



## Newsletter

*A Publication of the  
Society for Music Theory*

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## OFFICER REPORTS

### FROM THE PRESIDENT

As we begin 2016 and move toward the fortieth anniversary of the founding of the Society for Music Theory in 2017, now is a good time to reflect on how far we have come over the past forty years and to think about the future we would like to create.

The Society for Music Theory was founded on November 19, 1977 by an overwhelming majority vote of the approximately 200 people who attended an organizational meeting at the Second National Conference on Music Theory, held in conjunction with the College Music Society’s Twentieth Annual Meeting in Evanston, Illinois. But the origins of the SMT as a scholarly society dedicated to the pursuit of research and pedagogy in music theory are broader and deeper than that, rooted in the diverse intellectual contributions and activities of numerous individuals and a sequence of events going back at least two decades prior, including the launch of the *Journal of Music Theory* (1957) and *Perspectives of New Music* (1962); the awarding of the first Ph.D.s in Music Composition at Princeton University (Godfrey Winham, 1964) and in Music Theory at Yale University (John Rothgeb, 1968); and the founding of the Music Theory Society of New York State (1971) and the Michigan Conference on Music Theory.

This month, February 2016, marks forty years from another critical event in the prehistory of the SMT: the First National Conference on Music Theory, planned and hosted by the American Society of University Composers (ASUC) as an extension of its Eleventh Annual Conference in Boston, from February 27 to March 1, 1976. Benjamin Boretz delivered the opening address, “What Lingers On (When the Song is Ended)” (published in *Perspectives of New Music* in 1977), on Sunday, February 29, just before the close of the ASUC conference at New England Conservatory. The conference then moved to MIT, where it drew an audience of about 100 to Sunday afternoon and Monday morning papers by Robert Cogan, Robert Gauldin, Harold Lewin, Robert Morgan, Barry Vercoe, Charles Shackford, and Gerald Warfield. There were also two organizational meetings devoted to the possibility of forming an independent society for music theory; in the first, representatives of existing regional theory groups exchanged ideas and expressed concerns; the second was an open discussion. Speakers at these formative sessions included Richmond Browne, Donald Fisher, John Hanson, James Harrison, Edward Largent, and John Rahn. A number of our current members attended these meetings and have remained active in the field ever since. (Thanks to the inspiration and efforts of Past-President Poundie Burstein, a selection of archival materials and audio remembrances of the early days of the SMT is available on the SMT website. Go to “[Archives](#),” then “various archival materials from the early years of SMT including selected audio remembrances”. Complete programs for the paper sessions and organizational discussions appear in the American Society of University Composers Proceedings for 1976–77.)

Fast forward to November 2015: The Thirty-Eighth Annual Meeting of the Society for Music Theory in St. Louis included 121 papers presented in four concurrent sessions over the course of three full days on a spectrum of topics that continues to expand year by year. In addition to the regular program, twenty-one interest groups filled every mealtime slot with research presentations and collegial discussions of subjects ranging from the analysis of world music, to early music, film and multimedia, mathematics of music analysis, music cognition, music and disability, performance and analysis, Russian music, work and family, and more.

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## 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



### *SMT MISSION STATEMENT*

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

### FROM THE PRESIDENT

*(continued)*

The SMT continues to grow in other ways as well. Now with over 1200 members, we support the advancement of our discipline and one another through a number of programs and awards, some with long histories within the SMT; others, more recent. Established in 1986, Publication Awards was the first such program. It began with two awards: the Outstanding Publication Award (then for a book by an author at any career stage, first presented to Wayne Slawson for *Sound Color*) and the Young Scholar Award, our present Emerging Scholar Award (which went to Stephen Peles for “Interpretation of Sets in Multiple Dimensions”). With the introduction of the Wallace Berry Award in 1993, the Outstanding Publication Award was redefined to recognize an article; in 2003, the Citation of Special Merit was added. At the 2015 meeting in St. Louis, the SMT Executive Board approved two new emerging scholar awards: starting in 2016, there will be an award for a book and one for an article. There will be also a new award for an outstanding multi-author collection. Two more programs came online in 1998. One was the subventions program, which began with an annual budget of \$850. Within two years, funds for subventions had roughly doubled; by 2006, they doubled again to \$3000. With continued growth of the Society and with increased funding enabled in part by the SMT-40 campaign, the Board authorized \$6000 for subventions in 2015, and \$9000 in 2016. What is now the Conference Access grants program also began in 1998, with the Minority Travel Grant. The first International Travel Grants were awarded in 2002; the addition of two new types of grants in 2015, to International/Unsupported/Undersupported Scholars and for Child Care, have brought total funding for conference access grants to \$7500. Another relatively recent addition is the Workshops program, which began in 2006 as the Graduate Student Workshop Program and expanded in 2013 with the addition of the Peer Learning Program for faculty. Over the years, these workshops have enriched the conference experience for dozens of scholars at all stages of their careers.

As much as the SMT now offers its members, we’d like to do more, whether by expanding or enhancing existing programs for research support, conference access, workshops, or other things; or by introducing new programs. Here, though, the progress of our funding levels and our prospects for the future have been limited by the means by which the SMT has historically funded these programs. Unlike the American Musicological Society (AMS), Society for Ethnomusicology (SEM), and Society for American Music (SAM), which have long paid for subventions, awards, and travel grants largely from donations into substantial and ever-growing endowments (e.g., established in 1934, the AMS has roughly 3400 members and an endowment of over \$4 million), for years the SMT had funded these programs exclusively from its operating budget, supported only by membership fees supplemented by proceeds from the annual meeting. This approach has severely limited what we can do. The operating budget must pay for many other things besides, including our publications; web presence, electronic communications, and ongoing upgrades; a minimal and hardworking staff (mostly notably, Executive Director Victoria Long, plus a few editorial and technical assistants for our journals and the website), memberships (e.g., in RILM and the ACLS), and other things.

Recognizing the need for the SMT to establish an endowment that would eventually generate enough money each year to fund increasingly generous subventions, grants, awards, and other programs while preserving principal—as the AMS, SEM, and SAM have long done—former President Lynne Rogers initiated discussions with the Board in 2011 that led to the launch of the SMT-40 campaign in 2013, overseen by the Board in conjunction with two new committees, the Development Committee and an Ad Hoc Investment Committee (now a standing committee). Under the guidance of then-President Harald Krebs, followed by Past

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## FROM THE PRESIDENT

(continued)

President Poundie Burstein, working in tandem with the Development Committee chaired by Lisa Margulis, the SMT-40 campaign raised \$74,000 in its first three years, with the vast majority going into the endowment that was established in 2013, along with funds previously held as savings and some revenue generated by individual annual meetings. In October 2015, the SMT endowment reached a major milestone: it crossed the threshold of \$200,000 at which it will begin to generate income for SMT programs at two percent per year. With a subsequent addition near the turn of the year, it reached over \$250,000 in mid-January 2016. Although the effect on our programs will certainly be modest in this first year (the endowment will generate about \$4000 to spend on SMT programs in 2016), as the principal continues to grow, the percent of return will increase. With the support of additional donations, as the endowment reaches \$300,000, we will be able to draw three percent per year for SMT programs—\$9000, or more than twice the draw projected for 2016. When the endowment reaches \$400,000, we will be able to draw four percent per year, or \$16,000—four times that in 2016, and more than that paid out in 2015 for subventions, all conference access grants, and publication awards combined. (For more on SMT-40, see the report from Development Committee Chair Larry Zbikowski, this issue.) Such substantial and sustained growth of the SMT endowment in the near- and long-term has the potential to transform our programs and services, progressively increasing the budgets for existing programs and encouraging the development of new programs. The key is the growth of the principal, which will require active participation and an ongoing commitment to the financial future of the SMT and its programs by a large cross-section of the membership as a matter of course over a number of years.

