicago) and Aaron Grant (Eastman School of Music), to increase student engagement with the campaign.

The Development Committee would like to encourage every member of SMT to make a gift, and we are encouraging four-year pledges that will take us up to our anniversary year. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit <http://societymusictheory.org/smtdonations>.

With additional resources and capacity, truly exciting things are in store for the membership of our Society, the opportunities at our conferences, and for research and teaching in music theory in the next forty years and beyond.

—Elizabeth Margulis

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The **Committee on Workshop Programs** has announced two graduate student workshops and two Peer Learning Program workshops to take place at the 2015 annual meeting in St. Louis. The Graduate Student Workshop Program, now in its tenth year, will

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Donations to the SMT



\$2500+

Mary Arlin
Poundie Burstein
William Caplin
Jane Clendinning
Daniel Harrison
Cristle Collins Judd
Harald Krebs
Patrick McCreless
Lynne Rogers
Elaine Sisman
Mary Wennerstrom

\$1000-2499

Maureen Carr
Suzannah Clark
George Fisher/ Judith Lochhead
Cynthia Folio
Robert Gauldin
Tim Heltzel
Martha Hyde
Brian Hyer
Michael Klein
Fred Lerdahl
Joel Lester
Justin London
Elizabeth Margulis
Elizabeth West Marvin
Ann McNamee
Christoph Neidhofer
David Neumeyer
John Roeder
William Rothstein
Joseph Straus

\$500-999

Brian Alegant
Jennifer Bain
Breighan Brown
Thomas Christensen
Richard Cohn
Walter Everett
Robert Hatten
Áine Heneghan
Julian Hook
Gretchen Horlacher
David Huron

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§500-999 (continued)

Eric Isaacson
 J. Daniel (Danny) Jenkins
 Evan Jones
 Joseph Kraus
 Victoria Long/ Lawrence Zbikowski
 Danuta Mirka
 Lee Rothfarb
 Janet Schmalfeldt

§100-499

Anonymous
 Matthew Arndt
 Sean Atkinson
 Michael Buchler/
 Nancy Rogers
 Chelsea Burns
 Deborah Burton
 Vasili Byros
 Robert Cook
 John Covach
 Arnie Cox
 Tomoko Deguchi
 Johanna Devaney
 Dave Easley
 Sarah Ellis
 Yayoi Uno Everett
 Philip Ewell
 David Heetderks
 Marianne Kielian-Gilbert
 Richard Kurth
 Benjamin Levy
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 Akane Mori
 Severine Neff
 Catherine Nolan
 Mitch Ohriner
 Stephen Peles
 Wayne Petty
 Jeffrey Perry
 Richard Plotkin
 Roxane Prevost
 Steven Rings
 Philip Rupprecht
 Janna Saslaw
 Matthew Shaftel
 Peter Silberman
 Daniel Stevens
 Robert Zierolf

§5-99

Anonymous
 Faez Abdalla
 Encarnacion Lopez Arenosa
 Sara Bakker

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feature workshops led by Suzannah Clark (“Schubert’s Modulatory Practice and the History of Tonal Coherence”) and Robert Gjerdingen (“Cognitive Science Meets the Orphans”). Peer Learning Program workshops, introduced in 2013 for members of the Society who have completed a doctoral degree, will be led this year by Daniel Harrison (“Analytical Tools and Approaches to Contemporary Tonal Music”) and Michael Tenzer (“Problematics of World Music Analysis”). The call for applications produced its usual strong response, and all four workshops are fully subscribed. The committee is grateful to the workshop leaders for agreeing to share their expertise in these stimulating sessions.

More information about the SMT’s workshop programs is available at:

https://societymusictheory.org/graduate_workshops and
https://societymusictheory.org/peer_learning_program.

—Julian Hook

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At the SMT Annual Meeting in St. Louis, the **Committee on Diversity** will sponsor a special session titled “Delight in Diversity.” While one goal of the session is to review SMT’s past, another is to map pathways into our future. The session will include both paper presentations and breakout discussion groups.

Minority and International Travel Grant applications to attend the 2015 meeting are available at the SMT website <https://societymusictheory.org/grants/meetings>. Submission deadline is Tuesday, September 8. To honor the 2015 Minority and International Travel Grant Recipients, the Committee will host a luncheon on Friday, October 30, noon-2 p.m. (location TBA). Past Travel Grant recipients are invited to attend. Contact Cynthia I. Gonzales (cg34@txstate.edu) to RSVP before October 15.

—Cynthia Gonzales

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Since the last newsletter was published, two exciting developments have taken place with assistance from the **IT/Networking Committee**. SMT-Discuss has now become the official online discussion portal for the Society, taking over the function of the now retired SMT-Talk e-mail listserv. SMT-Discuss provides all of the same functionality as SMT-Talk, but the system lives online rather than in your e-mail inbox. This allows members to filter discussions based on personal interest, and only the discussions members want to see and participate in will be sent as e-mails. If you have yet to check it out, you can sign-up today at <http://discuss.societymusictheory.org>.

The committee also helped launch the Society’s newest publication, SMT-V, the Society for Music Theory Videocast Journal. SMT-V is a peer-reviewed publication consisting of short videos, each about ten minutes in length, to be hosted on—or accessible by links from—the SMT website. New issues will be featured on the homepage of the Society when released, and all issues can be accessed at <https://societymusictheory.org/smt-v>. If you are interested in submitting an item for the journal, please consult the submission guidelines (https://societymusictheory.org/smt-v/submission_guidelines).

Looking towards the upcoming Annual Meeting in St. Louis, the committee is preparing a mobile-friendly website that will house the conference schedule with links to handouts for paper sessions. Those of you who will be presenting at the meeting are strongly encouraged to submit your handouts before the meeting begins. Last year, nearly fifty percent of presenters made their supplemental materials available online, which helped to reduce the number of hard copies needed. Details concerning the submission of handouts will be available soon.

The IT/Networking committee is always open to new ideas and suggestions. If you have any thoughts or concerns, please let us know.

—Sean Atkinson
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CALL FOR NOMINATIONS

The **Nominating Committee** cordially invites—and strongly encourages—you to submit nominations before December 15, 2015 for the following SMT Executive Board positions (for election in 2016):

1. **President** (who will serve as President-Elect in 2016; President in 2017–18; and Past-President in 2019).

2. Two **Board Members-at-Large** (three-year terms, 2016–2018).

Your participation in this process is important to the health and diversity of the SMT. To suggest suitable individuals for these posts, please submit your nominations online by going to the SMT website: <https://societymusictheory.org/>

Thanks to the Networking Committee, it is a very easy process that takes no more than a minute. First, log in, then click on the tab “Nominations 2015,” in your “My SMT Profile.”

Self-nominations are completely acceptable and welcomed.

Thank you and I look forward to hearing from you.

—Matthew Santa

NEWS FROM INTEREST GROUPS

The SMT **Pedagogy Interest Group** will meet in St. Louis on Saturday, November 1, 2015 at noon (location TBA). Grab a bagged lunch and join us to discuss pedagogy-related news, topics of interest, and special session proposals for the 2016 Annual Meeting. This year’s meeting will conclude with a round a lightning talks and follow-up discussion (details here).

You are invited to join members of the SMT Pedagogy Interest Group and Diversity Committee in a joint outreach project to commence in fall 2015. This project involves visiting a local AP Music Theory class and sharing your experience with other project members. More importantly, it provides a great opportunity to diversify your audience, expand your outreach and recruitment, and possibly contribute to a future special session on music theory pedagogy in the high school classroom. Please contact Daniel Stevens (stevens@udel.edu) for more information and to sign up!

Between Annual Meetings, we invite you to stay connected by visiting our website (<https://societymusictheory.org/societies/interest/pedagogy>), joining the e-mail list (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>), and following pedagogy-related discussions on Twitter (#mtped). Please forward inquires and suggestions to stevens@udel.edu.

—Daniel Stevens

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The **Music Informatics Group** (MIG) is a forum for music theorists who are interested in using technology to investigate musical questions. Topics of interest include, but are not limited to: computer modeling, software tools for theory and analysis, music representations, visualization techniques, optical music recognition, music databases and digital libraries, search and retrieval techniques, and electronic publishing. Our website (<https://sites.google.com/site/smtmig/>) includes links to major music informatics-related projects, organizations, and research centers, as well as information on how to subscribe to our mailing list (<https://iulist.indiana.edu/sympa/info/smtmig-1/>). We appreciate any suggestions on additional links we can add to our website.

SMT-40

§5-99 (continued)

- Ellen Bakulina
- Karen Barrett
- Nicole Biamonte
- Steve Brown
- James Buhler
- Steven Cahn
- Devin Chaloux
- David Clampitt
- Mark DeVoto
- Alan Dodson
- Richard Domek
- David Dominique
- Stephen Gosden
- Aaron Grant
- Eileen Hayes
- Sigrun Heinzelmann
- Joan Huguet
- Jennifer Iverson
- Peter Kaminsky
- YouYoung Kang
- Olga Sanchez Kisielewska
- David Kopp
- Edward Klorman
- Kara Leaman
- Sherry Lee
- Wendy Lee
- Frank Lehman
- Chantal Lemire
- Joshua Mailman
- Yonatan Malin
- Renee McCachren
- Tahirih Motazedian
- Jessica Narum
- Cora Palfy
- Boyd Pomeroy
- Allyn Reilly
- Deborah Rifkin
- Joti Rockwell
- Ronald Rodman
- Sarah Sarver
- August Sheehy
- Charles Smith
- Elizabeth Smith
- John Snyder
- Greg Steinke
- William van Geest
- Jason Yust
- Zachary Zinser

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At the 2015 Annual Meeting, the MIG's meeting will include short instructional presentations on different statistical methods for corpus studies combined with an open discussion on how to determine which statistical methods are most appropriate for a given research problem. The MIG will also be sponsoring the second Music Theory hackathon immediately before the start of the 2015 Annual Meeting. Details of this and the planned activities for our Interest Group meeting will be available on our website. At the 2015 meeting, Daniel Shanahan will take over as chair for the group. Until then, questions about the Music Informatics Group can be directed to Johanna Devaney (devaney.12@osu.edu).

—Johanna Devaney

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At the SMT Annual Meeting in St. Louis this year, the **Work and Family Interest Group** (WorkFam) will organize a discussion around the theme, "Dealing with Change." Rarely does planning work out exactly as we expect. An important problem that many who strive to balance work and family face at some point is how to deal with change. "Change" is broadly defined here as anything that forces adjustment of one's previous expectations in any area of work or family life. Some examples of expectations include: relationships (when? what kind? with whom?); children (whether to have? how many? by what means?); professional achievements (what kind? in what time frame? how to apportion time between family and pursuit of necessary or desired professional achievement?); and change of job or employment status. Like previous WorkFam discussions, our meeting will commence with personal sharing, and move on to open discussion. Whether you are currently dealing with change that impacts work and family life, have dealt with it in the past, are worried about it in the future, or simply wish to be informed about how fellow SMT members dealt and are dealing with such change, we look forward to seeing you at the event.

During our meeting, we will also publicize the document, "Supporting Families at Institutions of Higher Learning: Recommendations for Faculty and Administrators." This document was prepared by a task force comprising members from WorkFam, Queer Resource, and DISMUS, and was presented for discussion at the 2014 SMT Annual Meeting in Milwaukee. The document seeks to facilitate conversation and negotiation between administrators (Deans, Chairs, or Provosts) and faculty who need accommodation at work due to family and personal issues. It defines the idea of "family," summarizes known best practices, and collates information on existing accommodations at various four-year institutions of higher learning, both public and private. We encourage SMT members to share this information with their administrators, and to work with them to come up with constructive responses and accommodations that allow scholars in music theory to achieve both professional and personal goals.

WorkFam always welcomes suggestions and new members. To provide feedback, write to Clare Eng (clare.eng@belmont.edu). To join WorkFam, go to our Google Groups page (<http://groups.google.com/group/smtworkfam?hl=en>).

—Clare Eng

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The **Jazz Theory and Analysis** Interest Group will host its twenty-first annual meeting from 12:00-1:45 pm on Saturday, October 31 at SMT's 2015 Annual Meeting in St. Louis, Missouri. We invite all interested members of SMT to attend.

The SMT-Jz award committee extends its call for nominations for the Steve Larson Award for Jazz Scholarship. A description of the award criteria and this year's call for nominations can be found on the Interest Group webpage <https://societymusictheory.org/societies/interest/jazz>. If the committee does determine a recipient, that winner will be announced at the meeting.

This year's meeting will feature a presentation on the Berklee system of jazz harmony by Tom Hojnacki (Harmony Department, assistant chair). This system has been in use since the 1960s, and has recently gotten additional attention with the publication of *The Berklee Book of Jazz Harmony* (Berklee Press, 2013). Dan Harrison (Yale University), who presented "Extending Harmony to Extended Chords" at last year's Annual Meeting in Milwaukee, will act as respondent.

As always, the Jazz Theory and Analysis Interest Group's online bibliography needs continual updating. Readers can access the bibliography from the SMT-Jz interest group website, or follow this link: <http://mtd.uncg.edu/jazztheory/>. Send any new citations to Kent Williams (University of North Carolina, Greensboro) jkwillia@unca.edu or Henry Martin (Rutgers University) martinh@andromeda.rutgers.edu.

Readers interested in joining the SMT-Jz listserv can contact Janna Saslaw (Loyola University, New Orleans) at jksaslaw@loyno.edu. Anyone with questions about this year's meeting or about the Jazz Theory and Analysis Interest Group in general may contact the Interest Group chair, Keith Salley (The Shenandoah Conservatory), at ksalley@su.edu.

—Keith Salley

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Last year in Milwaukee the **Popular Music Interest Group** (PMIG) held a panel discussion to re-evaluate the form and content of our yearly meetings. We all agreed that these precious two hours spent together should be aimed more at collaboration and education. We are excited that so many members of our society seem to be interested in the analysis of popular music, some of whom are new to SMT, and some of whom are long-contributing members now exploring a secondary interest. This meeting is especially for you.

Toward that aim, we will be conducting a "skill share" session at our 2015 meeting in St. Louis (Saturday evening, 5:30-7:30 p.m.). In several short presentations, PMIG members will highlight either an analytical approach or a genre that is currently underrepresented by our society's publications on popular music (which are admittedly many). All SMT members are welcome and encouraged to attend this skill share. Sharers and topics will be listed on our SMT

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webpage closer to October.

<https://societymusictheory.org/societies/interest/popularmusic>.