As we look toward our Thirty-Ninth Annual Meeting in Vancouver in 2016 and to the fortieth anniversary meeting in Arlington, Virginia in 2017, I ask you to actively participate in the present and future of the SMT in a way appropriate to your individual situation and interests. Participation comes in many forms: submitting nominations (in the 2016 election cycle, for president-elect and two members-at-large of the Executive Board), voting in annual elections, submitting nominations for some or all of our six publication awards, serving on committees and editorial boards, proposing a paper or special session for the annual meeting, and contributing to SMT-40 and future funding campaigns. Each of us makes a difference to the SMT and the field. Funding the future of the SMT is one way to do that.

—Dora Hanninen

\* \* \* \* \*

## FROM THE VICE PRESIDENT

I am honored to have been elected vice president; it is my pleasure to serve the SMT as chair of the Subventions Committee, Executive Board liaison with SMT Interest Groups, and liaison with regional, international, and graduate student societies. I'll begin by thanking my predecessor, Michael Buchler, for his excellent work as vice president, and for his warm and enthusiastic help in my transition.



The SMT now boasts twenty-one active interest groups, from History of Theory to Improvisation, from Music and Philosophy to Music and Dance, and from Scholars for Social Responsibility to Music Theory Pedagogy. The breadth and robustness of these groups gives an excellent indi-

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## Society for Music Theory 2016 Executive Board

Dora Hanninen, *President*  
School of Music  
University of Maryland  
Clarice Smith Performing Arts  
Center  
College Park, Maryland 20742  
[president@societymusictheory.org](mailto:president@societymusictheory.org)

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Department of Music  
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City University of New York  
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Daphne Leong, *Vice President*  
College of Music,  
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Stanley Kleppinger, *Secretary*  
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Jan Miyake, *Treasurer*  
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Bibbins 113  
Oberlin, Ohio 44074  
[Jan.Miyake@oberlin.edu](mailto:Jan.Miyake@oberlin.edu)

Victoria L. Long, *Executive Director*  
(*ex officio*)  
[vlong@uchicago.edu](mailto:vlong@uchicago.edu)

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## Society for Music Theory 2016 Executive Board

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### *Members-at-Large*

Christoph Neidhöfer, 2016  
McGill University

Catherine Nolan, 2016  
University of Western Ontario

Suzannah Clark, 2017  
Harvard University

Steven Rings, 2017  
University of Chicago

C. Catherine Losada, 2018  
Cincinnati College Conservatory  
of Music

Deborah Rifkin, 2018  
Ithaca College



### Contacting the Society

Society for Music Theory  
Victoria Long, Executive Director  
University of Chicago  
Department of Music  
1010 East 59<sup>th</sup> Street  
Chicago, Illinois 60637  
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### OFFICER REPORTS

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cation of the Society's vitality, diversity, and relevance. The number of interest groups has increased exponentially from a handful not so many years ago, to today's rich variety. This explosive growth offers both opportunities and challenges. I will be actively working with interest group chairs to ensure the health of the groups and their pollinating activity within the Society. I have established an electronic forum in which chairs can share questions, successes, and best practices. I will also help to streamline logistical matters and to establish protocols such as citation formats for papers presented within interest group meetings.

On behalf of Michael Buchler (outgoing vice president), I report on the five subventions awarded in the July 2015 round of applications. Michael Cherlin received \$855 for the preparation of musical examples for *Varieties of Musical Irony: From Mozart to Mahler* (Cambridge University Press); Erik Heine received \$210 for copyright permissions for *James Newton Howard's Signs: A Film Score Guide* (Scarecrow Press); and Zvonimir Nagy received \$210 for publication costs and copyright permissions for *Embodiment of Musical Creativity: The Cognitive and Performative Causality of Musical Composition* (Ashgate). Vincent Benitez was awarded \$575 in support of a five-week residency at the Bibliothèque Nationale de France, Paris, for examination of Messiaen's bird-song notebooks for the second edition of his book *Olivier Messiaen: A Research and Information Guide* (Routledge). Megan Lavengood received \$150 for travel funds to attend Universität Osnabrück's International Summer School "Methods of Popular Music Analysis." The Subventions Committee was grateful for a mid-year budget increase that made these awards possible.

I am pleased to announce that (following Michael Buchler's recommendation), the Subventions budget for 2016 has been increased to \$9000, from \$6500 in 2015. This significant increase is made possible by the Society's fiscal health and donations to SMT-40. The Executive Board is in the process of redefining funding (including Subventions) available for music-theoretic projects; up-to-date Subventions guidelines may be found at <https://societymusictheory.org/grants/subvention>.

I close by saying that it is a privilege to be vice president at such an exciting time in the history of the Society, as witnessed by the flowering of grassroots interest groups, by the new horizons extended by SMT-40 donations, and by the increasing global connections on the music-theoretic map. It is my pleasure to serve in this role; please do not hesitate to contact me at [daphne.leong@colorado.edu](mailto:daphne.leong@colorado.edu) if you should have questions, comments, or feedback on those areas for which I am responsible.

—Daphne Leong

### Actions of the Executive Board

#### FROM THE SECRETARY

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

1. That the approved 2015 budget be amended to reflect an increase from \$5,000 to \$6,500 for subventions.
2. That the position of liaison to NASM be established. The liaison to NASM, appointed by



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## OFFICER REPORTS

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the President, shall represent SMT at meetings of NASM.

3. That SMT adopt the following policy:

The Society for Music Theory does not condone the practice of conducting job interviews in private non-suite hotel rooms. Candidates asked to interview in hotel bedrooms or other inappropriate spaces are requested to report such incidents to the SMT (by contacting the President, Vice President, or Executive Director) and are guaranteed anonymity.

4. That the Publications Committee comprise at least nine persons, consisting of a chair, the chair of the Networking Committee, a member-liaison to the Executive Board, and the editor of each SMT publication, plus the associate editors of *Spectrum* and *MTO*.

5. That the minutes of the 2014 Executive Board Meeting be approved.

6. That the executive director's salary be increased three percent and benefits increased accordingly.

7. That the Investment Committee, currently an ad hoc committee of the SMT, be established as a standing committee, to be comprised of at least three persons, including the chair and two members of the Society with significant, preferably professional, experience in finance and investment.

8. That the Society establish the positions of liaisons to other relevant societies and organizations, to be appointed as needed. Each appointee must be a member of both the SMT and the society to which they are a liaison and shall communicate to the Board activities of other societies that may have a bearing on the SMT.