We will also announce the winners of two recently conceived publication awards at this meeting, one each given to a junior and senior scholar for an outstanding publication in the analysis and theory of popular music. More information about these awards can be found on our website. And speaking of the website, PMIG's ad hoc committee (Trevor de Clercq, Dave Easley, and Cora Palfy) charged with developing the wiki-ability of our web tools will begin the meeting in St. Louis with a presentation aimed at facilitating SMT members' use of and contribution to this helpful resource. These new tools include our ever-popular and now faster-growing list of popular music examples for use in the music theory classroom. This is my final SMT Newsletter entry as chair of the PMIG. I have learned so much in the process, and have too many people to thank here for the opportunity. I will be passing the torch after the meeting in St. Louis, and would gladly accept nominations for someone to forge ahead.

—Brad Osborn

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The SMT **Music Cognition Interest Group** promotes the study and scholarship of music cognition and its implications for music theory and analysis. Since 1986 the group has planned and presented several special sessions and poster sessions at Annual Meetings of the SMT. We also maintain an e-list to discuss topics of interest, and coordinate presentations and research activities. For our lunchtime meeting at the Annual Meeting in St. Louis, the group elicits presentations from members in the form of in-progress experimental designs, brief research reports, and conference updates. For more information, visit our SMT website (<http://societymusictheory.org/societies/interest/cognition>) or e-mail me at mohriner@gmail.com.

—Mitch Ohriner

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At SMT 2015, the **Queer Resource Group** presents a special session on "Queering Musical Form" with Marion Guck, Marianne Kielian-Gilbert, Gavin Lee, Judith Lochhead, and Fred Maus. This will comprise short papers and floor discussion. Our Interest Group meeting will feature further paper presentations and discussion on next year's plans. All are warmly invited to attend and to contact the chair, Gavin Lee (gavinslee@gmail.com), with suggestions for activities.

—Gavin Lee.

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Russian Music Theory Interest Group (SMT-Rus) will hold its meeting in St. Louis and will feature two invited speakers—Christopher Segall (University of Cincinnati) and Ellen Bakulina (Yale University)—who will focus on Yuri Kholopov's theories.

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The translated text from the original Russian from their respective presentations will be available on our listserv, as well as SMT-announce in July 2015.

For more information about the Interest Group visit our website (<http://societymusictheory.org/societies/interest/russian>). If you'd like to learn more about the group, e-mail Inessa Bazayev (ibazayev@lsu.edu), the chair of the Russian Music Theory Interest Group.

—Inessa Bazayev

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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, game, and multimedia. During the forthcoming SMT Annual Meeting in St. Louis, FMIG will hold a number of ten-minute lightning talks (with no readings of papers involved) where participants share their current research. The session will be video recorded, edited, and subsequently posted as "Video Proceedings from the 2015 FMIG Meeting" at the FMIG site hosted by SMT. The video format is the ideal medium to convey information without the constraints of the written word, while providing potential readers/viewers with an enhanced experience. We hope to replicate this initiative in subsequent years, documenting scholarship that (although in its incipient stages) should be regarded as intellectual property, and establishing a valuable record that reflects the advances in analytical paradigms applied to the film and multimedia music repertoires. If interested in presenting, please contact Juan Chattah (j.chattah@miami.edu).

For more information about the group please visit our website (<http://societymusictheory.org/societies/interest/fmig>) and join our Google+ blog.

—Juan Chattah

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The **Early Music Analysis Interest Group** was founded by a small but enthusiastic gathering at SMT Annual Meeting in 2014. We will meet again at SMT 2015, and welcome all with an interest in our topic. Since the group is so new, it will be helpful to have as many different voices as possible.

Our first activity has been to sponsor a session proposal on new approaches to Palestrina's *Missa Papae Marcelli* to SMT 2015. The session will consist of short ten-minute talks, followed by time for discussion. We encourage anyone who loves this piece to attend and contribute to the discussion.

At our business meeting, we will discuss future possibilities, including similar proposals. Ideas raised last year include a sponsored session for AMS/SMT 2016 on presentist analysis and the coordination of an independent conference on early music analysis. Other ideas or items for our agenda should be sent to Tim Chenette (chenettet@gmail.com); you can join our e-mail list by going to

<https://lists.usu.edu/wws/info/earlymusicst> and clicking “subscribe.”

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—Tim Chenette

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The **Music and Philosophy Interest Group** (MPIG) will be holding a business meeting at the upcoming Annual Meeting. The topic for the meeting has yet to be announced. To keep up with events, readings, and all things musico-philosophical, please visit our Facebook page: <https://www.facebook.com/musicandphilosophy>. All members of the SMT with an interest in philosophy and music are encouraged to join the MPIG. We are a dynamic group with a rapidly growing membership and an interest in all forms of musical-philosophical inquiry. At our business meetings, members often present position papers on a selected topic and set of readings, which leads to an informal discussion. We welcome all strands of philosophical thought (analytic, continental, historical, etc.) and seek to create a generous and supportive intellectual community for those interested in music and philosophy. We welcome our new members and cannot wait to hear their ideas and contributions. If you have ideas for future topics, special sessions or panels, or would simply like more information about the Music and Philosophy Interest Group, please contact Brian Kane (brian.kane@yale.edu).

—Brian Kane

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The **Disability and Music Interest/Study Groups** (DISMUS) will have a lunch meeting at the SMT 2015 Annual Meeting in St. Louis. We plan a discussion group around a short disability studies text, and time for sharing and strategizing about our work and future projects.

You can find guest blog posts, instructions to join the DISMUS-L e-mail listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com> on our website. Important and ongoing projects include a “support network” to help SMT/AMS members encountering disability: <http://musicdisabilitystudies.wordpress.com/support-networks/> and a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability: <http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/>

—Brian Kane

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The DISMUS interest group continues to be proud and excited about the work of the now-standing Accessibility Committee. We are enthusiastic about session streaming and other important accessibility initiatives and congratulate the SMT administration on their work for inclusion. DISMUS members who want to work more closely on accessibility issues may always contact Accessibility Committee chair Jonathan Kochavi.

Jennifer Iverson is the outgoing co-chair of DISMUS: jennifer-iverson@uiowa.edu. Bruce Quaglia is the incoming co-chair of DISMUS: bruce.quaglia@gmail.com.

—Jennifer Iverson

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At the 2015 SMT Annual Meeting in St. Louis, the **Post-1945 Music Analysis Interest Group** will hold a meeting discussing issues of experimentation, intention, and influence in the analysis and composition of post-1945 music. We believe it will be of interest to many outside of post-1945 scholarship (spoiler: a reading that references Adorno will be a topic of discussion). We look forward to having a lively discussion in the fall, and invite all to join in, members or otherwise. For more information on the meeting, see <http://tinyurl.com/p6pgqtv>, and for information on joining the group, see <http://tinyurl.com/pdtfu68>, or contact the co-chairs: Joshua Mailman jmailman@columbia.edu and Matthew Schullman matthew.schullman@yale.edu.

—Joshua Mailman

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The **Performance and Analysis and Interest Group** (PAIG) celebrated the Tenth Anniversary of its formation in 2014 in Milwaukee with a program entitled, "Performance and Analysis Today: New Horizons." Organized by co-chairs Edward Klorman (Queens College, CUNY & The Juilliard School) and Daniel Barolsky (Beloit College), over 100 people joined us for brief presentations by Benjamin Binder (Duquesne University), Elisabeth Le Guin (UCLA), Daphne Leong (University of Colorado), Peter Martens (Texas Tech University), Fabio Marabito (Kings College London), Roger Moseley (Cornell University), responses by John Rink (Cambridge University) and Janet Schmalfeldt (Tufts University), and a lively and provocative discussion that followed. Proceedings from this session will soon be submitted for publication. PAIG is grateful to SMT for providing an international scholar grant supporting John Rink's participation.

At the 2015 Annual Meeting in St. Louis, PAIG will devote part of its meeting (on Saturday, October 31, 5:30-7:30 p.m.) to presentations and discussions about (1) Scores and Performance/Scores vs. Performance, and (2) Performers on Performance and Analysis. More news about PAIG, and continued blog (for which we welcome contributions) can be found at: <https://smtpaig.wordpress.com>.

—Daniel Barolsky

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OTHER SMT NEWS

Thomas Christensen (University of Chicago) was the recipient of Fellowships from both the Guggenheim Foundation and **The American Council of Learned Societies** (ACLS) to support his current research project: “Fétis and the Tonal Imagination: Discourses of Tonality in 19th-Century France.”



Chelsea Burns (University of Chicago) received a Mellon/ACLS Dissertation Completion Fellowship for her dissertation: *Listening for Modern Latin America: Identity and Representation in Concert Music, 1920–1940*.

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The Society for Music Theory is one of seventy national scholarly organizations that are members of the **American Council of Learned Societies** (ACLS). The ACLS serves as an umbrella organization committed to “the advancement of humanistic studies in all fields of learning in the humanities and the social sciences and the maintenance and strengthening of relations among the national societies devoted to such studies.” Founded in 1919, the ACLS has provided the humanities and related social sciences with leadership, opportunities for innovation, and national and international representation for nearly a century.

One of the most visible activities of the ACLS is its support of scholars and scholarships through twelve general fellowship programs. These programs range broadly in terms of the sources of their funding, the fields or types of scholarship that they support, and the career stages and location of scholar that they target. As part of his report during the annual meeting in Philadelphia on May 7–9 2015, Matthew Goldfeder, the Director of Fellowship Programs, announced that for 2014–2015 the ACLS awarded over \$16 million dollars to support approximately 320 scholars in the humanities. Information about the different ACLS Fellowships can be found on the ACLS web site:

<http://www.acls.org/programs/acls/>. The application materials for the 2015–2016 competitions are available at <http://www.acls.org/programs/comps/>.

There were a number of inspiring sessions during the 2015 meeting. For instance, Timothy Lloyd moderated a session entitled “Aligning Humanistic Scholarship with Public Engagement, Collaboration, and the Digital Realm”; the panelists were Douglas Greenberg (Rutgers University-New Brunswick), Stephen Kidd (Executive Director, National Humanities Alliance), and James O’Donnell (Arizona State University). In his luncheon keynote address, William Adams, the chairman of the National Endowment for the Humanities, discussed his views of the future of liberal education in post-secondary education. Philippa Levine (University

Texas at Austin), moderated an energetic panel discussion entitled “Literacies in the 21st Century.” Contributors included Keynote Speaker Deborah Brandt (University of Wisconsin-Madison), Dominic McIver Lopes (University of British Columbia, Canada), Richard M. Valeyly (Swarthmore College), and Holly Willis (University of Southern California). A particularly thought-provoking session moderated by Nicola Courtright (Amherst College) entitled “Emerging Themes and Methods of Humanities Research” included contributions by 2014 Mellon/ACLS Dissertation Completion Fellow Sylvia Houghteling (Yale University), 2011 African Humanities Program Postdoctoral Fellow Grace A. Musila (Stellenbosch University, South Africa), and 2014 Frederick Burkhardt Residential Fellow for Recently Tenured Scholars Margaret O’Mara (University of Washington). Finally, Wendy Doniger, the Mircea Eliade Distinguished Professor of the History of Religions at the University of Chicago, presented the annual Charles Homer Haskins Prize Lecture.

—Edward Jurkowski

SMT 2016 Call for Proposals

SMT 2016 CALL FOR PROPOSALS

The thirty-ninth Annual Meeting of the Society for Music Theory will be held in Vancouver, British Columbia, from Thursday, November 3, to Sunday, November 6, 2016. The SMT will meet jointly with the American Musicological Society (AMS).

GENERAL SUBMISSION GUIDELINES

Proposals on any topic related to music theory are invited. The SMT welcomes all submissions that do not represent work already published in peer-reviewed publications (print or electronic). Papers that have been read at national or international meetings in a related discipline (e.g., music perception and cognition, semiotics, popular music) will be considered. Proposals for posters and for presentations in innovative formats are encouraged.

SINGLE-AUTHOR AND JOINT-AUTHOR PAPERS

Each submission for a single-author or joint-author paper must include:

- A proposal of no more than 500 words (including notes) for a presentation of thirty minutes’ duration. (Each mathematical equation will be counted as one word.) The proposal must include the title of the paper, but exclude the author’s name and any other identifying information. “Author” tags must be removed from electronic files. References to the author’s own work must occur in the third person. A maximum of four pages of supplementary materials (such as musical examples, diagrams, and selected bibliography) may be appended; these pages will not be counted within the 500-word limit, but any supplementary text (e.g., example captions) should not appreciably add to the content of the proposal.

- Identification and contact information as requested on the sub-

continued on next page

mission website, including the name, postal address, e-mail address, and telephone number of the author(s), as well as institutional affiliation and rank, if any.

- A list of all required equipment (such as a piano) other than the sound system and LCD projector that will be available for all presenters. The Society cannot provide Internet access for presentations.

Please do not submit an abstract with the proposal.

Proposals must adhere to the above guidelines to be considered. The Program Committee reserves the right to disqualify proposals over the 500-word limit and encourages members to submit supplementary materials. Members are also encouraged to consult the webpage of the SMT's Professional Development Committee for useful tips on submitting proposals.

Accepted papers will be allocated forty-five minutes each: thirty for the paper and fifteen for the discussion.

POSTER SESSIONS

Proposals for posters should follow the guidelines for submission of papers. The Committee may recommend that a proposed paper be transformed into a poster, although the author may decline.

SMT SPECIAL SESSIONS

An SMT session may be proposed as a whole, rather than as a set of individual submissions. This might happen because the format envisioned is something different from the usual succession of thirty-minute talks (e.g., a panel discussion, workshop, "flipped" session, or "lightning talk" session) or simply because papers are particularly closely related in content. The Committee reserves the right to consider separately each paper in an SMT special session proposal and to program accordingly, with or without the other papers from that proposed session. A proposal for an SMT special sessions must include:

- A session proposal of no more than 500 words.
- Individual proposals for all segments of the special session. These should follow, where possible, the guidelines for paper proposals, including the preservation of authors' anonymity.
- An itemization of special equipment needed and/or invited speakers, support for which will depend on funds available.

Proposals may be for special sessions of ninety minutes or three hours. Proposals for special sessions may be exempted from certain of these guidelines. To discuss the possibility of exemptions, those wishing to propose special sessions must contact the Program Committee chair (mwheeldon@austin.utexas.edu) no later than January 1, 2016.

JOINT SESSIONS OF THE SOCIETY FOR MUSIC THEORY AND THE AMERICAN MUSICOLOGICAL SOCIETY

The Program Committees invite proposals for joint sessions that bring together participants from both societies. Joint session pro-

posals will be considered as a unit by the program committees of the AMS and the SMT, and will be programmed only if accepted by both committees. A joint session may take the form of a Paper Panel or a Session of Alternative Format. Guidelines for both are set out below.

A **Joint Session Paper Panel** is a session that includes a balance of participants from the two societies and in which multiple approaches, methodologies, or framing discourses are presented. Proposals must include:

- A session rationale (350 words maximum), including the number of participants from each society
- An abstract for each paper on the session (350 words maximum for each abstract).