9. That the Emerging Scholar Award be split into two categories to recognize separately outstanding books and articles, and to add an award for multi-author collections. Also, language will be added to the descriptions of publication awards to indicate that each award can be presented in a given year, but need not be.

10. To accept the award recommendations of the Publications Committee.

11. To change the Investment Directives to allow for a two percent payout from the endowment.

12. To accept the 2015 budget as amended during discussion in the 2015 Executive Board Meeting.

13. That the Professional Recognition Committee be disbanded.

14. That the \$7500 allocated for conference grants in the 2016 budget be apportioned as follows:

Grants managed by the Program Budget Subcommittee

\$2000 independent/unsupported/undersupported scholar (typically up to five, with a maximum award of \$400)

\$1500 child care (typically up to five, with a maximum award of \$300)

Grants managed by the Committee on Diversity

\$2000 minority travel (typically up to five, with a maximum award of \$400)

\$2000 international travel (typically up to three or four, with a maximum award of \$650)

15. That recipients of the minority travel grant will have their conference registration fees waived, and that recipients of the international travel grant will have their conference registration fees waived and receive a one-year membership to SMT.

—Stanley V. Kleppinger

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## Society for Music Theory 2016 Committees

### Development Committee

Lawrence Zbikowski, chair

Chelsea Burns

Dora Hanninen, *ex officio*

Joel Lester

Victoria Long, *ex officio*

Lisa Margulis

Severine Neff

### IT/Networking Committee

Sean Atkinson, chair

Brian Moseley, webmaster

Michael McClimon, associate webmaster

#### Members-at-Large

Joshua Albrecht

Jeremiah Goyette

Tahirih Motazedian

Crystal Peebles, *MTO* job list  
coordinator

Benjamin Wadsworth, proofreader

Robert Wason

#### Liaisons

Inessa Bazeyev, liaison, Accessibility  
Committee

Nicole Biamonte, editor, *MTO*

Anna Gawboy

Bryn Hughes, associate editor, *SMT-V*

Robert Kosovsky, list moderator

Matthew Shaftel, chair, Publications  
Committee

Brent Yorgason, managing editor, *MTO*

### 2016 Program Committee

Marianne Wheeldon, chair

Alan Dodson

Joseph Dubiel

Alan Gosman

Dora Hanninen, *ex officio*

Noriko Manabe

Jon Wild

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## Society for Music Theory 2016 Committees

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### Committee on the Status of Women

Jennifer Bain, chair  
Stefanie Acevedo  
Sarah Bakker  
Sigrun Heinzelmann  
Edward Latham  
Wendy Lee  
Charity Lofthouse

### Committee on Diversity

J. Daniel Jenkins, chair  
David Castro  
Ya-Hui Cheng  
Chris Endrinal  
Eileen Hayes (liaison with CSW)  
Maryam Moshaver  
Teresa Shelton Reed  
Lawrence Shuster  
Daphne Tan

### Local Arrangements Committee

Victoria Long, executive director,  
chair  
Antares Boyle  
Laurel Parsons

### Committee on Workshop Programs

Ian Quinn, chair  
Zachary Bernstein  
Andrew Mead (chair, 2017)  
Marianne Wheeldon (chair, 2016  
Program Committee)

### Professional Development Committee

Sam Ng, chair  
Devin Chaloux  
Roger Graybill (chair, 2017–18)  
YouYoung Kang  
Caitlin Martinkus  
Elizabeth Sayers  
Philip Stoecker

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### FROM THE TREASURER

The official financial report for 2014, approved by the membership at the Annual Meeting in St. Louis (column B in the attached Financial Report), reflects another strong financial year for the society. Ending the year with a surplus of over \$13,000 was a welcome surprise in an even year, in which we have no conference income. The budgeted deficit of nearly \$30,000 was offset by lower-than-expected administrative and program committee costs as well as higher-than-expected income from membership dues and SMT-40 fundraising.



The 2015 fiscal year (column D) witnessed expansion of our support for conference access (line 19) and subventions (line 17). Once again, the health of our society is reflected in our higher-than-expected income from conference registrations and membership dues. Combining that health with strong participation in the SMT-40 campaign (line 33) and increased income from *Spectrum* (line 40) resulting from our switch to Oxford University Press, 2015 had a healthy surplus of over \$70,000.

The 2016 budget attempts to project expenses accurately but income conservatively. It also reflects our continued commitment to fostering diversity, inclusivity, and gender equity in the field through conference access support (line 19) as well as our mission to promote the development of and engagement with music theory as a scholarly and pedagogical discipline through increased support for subventions (line 17) and awards (line 18).

Perhaps the most exciting news concerns our new SMT Endowment. In September of 2014, we established the SMT Endowment fund with an initial deposit of \$125,000. In October of 2015 we deposited \$80,000, and as the calendar year turned to 2016, an additional \$50,000 was in transit. SMT now has an endowment in excess of \$250,000 and will start, in 2016, to generate a two percent payout (line 42) that will help us achieve long-term health as a society and support increasing numbers of short-term projects and initiatives. From a financial point of view, the best actions we can take are to encourage fellow scholars, teachers, and students of music theory to become members; renew our own memberships; participate in the intellectual life of our discipline by attending conferences; and contribute to the SMT-40 campaign.

—Jan Miyake

### SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERSHIP

\$75 FOR OVERSEAS MEMBERSHIP

\$40 FOR STUDENT/RETIRED/SUBSIDIZED MEMBERSHIP

YOUR DUES HELP SUPPORT OUR  
OUTSTANDING PUBLICATIONS AND OTHER PROGRAMS.

# Financial Report

		2014		2015		2016	
		Budget	Actual Official Report	Budget	Actual (unaudited)	Budget	
<b>EXPENSES</b>							
<b>Administration</b>	1 Executive Director Salary (.75 FTE)	\$ 42,017.78	\$ 42,017.78	\$ 43,277.95	\$ 43,277.95	\$ 44,576.71	
	2 Executive Director Benefits (29.9%)	\$ 12,395.30	\$ 12,395.30	\$ 12,767.05	\$ 12,767.05	\$ 13,328.44	
	3 Hourly Assistant	\$ 3,000.00	\$ 1,265.00	\$ 3,000.00	\$ 100.00	\$ 3,000.00	
	4 Executive Director (expenses)	\$ 2,000.00	\$ 3,260.06	\$ 2,000.00	\$ 2,282.39	\$ 2,000.00	
	5 Liability Insurance	\$ 1,200.00	\$ 500.00	\$ 1,200.00	\$ 500.00	\$ 1,200.00	
	6 President (expenses)	\$ 1,000.00	\$ -	\$ 1,000.00	\$ -	\$ 1,000.00	
	7 Treasurer (accountant fees, bank charges)	\$ 5,500.00	\$ 5,163.56	\$ 6,500.00	\$ 6,836.34	\$ 5,500.00	
	8 Officers (reimbursable meeting expenses)	\$ 3,000.00	\$ 1,646.96	\$ 3,000.00	\$ 1,661.84	\$ 3,000.00	
	9 Development Committee	\$ 2,000.00	\$ -	\$ -	\$ 25.04	\$ -	
	10 Archive			\$ -	\$ 250.00	\$ 250.00	
	11 Allocation to Endowment	SMT-40			SMT-40		SMT-40
		<b>Administration Subtotal</b>	<b>\$ 72,113.08</b>	<b>\$ 66,248.66</b>	<b>\$ 72,745.00</b>	<b>\$ 67,700.61</b>	<b>\$ 73,855.15</b>
<b>Publications</b>	13 Music Theory Spectrum	\$ 7,000.00	\$ 5,950.02	\$ 7,210.00	\$ 6,262.00	\$ 8,376.30	
	14 Music Theory Online	\$ 7,000.00	\$ 7,971.91	\$ 8,500.00	\$ 8,578.00	\$ 8,710.00	
	15 Website (upgrades, maintenance)	\$ 3,500.00	\$ 1,826.05	\$ 3,500.00	\$ 2,029.25	\$ 4,500.00	
		<b>Publications Subtotal</b>	<b>\$ 17,500.00</b>	<b>\$ 15,747.98</b>	<b>\$ 19,210.00</b>	<b>\$ 16,869.25</b>	<b>\$ 21,586.30</b>
<b>Awards &amp; Subventions</b>	17 Subventions	\$ 4,400.00	\$ 2,911.00	\$ 6,500.00	\$ 4,522.08	\$ 9,000.00	
	18 Publication Awards	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 1,500.00	
	19 Conference Access Support	\$ 3,500.00	\$ 5,385.00	\$ 7,500.00	\$ 7,146.50	\$ 7,500.00	
	20 Ad hoc Awards	\$ -	\$ 500.00	\$ -	\$ -	\$ -	
		<b>Awards &amp; Subventions Subtotal</b>	<b>\$ 8,650.00</b>	<b>\$ 9,546.00</b>	<b>\$ 14,750.00</b>	<b>\$ 12,418.58</b>	<b>\$ 18,000.00</b>
<b>Conferences</b>	22 Solo-year expenses	\$ 750.00	\$ -	\$ 30,000.00	\$ 40,594.94	\$ -	
	23 Program Committee	\$ 7,500.00	\$ 3,659.53	\$ 7,500.00	\$ 8,402.35	\$ 7,500.00	
	24 Workshop Programs	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	\$ 2,000.00	\$ 4,900.00	
	25 Program Budget Subcommittee	\$ -	\$ 600.00	\$ 1,500.00	\$ 650.00	\$ 1,500.00	
	26 Local Diversity Outreach	\$ 1,000.00	\$ -	\$ 1,000.00	\$ -	\$ 1,000.00	
		<b>Conference Subtotal</b>	<b>\$ 11,750.00</b>	<b>\$ 6,759.53</b>	<b>\$ 42,500.00</b>	<b>\$ 51,647.29</b>	<b>\$ 14,900.00</b>
			<i>Milwaukee</i>	<i>St. Louis</i>	<i>Vancouver</i>		
<b>Memberships</b>	28 RILM	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	
	29 American Council of Learned Societies	\$ 990.00	\$ 990.00	\$ 990.00	\$ 990.00	\$ 2,230.00	
	30 National Humanities Alliance	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	
		<b>Contributions &amp; Memberships Subtotal</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 4,890.00</b>
	<b>32 Total Expenses</b>	<b>\$ 113,663.08</b>	<b>\$ 101,952.17</b>	<b>\$ 152,855.00</b>	<b>\$ 152,285.73</b>	<b>\$ 133,231.45</b>	
<b>INCOME</b>	33 Donations to SMT-40	SMT-40	\$ 12,011.00	SMT-40	\$ 28,087.50	SMT-40	
	34 Even-year Conference Net (from AMS)	\$ -	\$ -	\$ 25,000.00	\$ 21,676.91	\$ -	
	35 Odd-year Conference Registration	\$ -	\$ 390.00	\$ 50,000.00	\$ 62,000.00	\$ -	
	36 Odd-year Conference Auxilliary Income	\$ -	\$ 450.00	\$ 5,000.00	\$ 5,450.00	\$ -	
	37 Member Dues	\$ 63,000.00	\$ 73,857.00	\$ 65,000.00	\$ 83,280.00	\$ 67,000.00	
	38 Earnings (interest, dividends, etc.)	\$ 5,000.00	\$ 4,049.82	\$ 2,000.00	\$ 79.05	\$ 2,000.00	
	39 Investment Gain/Loss	\$ -	\$ 12,226.29	\$ -	\$ 2,083.98	\$ -	
	40 Spectrum (UCP thru '14; OUP from '15)	\$ 16,000.00	\$ 11,808.03	\$ 20,000.00	\$ 21,394.00	\$ 22,000.00	
	41 Uncategorized income	\$ -	\$ 820.63	\$ -	\$ 15.00	\$ -	
	42 Endowment Payout			\$ -	\$ -	\$ 4,000.00	
	<b>43 Total Income</b>	<b>\$ 84,000.00</b>	<b>\$ 115,612.77</b>	<b>\$ 167,000.00</b>	<b>\$ 224,066.44</b>	<b>\$ 95,000.00</b>	
<b>NET SURPLUS/DEFICIT</b>		<b>\$ (29,663.08)</b>	<b>\$ 13,660.60</b>	<b>\$ 14,145.00</b>	<b>\$ 71,780.71</b>	<b>\$ (38,231.45)</b>	
<b>SAVINGS</b>	44 Savings Account		\$ 96,447.83		\$ 38,383.15		
	45 Checking Account		\$ 13,875.33		\$ 57,102.06		
	46 —Outstanding Checks		\$ (3,586.17)		\$ (55,630.38)		
	47 Paypal		\$ 6,835.72		\$ 9,158.28		
	48 Credit Card		\$ (336.34)		\$ (45.00)		
	49 Regular Investment Fund (Fidelity)		\$ 115,832.36		\$ 117,438.23		
	50 Endowment Fund (Vanguard)		\$ 129,856.89		\$ 210,335.00		
	51 Deposit in Transit (to Vanguard)				\$ 50,000.00		
	<b>52 Total Savings</b>	<b>\$ -</b>	<b>\$ 358,925.62</b>	<b>\$ -</b>	<b>\$ 426,741.34</b>	<b>\$ -</b>	

## COMMITTEE REPORTS

The **Committee on the Status of Women** sponsored a session at the Annual Meeting titled “Women (And Ideas) of Influence: New Prospects for Music Theory,” with three formal papers by Rachel Lumsden, Fred Maus, and Vivian Luong, and a response provided by Ellie M. Hisama. Rachel Lumsden considered composer-to-composer influence through an examination of the correspondence between Ruth Crawford and her student, Vivian Fine, while Vivian Luong considered feminist musical discourse and argued that the discipline of music theory should move towards new materialist ethics. Fred Maus’s paper (delivered by session Chair, Laurel Parsons) argued that music theory as a discipline should be considering the work of three women from diverse musical fields: composer, pianist, theorist, and movement educator Alexandra Pierce; composer Pauline Oliveros; and music therapist Helen Bonny.