Papers will be allocated forty-five minutes each, thirty minutes for the paper and fifteen minutes for discussion. A Joint Session Proposal may be for a session of ninety minutes (two papers) or three hours (which in addition to a maximum of four paper proposals may include one or two respondents). Paper abstracts included in a Joint Session Paper Panel Proposal are components of the session proposal as a whole and will not be considered for individual presentation. All proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship.

A **Joint Session of Alternative Format**, like a Joint Session Paper Panel, should present a balance of participants from the two societies. Examples of alternative formats include performance and scholarship, discussion of an important publication, a debate on a controversial issue, "flipped" papers, and "lightning talks." Proposals for Joint Sessions of Alternative Format must identify the intellectual content and structure of the session as well as the participants and their society affiliations. Proposals may be for sessions of ninety minutes or three hours. Maximum length: 1000 words.

Proposals for Joint Session Paper Panels and Joint Sessions of Alternative Format should be submitted via a shared website to be announced closer to the submission deadline.

PARTICIPATION

- Please note the following changes from previous procedures at AMS/SMT joint meetings. An individual cannot submit the same paper proposal to both AMS and SMT. An individual can submit different paper proposals to AMS and SMT but must indicate this double submission on the online submission page and select (in the case of double acceptance) which proposal takes priority.
- An individual may submit to SMT no more than one paper proposal as a sole author and no more than one paper proposal as a co-author.
- No one may appear on the Vancouver program more than twice.

SUBMISSION PROCEDURE

Links to the submission page for proposals will be provided on

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the SMT website by mid-December 2015. Detailed information on the submission procedure, including the required format for all materials, will appear on the website. Those who have difficulties with online submission should contact the Executive Director at vlong@uchicago.edu. Note that rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identities of the authors of these proposals.

DEADLINE

Proposals must be received by 5 p.m. EST, Friday, January 15, 2016. Please take time zone differences into account. No proposals will be accepted after the deadline. In order to avoid last-minute technical problems, the Program Committee recommends that proposals be submitted at least twenty-four hours before the deadline.

SMT 2016 PROGRAM COMMITTEE

Marianne Wheeldon, University of Texas at Austin (chair)
Dora Hanninen, University of Maryland (ex officio)
Alan Dodson, University of British Columbia
Joseph Dubiel, Columbia University
Alan Gosman, University of Arkansas
Noriko Manabe, Princeton University
Jonathan Wild, McGill University

For clarification or further information, please contact the SMT Executive Director at vlong@uchicago.edu.

IN MEMORIAM

Deron L. McGee, Ph.D., 50, passed away at his home in Lawrence, Kansas, May 28, 2015, after a long battle with brain cancer. Deron earned B.M. and M.M. degrees from the University of Wyoming and took his Ph.D. in music theory at the University of Wisconsin in 1993 with a dissertation on musical applications of knowledge-based programming. After one year on the faculty of Alabama State University, Deron came to the University of Kansas and would serve KU as an assistant, then associate, professor of music theory until 2012. He also established the Kansas Center for Music Technology, directed the Music Theory and Composition Division for several years, and was named the recipient of the 1998-99 Gretchen VanBloom Budig Professorship at KU for his excellence in teaching. He also suffered from a debilitating brain tumor for many years, and, despite enduring four brain surgeries, chemotherapy and radiation, the tumor persisted and ultimately led to both his untimely retirement three years ago and his peaceful death.



Deron co-authored a book with John Schaffer, *Knowledge-Based*

Programming for Music Research, in 1997 expanding upon his dissertation topic. Not only was he a consummate and beloved teacher, he was also deeply invested in music theory pedagogy as a research area, with articles in the *Journal of Music Theory Pedagogy*, a journal on whose editorial board he served. He had made strides toward completing a book that applied brain-based learning theory to music theory pedagogy. He was a founding member of Music Theory Midwest.

Deron is survived by his son Thaddeus McGee, 8, and by his parents, sister, and brother.

—Scott Murphy

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest's twenty-sixth annual conference was held May 8–9, 2015, at Oakland University in Rochester, Michigan. Approximately ninety registered members of MTMW were in attendance. Melissa Hoag (Oakland University) managed local arrangements for this conference. Ryan McClelland (University of Toronto) chaired the Program Committee, which included Eloise Boisjoli (University of Texas–Austin); Brian Hyer (University of Wisconsin–Madison); Shersten Johnson (University of St. Thomas); Drew Nobile (University of Chicago); Andrew Pau (Oberlin College); and Catherine Losada (Cincinnati College-Conservatory of Music), ex-officio as MTMW President. The program of thirty-four presentations ran the gamut of theoretical and analytical topics, reflecting the diversity of interests that has come to characterize MTMW's conferences in recent years. The keynote address, "Why We Don't Teach Meter, and Why We Should," was delivered by Richard Cohn (Yale University and Sydney Conservatorium of Music). A video of the keynote address (as well as a .pdf of the presentation slides, graciously provided by Prof. Cohn) is available on www.mtmw.org.

The Arthur J. Komar Award for the outstanding paper delivered by a student was awarded to Nat Condit-Schultz (Ohio State University) for "A Taxonomy of Flow: Synthesizing Humanistic and Statistical Analysis in a Theory of Rap Musicality." Special mention was also awarded to Rachel Short (University of California-Santa Barbara) for "Three Sailors, Three Musical Personalities: Choreo-musical Analysis of the Solo Variations in Fancy Free." Ramon Satyendra (University of Michigan) chaired the Komar Award Committee, which included Leigh VanHandel (Michigan State University), and Brett Clement (Ball State University).

The conference was preceded by MTMW's fifth annual pre-conference workshop, titled "Early and Mid-Career Publishing." The workshop was led by Karen Bottge (University of Kentucky), Jeremy Day-O'Connell (Knox College), and Yayoi Uno-Everett (University of Illinois at Chicago), and eight faculty and graduate students participated.

Congratulations go to newly elected officers: President Lawrence Zbikowski (University of Chicago), Area I Representative John Cuciurean (University of Western Ontario),

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*(continued)***REGIONAL AND AFFILIATE
THEORY SOCIETY CONTACTS**

For links to all Regional and Affiliate Societies,
please visit

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

Canadian University Music Society

Joelle Welling
scpa@ucalgary.ca

**Columbia Music Scholarship
Conference**

www.columbia.edu/cu/cmssc

**CUNY Graduate Students in
Music**

nperley@gc.cuny.edu

**Music Theory and Musicology at
CCM**

Jesse Kinne
ccm.mtms@gmail.com

**Music Theory Society at Florida
State University**

Richard Lee
rcl13d@my.fsu.edu
fsumts.forum@gmail.com

GAMMA-UT

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

**Indiana University Graduate
Theory Association**

Gabrielle Gaudreault
gta@indiana.edu

**McGill Music Graduate Students'
Society**

mgss.pgss@music.mcgill.ca

**Michigan Interdisciplinary Music
Society**

Michael Mauskapf
mauskapf@umich.edu

**Midwest Graduate Music
Consortium**

Duncan Schultz
dcschultz@gmail.com

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

Rachel Bergman
George Mason University
rbergman@gmu.edu

Area III Representative Gretchen Foley (University of Nebraska–Lincoln), and Student Representative for Areas II and IV Devin Chaloux (Indiana University). The following officers will continue for another year: Secretary Melissa Hoag (Oakland University), Area II Representative Daphne Tan (Indiana University), Area IV Representative Sarah Ellis (University of Oklahoma), and Student Representative for Areas I and III Cecilia Stevens (University of Minnesota). Many thanks go to Kyle Adams (Indiana University) for chairing the nominating committee, and to the other members of the committee, Jennifer Iverson (University of Iowa), and Christopher Segall (Cincinnati College-Conservatory of Music).