At the Annual Meeting we welcomed two new members to the committee, Sigrun Heinzelmann and incoming Chair, Jennifer Bain, and thanked for their years of service outgoing members Rachel Lumsden and Eileen Hayes, and the indefatigable outgoing Chair, Laurel Parsons. Continuing members of the committee include: Sara Bakker, Edward Latham, Wendy Lee, Charity Lofthouse, and graduate student representative Stefanie Acevedo.

The Committee has had an active year. Along with reviving the practice of sending out letters informing search committees at institutions posting jobs in music theory about illegal interview practices, we continued offering proposal and article mentoring programs, and the situational mentoring program. We are also running a Facebook page and a “Women in Music Theory” blog (<https://womeninmusictheory.wordpress.com/>). If you have ideas or submissions for the blog, please contact Stefanie Acevedo ([stefanie.acevedo@yale.edu](mailto:stefanie.acevedo@yale.edu)). If you use Facebook, consider joining our group. To participate in either the proposal-mentoring program or the article-mentoring program, please contact Sara Bakker ([sara.bakker@aggiemail.usu.edu](mailto:sara.bakker@aggiemail.usu.edu)).

This year the Committee will be launching two new programs: “Virtual Office Hours,” which will include a list of mentors at various career stages who can be contacted by a mentee to set up a Skype meeting or Google chat to talk about career-related issues and strategies; and a “Virtual Research and Publication Forum,” which will meet as a group several times a year to talk about research in progress. If you would like to be a mentor for the “Virtual Office Hours,” please contact Sigrun Heinzelmann ([sheinzel@oberlin.edu](mailto:sheinzel@oberlin.edu)), and if you would like to participate in the “Virtual Research and Publication Forum,” please contact Charity Lofthouse ([lofthouse@hws.edu](mailto:lofthouse@hws.edu)). These programs will be launched in 2016.

We are also planning sponsored sessions for the next two Annual Meetings; 2017, in particular, is a rather special year marking not only the fortieth anniversary of SMT, but also the thirtieth anniversary of the Committee on the Status of Women.

If anyone has questions, suggestions, or concerns about any of the Committee’s activities, please do not hesitate to contact me ([bainj@dal.ca](mailto:bainj@dal.ca)).  
—Jennifer Bain

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## Society for Music Theory 2016 Committees

*(continued)*

### Publications Committee

Matthew Shaftel, chair  
Nicole Biamonte (editor, *Music Theory Online*)  
Stephen Rogers (associate editor, *Music Theory Online*)  
David Bernstein (editor, *Music Theory Spectrum*)  
Yayoi Everett (associate editor, *Music Theory Spectrum*)  
Ron Rodman (editor, *SMT Newsletter*)  
Courtenay Harter (associate editor, *SMT Newsletter*)  
Catherine Nolan (executive board liaison)  
Sean Atkinson, chair, Networking Committee

### Publication Awards Committee

Ed Gollin, chair  
Jonathan Bernard  
John Covach  
John Cuciurean  
Patricia Hall  
Marianne Kielian Gilbert  
Nathan Martin  
Boyd Pomeroy  
Jay Rahn

### Nominating Committee

Matthew Santa, chair  
Phil Ewell  
Joseph Kraus  
Brenda Ravenscroft  
Phil Rupprecht

### Subventions Committee

Daphne Leong, chair  
Jack Boss  
David Carson Berry  
Gretchen Foley  
Christoph Neidhöfer

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## Society for Music Theory 2016 Committees *(continued)*

### Investment Committee

William Caplin, chair  
Breighan Brown  
Patrick Connolly

### Archivist

Gretchen Horlacher

### Delegates and Liaisons

Severine Neff, delegate to ACLS  
Nathan Martin, representative to  
U.S. RILM  
Karen Bottge, liaison to  
New Grove Advisory Panel  
Gabriel Fankhauser, SMT statistician  
Philip Duker, sustainability coordinator  
Andrew Davis, Liaison to NASM

### Networking Ombuds Subcommittee

Dora Hanninen, chair  
Sean Atkinson  
Matthew Shaftel

### Program Budget Subcommittee

Dora Hanninen, chair  
Marianne Wheeldon

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

*It's easy to get next to music theory, especially between your peers and music classes and so forth. You just pay attention. I had a good ear, so I realized that printed music was just about reminding you what to play.*

*—Quincy Jones*

## COMMITTEE REPORTS

*(continued)*

The **2015 Committee on Workshop Programs** arranged two graduate student workshops and two Peer Learning Program workshops at the 2015 Annual Meeting in St. Louis. The two Graduate Student Workshops were led by Suzannah Clark (“Schubert’s Modulatory Practice and the History of Tonal Coherence”) and Robert Gjerdingen (“Cognitive Science Meets the Orphans”). The Peer Learning Program, now in its third year, offers workshop opportunities for members of the Society who have completed a doctoral degree; PLP workshops were led this year by Daniel Harrison (“Analytical Tools and Approaches to Contemporary Tonal Music”) and Michael Tenzer (“Problematics of World Music Analysis”).

The committee, consisting of Sarah Marlowe, Joti Rockwell, Ian Quinn, and myself, expresses its appreciation to the workshop leaders for agreeing to share their expertise in these sessions, all of which were fully subscribed and offered stimulating discussions and rewarding experiences to all who participated. The committee is also grateful to Wayne Alpern, who founded the Graduate Student Workshop program in 2006 and sustained it during its early years.

The 2016 committee, consisting of Ian Quinn (chair), Zachary Bernstein, Andrew Mead, and Marianne Wheeldon, is arranging workshops for the Vancouver Annual Meeting. Up-to-date information about the SMT’s workshop programs is available at these two webpages:  
[https://societymusictheory.org/graduate\\_workshops](https://societymusictheory.org/graduate_workshops) and [https://societymusictheory.org/peer\\_learning\\_program](https://societymusictheory.org/peer_learning_program).

—Julian Hook

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The **Professional Development Committee** sponsored a variety of events at the Annual Meeting in St. Louis.

The CV session, organized by PDC member Philip Stoecker, was well attended by more than forty participants who received help on their CV and other job-application materials. Many thanks go to Roger Mathew Grant, Patricia Hall, Jennifer Iverson, Rebecca Jemian, Joseph Kraus, Catherine Nolan, and Lynne Rogers for providing this invaluable service.

The Conference Guides Program, coordinated by PDC member Elizabeth Sayrs, contributed to the professional development of SMT members in the earliest stage of their careers by pairing interested newcomers with experienced faculty. Twelve new members signed up for the program this year. Thanks to all those who volunteered to serve as guides.

Approximately a hundred and twenty-five students attended the Student Breakfast hosted by PDC member YouYoung Kang.

The PDC also sponsored two special sessions entitled “Writing for Publications” and “Navigating the Academia from Off-Center: Some Topics.” In the first session, Michael Klein and Nadine Hubbs provided many helpful suggestions on turning a conference paper into an article, developing an interdisciplinary research profile, and using on-line publication services such as <https://www.academia.edu>. About ninety people attended the session. In the second session, Jan Miyake and Chris Segall served on a panel that addressed many topics of particular interest to scholars in adjunct and visiting academic positions. The panel discussion was well attended by about sixty members. The committee would like to thank all the presenters and panelists for their invaluable contributions to these sessions.

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## COMMITTEE REPORTS

(continued)

I remind our members that the PDC maintains a Facebook page for graduate students. Administered by PDC member Caitlin Martinkus, the page offers students their own forum for announcements and discussion. Information about all aspects of PDC, including the location of the Facebook page, and other helpful resources on PDC related issues, may be found at PDC webpage: (<http://societymusictheory.org/administration/committees/pdc>). Members are encouraged to contribute to the growing list of resources on any PDC related topic by sending them to me at [samuel.ng@uc.edu](mailto:samuel.ng@uc.edu).

—Samuel Ng

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The **Committee on Diversity** sponsored a session at the Annual Meeting in St. Louis titled “Delight in Diversity.” Four scholars gave papers that reflect the diversity of interests among members of the Society. Cynthia Gonzales reported on the history of SMT meetings, relating what topics and composers were predominant on programs between 1978 and 2013, and how they changed over time. Tomoko Deguchi discussed diversity in the classroom, providing examples of music by Asian composers that can be engaged in the context of a form and analysis class; Kara Yoo Leaman spoke on music theory and dance analysis; and Gavin Lee explored phenomenological relationality.

The Committee was able to fund several travel grants this year. Minority Travel Grants were awarded to Taylor Carmona, Richard Desinord, Aaron Harcus, Lydia Huang, Catrina Kim, Clair Nguyen, Loida Osorio, Alexandra Reed, and Danielle Sofer. International Travel Grants were awarded to Michuru Kodera and Daniel Shutko.

During this academic year, the Committee on Diversity and the Pedagogy Interest Group are working together on the AP® Music Theory Outreach Project. With this initiative, we seek to develop a collaborative partnership between SMT members and high-school theory teachers and students around North America. SMT members will visit local AP® Music Theory classes, collect input from teachers and students, and report their observations. After studying the results, we plan to present a special session at an upcoming Annual Meeting to share our findings. We encourage all SMT members to find out more about the Project at <https://mtpedagogyoutreach.wordpress.com>, and to participate by visiting a local AP® music theory course one to three times this academic year.

The SMT Committee on Diversity seeks to promote diversity—of race and ethnicity, culture, values, and points of view—within the Society. To this end, the committee fosters thought on and provides support for: an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by e-mail at [djenkins@mozart.sc.edu](mailto:djenkins@mozart.sc.edu).

—Daniel Jenkins

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The **IT/Networking Committee** continues to work hard maintaining the Society’s online resources while continually developing new projects and initiatives. Preliminary work has begun to completely over-

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## Society for Music Theory Publications

### *Music Theory Spectrum*

#### Editors and Editorial Assistants

David Bernstein, editor  
Yayoi Uno Everett, associate editor  
Seth Monahan, reviews editor  
Chris Douthitt, editorial assistant  
Cora Palfy, editorial assistant  
Chris Douthitt, technical assistant

#### Editorial Board

Fernando Benadon  
Stephen Blum  
Julie Hedges Brown  
Guy Capuzzo  
Elaine Chew  
Arnie Cox  
Michael Scott Cuthbert  
Murray Dineen  
Joel Galand  
Jennifer Iverson  
Blair Johnston  
Julie Pedneault-Deslauriers  
Larry Polansky  
Lynne Rogers  
Laurie Stras  
Lauri Suurpää  
Michael Tenzer  
Keith Waters

### *Music Theory Online*

#### Editors and Editorial Assistants

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

#### Editorial Board

Arved Ashby  
Amy Bauer  
Stacey Davis  
Mine Dogantan-Dack  
Christopher Doll  
Rachel Wells Hall  
Robert Hasegawa

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### **Music Theory Online Editorial Board (con't)**

Melissa Hoag  
Kevin Korsyn  
Panayotis Mavromatis  
Jocelyn Neal  
David Neumeyer  
William Renwick  
Rene Rusch  
Chris Stover  
Sarah Weiss

### **SMT-V**

#### **Editors and Editorial**

##### **Assistants**

Scott Murphy, editor  
Anna Gawboy, associate editor  
Bryn Hughes, associate editor

#### **Editorial Board**

Matthew BaileyShea  
David Bashwiner  
Stephen Brown  
Morwaread Farbood  
Karen Fournier  
Peter Martens  
Steven Reale  
Janet Schmalfeldt  
Peter Schubert  
Elaine Sisman  
Simon Zagorski-Thomas

### **SMT Newsletter**

Ron Rodman, editor  
Courtenay Harter,  
associate editor

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

haul the Society's webpage, <https://societymusictheory.org>. We hope the new design will offer a fresh look for the site, as well as make the site more easily accessible on mobile and tablet devices. Stayed tuned for more information as this project develops.

At this year's Annual Meeting in St. Louis, the committee was pleased to offer an in-house conference guide app that presented a daily schedule of paper sessions, interest group meetings, and other activities, as well as access to hotel maps and handouts for sessions. I wish to again thank Michael McClimon for his leadership in this project, assisted by Tahirih Motazedian and Brian Moseley. If you have any thoughts on ways we might improve this app for next year's Annual Meeting, please let me know.

A service we are proud to provide at each meeting is the hosting of handouts online for paper sessions and other meetings. This year we received a record number of items, and all were available either through the conference guide app or the website. I highly encourage presenters at future annual meetings to submit supplemental materials and handouts in advance of the Annual Meeting. I'd also like to remind the membership about our other online resources: SMT Discuss (<https://discuss.societymusictheory.org>) provides an outlet to discuss music theory matters with the membership; SMT Announce (<http://lists.societymusictheory.org/listinfo.cgi/smt-announce-societymusictheory.org>) is our e-mail announcement listserv; and we are also on Facebook (<https://www.facebook.com/societymusictheory/>) and Twitter ([https://twitter.com/SMT\\_musictheory](https://twitter.com/SMT_musictheory)).

Finally, I'd like to thank all of the members of the committee who work tirelessly to keep our online resources functioning and up-to-date. Our technical expert, Jeremiah Goyette; our webmaster, Brian Moseley; our associate webmaster, Michael McClimon; our list moderator, Bob Kosovosky; our SMT Discuss moderator Brent Yorgason; and our committee members: Matthew Shaftel, Inessa Bazeyev, Nicole Biamonte, Brent Yorgason, Anna Gawboy, Bryn Hughes, Michael McClimon, Tahirih Motazedian, Benjamin Wadsworth, Joshua Albrecht, Crystal Peebles, and Robert Wason.