Our next annual meeting will take place at the University of Arkansas in Fayetteville, Arkansas. Alan Gosman (University of Arkansas) will act as local arrangements chair, and Jennifer Iverson (University of Iowa) will chair the Program Committee.

MTMW draws its officers and executive board from the Great Lakes and Great Plains states as well as portions of Canada (Manitoba and Western Ontario). Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Lawrence Zbikowski at larry@uchicago.edu. MTMW welcomes members from all geographic areas. More information can be found at our website: www.mtmw.org.

—Melissa Hoag

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The **South-Central Society for Music Theory** held its 2015 annual meeting at the University of Loyola/New Orleans from March 27–28. Steven Rings (University of Chicago) delivered a challenging keynote address, entitled “Tonics Phenomenological, Empirical, and Theoretical” that has inspired discussion among our members up to this day. This year’s winner for best paper delivered by a graduate student at an annual meeting went to Sean Clarke (University of Montréal) for his paper “Boulez the Classicist: Phrase Structure in *Anthèmes I*, *Incises* and *Une page d’éphéméride*.” Michael Gardiner (Ole Miss) chaired the program committee for this meeting, which included John LaTartara (Ole Miss), Trevor de Clercq (Middle Tennessee State University) and Joseph Chi-Sing Siu (Eastman). The Society is grateful to the University of Loyola/New Orleans and to our local arrangements chair, Janna Saslaw (Loyola/New Orleans), for hosting this memorable conference.

SCSMT President Jeffrey Yunek (Kennesaw State University) announced plans for our next conference at a business meeting that also included some voting on minor changes to our bylaws. The Society is grateful to Jeffrey Perry (LSU) for his valuable assistance with the Society’s website and e-mail discussion group. Douglas Rust (USM) was reelected to serve as secretary and Joseph Brumbeloe (USM) will continue to serve as treasurer to the Society.

Our next annual meeting will be in conjunction with Music Theory Southeast on April 1–2, 2016, at Kennesaw State University in Kennesaw, Georgia.

—Douglas Rust

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The **Music Theory Society of New York State** (MTSNYS) held its annual meeting at Binghamton University (SUNY) on April 11–12, 2015, with Christopher Bartlette as local host. Papers on diverse theoretical and analytic topics were presented by twenty-two scholars. David Huron (Ohio State University) gave the engaging keynote address, “On the Musically Sublime.” Joan Campbell Huguet (Eastman School of Music) was awarded the Patricia Carpenter Emerging Scholar Award for her paper, “Reconsidering Interruption in Rondo Forms,” which will appear in a future issue of *Theory and Practice*.

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NEWS FROM REGIONAL SOCIETIES

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Volume 39 (2014) of *Theory and Practice* is available, and Volume 40 (2015), is currently in production.

The Society's 2016 meeting will take place at The New School's Mannes College of Music, on April 2–3, with Christopher Park in charge of local arrangements. The Call for Papers is posted on our website, <http://www.mtsnys.org>, with a submission deadline of October 1. The program committee is Edward Klorman (Queens College, CUNY), chair; Heather Laurel (City College of New York, CUNY); Elizabeth Marvin (Eastman School of Music); William Marvin (ex officio, Eastman School of Music); and Philip Stoecker (Hofstra University).

The officers for MTSNYS 2015-16 are William Marvin (Eastman School of Music), president; Howard Cinnamon (Hofstra University), vice president; Rebecca Jemian (University of Louisville), secretary; Peter Silberman (Ithaca College), treasurer. Board Members are Christopher Bartlette (Binghamton University, SUNY), Charity Lofthouse (Hobart and William Smith Colleges), Sarah Marlowe (New York University), and Brian Moseley (University at Buffalo, SUNY).

—William Marvin

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Music Theory Southeast (MTSE) held its annual meeting on March 27–28, 2015 at East Carolina University in Greenville, North Carolina. The program included sixteen papers on diverse topics, a special discussion session on post-tonal pedagogy, and a concert by members of the society. Michael Buchler (Florida State University) led a graduate student workshop on interpretation in atonal analysis, and the program concluded with a keynote address by Severine Neff (University of North Carolina at Chapel Hill) entitled “‘Not Any Old Notes’: Schoenberg, Counterpoint, and Composition.” The Best Student Paper Award was presented to Brian Jarvis (Florida State University) for his paper on “Large-Scale Dramatic Irony in Carter Burwell’s Score to Barton Fink.” The Program Committee, chaired by John McKay (University of South Carolina), included Robin Attas (Elon University), Juan Chattah (University of Miami), Christopher Endrinal (Florida Gulf Coast University), Joshua Mills (Florida State University), and Gabriel Fankhauser (University of North Georgia, ex officio). The Local Arrangements Chair was Mark Richardson (East Carolina University).

The next annual meeting will take place on April 1–2, 2016 at Kennesaw State University, where MTSE will meet jointly with the South Central Society for Music Theory (SCSMT). Jeff Yunek (President of SCSMT) will organize local arrangements.

MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but the society welcomes members from all geographic areas. Current officers are Gabe Fankhauser (University of North Georgia), president; Robert Kelley (Lander University), treasurer; John McKay (University of South Carolina), secretary; Chris Endrinal (Florida Gulf Coast University) and Rebecca Simpson-Litke (University of Georgia), members-at-large. Please visit our website at <https://musictheorysoutheast.wordpress.com>.

—John Z. McKay

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The thirtieth annual meeting of the **New England Conference of Music Theorists** was held April 24–25, 2015, at Boston University in Boston, Massachusetts. In honor of this important anniversary we presented a special program entitled “Thirty @ Thirty,” in which thirty scholars participated. The program was anchored by two panel discussions on topics inspired by NECMT’s inaugural meeting in 1986: “History/Ahistory of Music Theory” was chaired by Daniel Harrison and David Kopp, and “Formenlehre in the Classical Style” was chaired by James Hepokoski and Janet Schmalfeldt. Other highlights included sessions ranging from “Texture and Timbre” to “Physicality,” and a lively pre-conference graduate student workshop on “Sonata Theory and the New Formenlehre,” which was led by James Hepokoski.

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REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS (continued)

Music Theory Midwest

Melissa Hoag
Oakland University
hoag@oakland.edu

Music Theory Society of New York State

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

Music Theory Southeast

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

New England Conference of Music Theorists

Midge Thomas
Connecticut College
metho@conncoll.edu

Oklahoma Theory Round Table

Sarah Ellis
University of Oklahoma
sjr@ou.edu

Rocky Mountain Society for Music Theory

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

South Central Society for Music Theory

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

Texas Society for Music Theory

Peter Martens
Texas Tech University
peter.martens@ttu.edu

West Coast Conference of Music Theory and Analysis

Jack F. Boss
University of Oregon
jfboss@uoregon.edu

Western Ontario Graduate Student Symposium

lcooke2@uwo.ca

NEWS FROM REGIONAL SOCIETIES

(continued)

We are grateful to the Music Department at Boston University for all of their efforts in hosting us, particularly Jason Yust, the local arrangements chair. Thanks also go to my colleagues on the Program Committee for their hard work: Deborah Burton (Boston University), chair, Jonathan Guez (Yale University), Garrett Michaelsen (University of Massachusetts–Lowell), and Steven Nuss (Colby College).