The 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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The **2015 Publication Awards Committee** presented four awards at the Annual Meeting in St. Louis. The **Wallace Berry Award** for a distinguished book by an author of any age or career stage was awarded to **Jack Boss's** *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*, published by Cambridge University Press. The book examines Arnold Schoenberg's twelve-tone music through the lens of the composer's notion of the "musical idea," bringing together a series of comprehensive analyses with a masterful survey of the secondary literature to create a book that sheds important new light on the work of one of the twentieth century's most influential musical figures. Boss traces an often detailed analytical path through Schoenberg's dodecaphonic work that emphasizes the great variety of approaches the composer employed, each of which is cast as a fresh perspective on the musical idea. Schoenberg's music and thinking have been the focus of scholarly discussion for several decades and *Schoenberg's Twelve-Tone Music* does a masterful job of pulling many of discursive threads together while tremendously enriching our understanding of this music.



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## COMMITTEE REPORTS

(continued)

The 2015 **Emerging Scholar Award** is awarded to **Seth Monahan** for his article “Action and Agency Revisited,” published in the *Journal of Music Theory*. Monahan’s article recognizes a new theoretical model that systematically classifies the various ascriptions of action and agency commonly found in music-analytical writing. Taking the theories of Edward T. Cone and Fred E. Maus as points of departure, the author proposes a fourfold hierarchy of fictional agent types, and formulates a “relational logic” that accounts for different action/agent relationships both within and across hierarchical levels. The original concept of “avatar,” which holds that each of the four agent types can appear in an array of alternative guises, lends the theory flexibility and suggests rich possibilities for further research.



The 2015 **Outstanding Publication Award** honors a major contribution to the field of Stravinsky studies. This year, SMT has selected **Joseph N. Straus**’s article “Harmony and Voice Leading in the Music of Stravinsky,” published in *Music Theory Spectrum*, as the recipient of the 2015 Outstanding Publication Award. Imagine a theoretical model as straightforward and elegant as this: two perfect fifths are separated by some interval; in combination, one of the fifths is often filled in harmonically, the other embellished melodically, as a perfect fourth. Now imagine a corpus study—of beloved passages from virtually every one of Stravinsky’s compositions from *Petrushka* in 1911 to *Agon* in 1957—that makes an unassailable argument for the role of the model as the bi-quintal basis of many of the composer’s harmonic and voice-leading techniques. Straus’s analytic model both accomplishes that goal and displays the relevance to Stravinsky’s familiar clashes of major and minor, his textural stratifications and blocks of activity, and even his changes of style, from “Russian” to “open diatonic” to neoclassicism. As a culmination of the author’s influential work on Stravinsky, his study will surely become the essential point of departure for future essays on Stravinsky’s harmonic language.



In addition, this year the Society chose to award a **Citation of Special Merit** to **Danuta Mirka**, editor and contributor, for *The Oxford History of Topic Theory*, an important contribution to music scholarship across disciplinary divides. This latest addition to the Oxford Handbook Series refines and re-defines Leonard Ratner’s concept of musical topics, addresses questions concerning their identification, organization and syntax, and distinguishes them from other uses of stylistic conventions in eighteenth-century music. The twenty-five contributors to the volume include theorists, musicologists and performers, who from multiple perspectives explore the historical origins of topics, their compatibility with other theories of musical structure, their utility to performers, and their reliance on listeners’ expectations. At the same time, the volume as a whole is grounded in a theoretically consistent definition of topics as “musical styles and genres taken out of their proper context and used in another one,” and lays the foundation for their further investigation as tools for analysis and interpretation.



—Stephen Peles

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## Renew Your SMT Membership!

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 well being. A complete listing of membership benefits may be found on <http://societymusictheory.org>.

The **Program Committee** for the Society for Music Theory 2015 Annual Meeting included Poundie Burstein (Hunter and CUNY Graduate Center), ex officio, Melanie Lowe (Vanderbilt University), Matthew McDonald (Northeastern University), Maryam Moshaver (University of Alberta), Jeff Perry (Louisiana State University), Joti Rockwell (Pomona College), chair, and Marianne Wheeldon (University of Texas at Austin).

The committee first met at the Milwaukee Annual Meeting in November 2014, at which point we unanimously recommended Kofi Agawu to be the speaker for the keynote address. During the fall of 2014, we worked with the IT/Networking Committee (in particular Sean Atkinson, Brian Moseley, and Jeremiah Goyette) which was helpful in facilitating the submissions process. We added a category of “Other Accommodations” in response to family-related scheduling requests for the Annual Meeting, and we also included keywords in the submission form to categorize the types of presentations being proposed.

In March of 2015, we met in St. Louis to program the Annual Meeting. Our meeting included debate, productive discussion, hard work, and a collegial spirit; determining the 2015 program was both challenging and rewarding. We received 409 distinct submissions for the Annual Meeting and accepted 121, for an overall acceptance rate of thirty percent. Sixty-nine percent of the 409 submissions were from men and were accepted at a rate of thirty-one percent. Thirty percent of the submissions were from women and were accepted at a rate of twenty-seven percent. Of 337 paper proposals, the committee accepted eighty-eight of them (about twenty-six percent) and of seventeen special sessions proposed, the committee accepted eleven of them (about sixty-five percent), three of which were from standing committees. The program committee accepted several papers as part of an interactive session, which featured short talks and poster presentations. We also programmed a tribute to Allen Forte that took place prior to the business meeting on Saturday.

The number of sessions featuring an alternative format was impressively high for the Annual Meeting; at any given time slot there was at least one session featuring speed talks, panel discussions, or another alternative to four thirty-minute papers. The program also included a variety of topics: while the most common keywords for the papers (other than “music” and “theory”) were “form” and “analysis,” papers involving harmony, the twentieth century, perception, and history were also notable trends.

I would like to thank the 2015 program committee for their exceptional dedication, responsiveness, and generosity throughout the process of programming the Annual Meeting. I would also like to thank Poundie Burstein and Victoria Long for their continual guidance and support throughout the year. Their work made for an exciting and productive Annual Meeting in St. Louis this past fall.

—Joti Rockwell

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As the key interface between our society and the world, the **Publications Committee** and publications team works tirelessly to transmit our work and our successes to the public in a manner that is

professional, timely, and of extraordinary quality. The dedication of time and effort is intense and I know I echo the thoughts of our entire society when I express my most sincere appreciation to our editors and editorial boards. On this note, we need to express a special thanks to Michael Cherlin and Mark Spicer, whose service as editors of *Music Theory Spectrum* has left an indelible mark on our society. From a dramatic increase in the number of published articles, to a new format, to the transition to Oxford University Press, to the management of record numbers of submissions, to helping us to continue to broaden the scope and reach of *Spectrum*, our society will continue to benefit from their work for years to come.

We continue to grow in quality, quantity, breadth, and sophistication across all of our publications, and yet we still have room to look towards an exciting future for them. The past year has marked a transition to new editorial teams for *MTO* and *Spectrum*, the first publications by *SMT-V The Videocast Journal of the Society for Music Theory*, and the successful close of our first full season with Oxford University Press. In addition, our two longstanding journals have seen an expansion of their editorial boards, drawing scholars from outside the more traditional ranks of music theory to help us continue to broaden our submissions and readership. Even beyond the personnel, a renewed attention to the SMT mission statement has brought a new level of awareness to our journals.