Suzannah Clark (Harvard University) was elected to be our new president, and Justin Lundberg (New England Conservatory) our new treasurer. They join Secretary Frank Lehman (Tufts University) on the executive committee. William O'Hara (Harvard University) will continue in his role as website administrator. Many thanks go to the Nominating Committee—Ira Braus (Hartt School of Music), chair, Deborah Stein (New England Conservatory), and Stephanie Probst (Harvard University)—for their efforts in identifying excellent candidates for our elections.

Planning is underway our thirty-first meeting, which will be held jointly with the New England chapter of the American Musicological Society at the Massachusetts Institute of Technology on April 8–9, 2016.

More information about the society and our upcoming meeting may be found on our website, <http://www.necmt.org>, which also includes the full program and abstracts for this year's meeting along with an archive of past meeting programs and other interesting documents relating to NECMT's history. Memberships may be processed through the website as well. NECMT welcomes new and continuing members, and we draw our membership from all of New England and beyond. Annual dues are \$20 (professional) or \$10 (student or emeritus).

—Margaret Thomas

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The **Rocky Mountain Society of Music Theory** is pleased to announce the inclusion of the Province of Alberta in our Society. Faculty and students from the University of Alberta, the University of Calgary, and the University of Lethbridge will join their colleagues in the Rocky Mountain region to share their research and to discuss pedagogical changes in the evolving discipline of music theory. We are very excited about future contributions of, and collaborations with, our Canadian colleagues!

The 2016 joint meeting of the Rocky Mountain AMS/SMT will be held at the University of New Mexico.

—Michael Chikinda

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The 2015 annual meeting of the **Oklahoma Music Theory Roundtable** will be held at East Central University on Friday, September 25, 2015. The keynote speaker will be Dr. Kenneth Stephenson (University of Tennessee, Knoxville and University of Oklahoma, Professor Emeritus). For more information

about the meeting please contact Sarah Ellis at sjr@ou.edu.

—Sarah Ellis

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The **Texas Society for Music Theory** held its thirty-seventh annual meeting on February 27–28, 2015, at the University of Texas at El Paso, with Charles Leinberger coordinating local arrangements. Our keynote address, “Seeing, Hearing, Teaching: The Audiovisual and Music Theory” was delivered by David Neumeyer, UT–Austin. This year's conference included our first poster session, and The Herbert Colvin Award for best student presentation was given to Kája Lill (University of North Texas) for “Serial Organization in Krzysztof Penderecki's *Threnody to the Victims of Hiroshima*: Rotation, Multiplication, and Contour.” The meeting also included the chartering of a standing Pedagogy Committee, in order to “facilitate and advance discussion, presentation, and research on music theory and music literacy pedagogy.” One specific area of activity for the committee will be to encourage, review, and shepherd to completion presentations that would be given at both TSMT and the annual convention of the Texas Music Educators Association (TMEA), which in 2015 had over 26,000 in attendance. The 2016 meeting will be held, for the first time, at the University of Mary Hardin-Baylor in Belton, Texas. Local arrangements will be coordinated by Joshua Albrecht. The call for papers will be transmitted via the usual media in the fall.

Current TSMT officers are: Peter Martens (Texas Tech University), president; Graham Hunt (University of Texas at Arlington), past-president; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Joshua Albrecht (University of Mary Hardin-Baylor), Blaise Ferrandino (Texas Christian University), David Forrest (Texas Tech University), and Charles Leinberger (University of Texas at El Paso), comprise the Executive Board.

For additional information about TSMT, please contact Peter Martens, Texas Tech University School of Music, Box 42033, Lubbock, TX 79409. Phone: 806-834-1870. E-mail: peter.martens@ttu.edu. The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Peter Martens

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The **West Coast Conference of Music Theory and Analysis** held our twenty-fourth annual meeting at California State University–Fullerton from February 27–March 1, 2015. For the first time, we were affiliated with a major new music festival, “Image-Music-Text,” also held at CSU–Fullerton. We thank Pamela Madsen, organizer of the festival, for inviting us and hosting us. It was a great benefit to hear new music concerts every night of the conference.

Our program was relatively small, but wide-ranging, with emphases on twentieth-century music, music cognition, and jazz. Thanks to Amy Bauer from University of California at Irvine and Alexandra Monchick from California State University at Northridge for serv-

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NEWS FROM REGIONAL SOCIETIES

(continued)

ing together with Pamela Madsen and me on the program committee.

Next year's meeting will be the twenty-fifth anniversary meeting, and we plan to return to the venue of our first meeting in 1992, the University of California at Santa Barbara. The meeting is planned for April 1-3, 2016, and Benjamin Levy at UCSB and I will coordinate the program and local arrangements.

In other news, we received a contract from Cambridge Scholars Publishing in March 2015 for our third collection of articles based on conference papers, the proceedings from our 2014 meeting at the University of Utah. The volume will be called *Form and Process in Music, 1300-2014: An Analytic Sampler*, and should be released in December 2015.

As always, the West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) that haven't participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be sent to: Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112-0030. If you have questions or comments about our annual meeting, contact me at jfboss@uoregon.edu or School of Music and Dance, 1225 University of Oregon, Eugene, OR 97403-1225.

—Jack Boss

GRADUATE STUDENT ORGANIZATIONS

The **Music Theory Society at Florida State University** successfully conducted its thirty-second annual Music Theory Forum on January 17, 2015. Professor Byron Almén (University of Texas at Austin) gave the keynote address entitled "Whose Narrative? The Personal Equation in Musical Discourse." Many thanks to all of the officers for the 2014-15 academic year who helped make this event possible: Richard Lee, president; Micah Lomax, vice president; Jeremy Robins, treasurer; Daniel Tompkins, secretary; and Lewis Jeter and Cara Stroud, forum co-chairs. The thirty-third annual Music Theory Forum will be held on January 30th, 2016, with keynote speaker Michael Klein (Temple University). More detailed information will be posted soon on SMT-Announce and on our website: fsumts.wikidot.com.

New Music Theory Society officers for the 2015-16 academic year include: Jeremy Robins, president; Danielle Wulf, vice president; Becky Troyer, treasurer; Jose Garza, secretary; and Lewis Jeter and Richard Lee, forum co-chairs. For more information about the Music Theory Society or the Music Theory Forum, please e-mail fsumts.forum@gmail.com.

—Richard Lee

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The **Graduate Theory Association of the Indiana University Jacobs School of Music** successfully conducted its twenty-first annual Symposium on February 20–21, 2015. It featured a keynote by Daniel Harrison entitled "An Analysis of Contemporary Tonal Music," and presentations by Blair Johnston ("The Bells, the 'Ghosts,' and the Other 'Weird Sounds' in Rachmaninoff's Last Work") and Daphne Tan ("Was Kurth a Dualist? Or, Three Responses to Riemann"). Graduate students also had the opportunity to participate in Harrison's workshop on fugue.

The twenty-second annual Symposium will be held in February 2016. Please visit our website at <http://music.indiana.edu/departments/academic/music-theory/student-activity/index.shtml> for future details, or contact the GTA president and conference chair, Calvin Peck (gta@indiana.edu).

—Gabrielle Gaudreault

DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Diversity offers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. Grants typically range from U.S. \$300 to \$600.

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

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SMT SUBVENTION GRANTS

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

For more information on these grants, visit:

<http://www.societymusictheory.org/grants/subvention>.

DONATE TO SMT-40!

Donations to SMT-40 are being targeted toward increased accessibility, diversity, and outreach to students and scholars, especially in these areas:

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

The Development Committee would like to encourage every member of SMT to make a gift, and we are encouraging four-year pledges that will take us up to our anniversary year. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit <http://societymusictheory.org/smtdonations>.

Thanks for your donation!

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

OTHER NEWS ITEMS

ACLS Humanities E-Book (HEB)

An online collection of 4,300 humanities books of high quality that are accessible through institutional and individual subscription. These titles are offered by ACLS in collaboration with twenty-three learned societies, over 100 contributing publishers, as well as Michigan Publishing at the University of Michigan Library. HEB's online, fully searchable collection consists of works of major importance that have been recommended and reviewed by scholars. The collection features unlimited multi-user access and free, downloadable MARC records.

Individual subscriptions are now available through your SMT membership. Go to <http://www.humanitiesebook.org/subscriptions-pricing/individuals.html> to subscribe.

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The **Fifth Biennial Mathematics and Computation in Music International Conference** successfully concluded on Thursday, 25 June 2015, after four days of talks, posters and film on notation and representation, mathematical patterns, music generation, deep learning, performance, geometric approaches, post-tonal music analysis, and scales, and two concerts: Blood & Tango and Geometries & Gestures.

The proceedings are published as volume 9110 of *Springer's Lecture Notes in Artificial Intelligence* (LNAI 9110), edited by Tom Collins, David Meredith, and Anja Volk—access to the proceedings is freely available for four weeks from the start of the conference—and the keynote lectures by Gareth Loy, Andr e Ehresmann, Emilia G mez, and Ge Wang were recorded for post-conference viewing.

The event would not have been possible without the students who helped out with the local organization and arrangements—Ioana Dalca, Madeleine Le Bouteiller, Maria Panteli, Janis Sokolovskis, Carlos Vaquero, and Luwei Yang—and with the concert logistics and recording—Alessia Milo, Giulio Moro, Janis Sokolovskis, and Carlos Vaquero.

Last but not least, we acknowledge the generous support from the London Mathematical Society, which celebrated its 150th anniversary this year, and the Institute for Musical Research, and additional funding from the Centre for Digital Music and the C4DM EPSRC Platform Grant. We are also grateful to QMUL for in-kind support in providing space for the conference activities.

—Oscar Bandtlow and Elaine Chew, general chairs; David Meredith and Anja Volk, program chairs; Joanne Devaney, panels/tutorials/workshops chair; Tom Collins, publications chair; Janis Sokolovskis and Luwei Yang, communications chairs.

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CALL FOR PAPERS

Fourth International Conference on Analytical Approaches to World Music (AAWM 2016)
June 8–11, 2016
Hosted by The New School, New York, USA

World music traditions are receiving increasing attention in all areas of music research, including ethnomusicology, music theory and analysis, music history, music psychology, and music information retrieval. Analytical Approaches to World Music 2016 is the fourth in a series of conferences that bring together scholars from diverse disciplines and

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OTHER NEWS ITEMS

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cultures, in order to foster interdisciplinary and cross-cultural dialogue and promote new approaches and methods for the study of world music.

We welcome submissions that examine world musical traditions from any analytical and theoretical angles, including (but not limited to) ethnographic, historical, formal, computational, and cognitive perspectives. Submission formats include papers, posters, special sessions, and workshops.

Submission Guidelines

Papers Proposals for spoken papers should be submitted in an extended abstract format with customary headings (Introduction, Analysis, Conclusions, etc.). They should be about 700 words in length, including footnotes but not counting examples and bibliography. They should be accompanied by a separate 200-word abstract. Accepted papers will be allocated 30 minutes for presentation plus 15 minutes for discussion.

Posters Poster proposals should follow the same format as spoken paper proposals.

Authors may submit a given proposal as a paper, a poster, or both. The program committee will make a final recommendation on the presentation format, taking the author's request into consideration. Abstracts and full proposals of the accepted papers and posters will be published online.

Special Sessions Authors of papers that share a common theme may propose to deliver them in a special session. Each paper should be submitted separately, and will be reviewed following the same process as that for spoken papers. In addition, a separate 700-word proposal and 200-word abstract should be submitted for the session as a whole.

Workshops / Alternative Formats Proposals for workshops or other alternative formats should also take the form of a 700-word proposal and a 200-word abstract. The proposals should give as many details as possible about the precise format they will employ, how many participants can attend, and the size and type of space they will require.

The submission deadline for all proposals is December 1, 2015. Notification of acceptance will be sent via email by early February 2016.

Submissions will be accepted electronically starting July 1st using the following link:

<https://easychair.org/conferences/?conf=aawm2016>

Further detailed instructions will be provided by the online submission system. Updated information will be posted there as soon as it becomes available.

Please direct all remaining questions to aawm2016@gmail.com.

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CALL FOR PAPERS

Society for Christian Scholarship in Music
Annual Meeting
February 11–13, 2016
Boston University, Boston, MA

The Society for Christian Scholarship in Music seeks proposals for its upcoming annual meeting, which will take place at Boston University, February 11-13, 2016. Dr. Karen Westerfield-Tucker, Professor of Worship at Boston University, will present the keynote address (<http://www.bu.edu/sth/profile/karen-b-westerfield-tucker/>).

Individual papers, panels, and lecture recitals on any topic pertaining to music in a Christian context are welcome. Individual papers are twenty-five minutes long; panels (with three people) are one and a half hours; and lecture-recitals, one hour. We invite submissions representing a variety of approaches and perspectives, including history, ethnomusicology, theory and analysis, philosophy and theology, liturgy, and critical theory.

SCSM encourages submissions from current graduate students. A \$250 prize will be awarded for the best paper presented by a graduate student at the 2016 meeting. The Society for Christian Scholarship in Music is an association of scholars interested in exploring the intersections of Christian faith and musical scholarship. We are an ecumenical association, reflecting the world-wide diversity of Christian traditions, and seeking to learn from scholars outside those traditions. As scholars of Christian convictions, we are dedicated to excellence in all our work as musicologists, theorists, ethnomusicologists, performers, liturgists, and theologians. Conference registration is open to all interested persons: undergraduate and graduate students, as well as independent and affiliated scholars. For more information about SCSM and about previous conferences, see www.scsmusic.org.

Please send a 250-word abstract for individual papers and lecture-recitals, and a 500-word abstract for panels, including all names, affiliations, and contact information. Send submissions or any questions to scsm.boston.2016@gmail.com. The deadline for submissions is October 1, 2015.

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DATES, DEADLINES, and MISCELLANY

SMT Dates and Deadlines

Submissions to February *Newsletter*
December 1

Subvention Grants
January 15

International and Minority Travel Grants
September 10

Annual Meeting, October 29–November 1
St. Louis, Missouri

Related Dates and Deadlines

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

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

SUBMISSIONS TO THE SMT NEWSLETTER

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

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

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

Ronald Rodman, Editor, SMT *Newsletter*
rrodman@carleton.edu

SMT Membership Reminder

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

To do so, visit <http://societymusictheory.org/membership> and follow the instructions.

Dues are payable online through PayPal.

If you prefer, you may download a membership form in PDF format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to:

Society for Music Theory
c/o Department of Music
University of Chicago
1010 E. 59th Street
Chicago, IL 60637

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

Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please log in to your account and change your address information at least 30 days prior to your move. If you have any questions or claims of missing issues, please contact the Executive Director, Victoria Long (vlong@uchicago.edu).