These strategies appear to be achieving the desired results, with a huge number of new institutional subscriptions to *MTS* in emerging markets around the world and a fifteen percent increase in return visits to the *MTO* pages. Just as importantly, the gender diversity of our authorship has increased significantly, with thirty-three submissions by scholars who are women to our three journals, of which thirteen were accepted for publication. This is nearly double our numbers from last year and is an exciting and long-awaited development. Given the record number of submissions to our journals this year and the current gender distribution in our field, however, there is still significant room to grow in this area. In addition, we continue to push for a broad approach to music theoretical discourse, as reflected by the wider net cast by our editorial boards. We rely on our membership of diverse scholars to continue to submit a wide range of scholarship and to trust the review process to be both timely and constructive.

Our work with Oxford continues to be incredibly productive. By including our content on their blogs and in their publicity, they are helping to boost our readership, and our institutional memberships. We are in the process of evaluating a submission management tool that they offer, which could automate and streamline many aspects of submission and review. We are also working rapidly towards “virtual volumes,” where collections of articles from *Spectrum* and other OUP journals will be drawn together around a single topic and released as a “virtual volume” for use by researchers or classes. Don’t hesitate to contact us if you have any ideas on this front.

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## COMMITTEE REPORTS

*(continued)*

Please do thank our editors in person whenever you can. Together, they published sixty-five articles or reviews, and over fifty pages of newsletter. Even the publications committee report this time is over forty pages long. This vibrancy reflects the vitality of our society and we would not be who we are without the dedication of these individuals. Also, I must once again thank Poundie Burstein for visionary leadership over the past two years—many of our successes are due to his creativity and tenacity. Finally, it has been my pleasure to serve as Publications Committee chair again this year. It is such a gift to be engaged with the incredible team of vibrant individuals that spend countless hours ensuring the currency and stability of our publications.

—Matthew Shaftel

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Rumor has it that music theorists are good with numbers, and so the **Development Committee** would like to bring a few to your attention: \$4,400, \$6,500, and \$9,000. The first number is the amount of money SMT budgeted for publication subventions in 2014; the second is the amount budgeted in 2015; the third is the amount budgeted in 2016. That's slightly more than double in the course of three years. Here are two other numbers to consider: \$3,500 and \$7,500. The first number is the amount SMT budgeted for travel support to the annual meeting in Milwaukee in 2014; the second, the amount budgeted for Minority Travel Grants, International Travel Grants, Childcare Grants, and Independent/Unsupported/Undersupported Scholar Grants for the St. Louis meeting in 2015, and again for Vancouver in 2016. That's also more than a 100% increase in the funds SMT now provides to make ours a more inclusive society. Add this to the increased support for workshops at the annual meeting and live streaming of select conference sessions, and it's clear that SMT has expanded significantly the impact our society makes on the lives of a wide range of scholars. This kind of expansion is considerably enhanced by the donations members have made to SMT-40. The importance of those donations, however, goes well beyond dollar amounts. With the generous support of donors to SMT-40 we were able to increase our endowment to close to \$250,000 by January 2016: the income generated by those funds will help to insure that SMT will be able to continue to provide opportunities like these to future generations of music theorists.

That last point bears some emphasis. To be a member of SMT means paying annual membership dues, and those attending our annual meeting also pay conference fees. The former allows SMT to be a respected scholarly society, with multiple publications, a vibrant on-line presence, and membership in the American Council of Learned Societies; the latter makes it possible to secure a conference venue at which we can hold a stimulating professional meeting. Donations to SMT-40, however, are not used for those purposes (as important as they are): they are used for the sole purpose of spreading the impact of SMT beyond what we have grown to expect of a scholarly society and extending it toward the truly exceptional. And part of being exceptional is thinking not only of today, but of tomorrow.

For SMT-40 to realize its potential we need participation from across our membership: to get back to numbers for a moment, the higher the percentage of members participating in SMT-40, the more likely it is that we can secure matching funds from outside donors and foundations. Each member's contribution, no matter the size, not only increases the kinds of opportunities we can make available to our membership, it also increases the opportunities to attract outside funding.

The Development Committee would like to encourage every member of SMT to make a gift—multi-year pledges that will extend up to and through our anniversary year in 2017 are especially welcome. 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>.

—Lawrence Zbikowski

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### 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:

- New granting programs supporting research in music theory
- Expansion of travel grants to the Annual Meeting
- Child care grants for the Annual Meeting
- Expanded workshop programs
- 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 Society for Music Theory is grateful to  
the University of Chicago  
Department of Music  
for providing office space and services.*

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The 2015 **Ad Hoc Membership Committee**, consisting of Jena Root, Graham Hunt, and Poundie Burstein, recruited potential SMT members, and we also contacted lapsed members to remind them to rejoin. When those contacted invited us to do so, we reported to the Board their feedback regarding membership issues. The main reason that people mentioned for not being current members was that they forgot to renew or did not realize that their membership expired. We are proud to announce that as of October 2015 SMT had more than 1300 members in good standing: this is a record number, a nearly fifteen percent increase from our membership numbers of two years ago.

The 2015 **Program Budget Subcommittee** allotted fourteen grants to help support attendance at the 2015 Annual Meeting. Independent/Unsupported/Undersupported Scholar Travel Awards went to Heather Holmquest, Randall Horton, Wing Lau, Joon Park, Andre Redwood, Angela Ripley, Higo Rodriguez, Evan Ware, Robert Wells, and Ji Hyun Woo, and Childcare Grants to Ève Poudrier, Joyce Yip, and Kara Yoo Leaman. The Subcommittee also granted \$50 to the Queer Resources Interest Group for an honorarium for a guest speaker at their 2015 interest group meeting.

—Poundie Burstein

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The **Accessibility Committee** is pleased to report that the Annual Meeting in St. Louis provided a space that created many fewer accessibility concerns for our membership, in comparison to our Joint Meeting in Milwaukee in 2014. We encourage anyone with conference accessibility concerns or suggestions to contact our committee in advance of our Vancouver meeting next year. Addressing possible accessibility problems in advance has been the most effective method for ensuring that the full conference experience is possible for every one of our attendees. Continued monitoring and adherence to the accessibility guidelines (<https://societymusictheory.org/administration/accessibility>) are crucial in order to ensure an Annual Meeting that will not only allow full participation from all of our members, but also will welcome and encourage active engagement from members and conference goers across the disability spectrum.

The Accessibility Committee again coordinated the live stream from St. Louis, providing access to eleven papers for 167 unique stream viewers from across the globe. We would like to thank Poundie Burstein, Victoria Long, and the other members of the Executive Board, along with Sean Atkinson from the Networking Committee for all of their help and support on this initiative, which has grown steadily in scope since it was first implemented in Charlotte in 2013.

I would like to extend special thanks to Alan Dodson and Jennifer Iverson for their outstanding service to our committee as they rotate off. If you personally have experienced barriers to participation in any SMT activity due to disability of any kind, please contact me, or any member of our committee.

—Jon Kochavi

## NEWS FROM INTEREST GROUPS

The **SMT Music Theory Pedagogy Interest Group** met on Saturday, October 31, 2015. During the business meeting, we announced the AP Music Theory Outreach Project, jointly sponsored by the Pedagogy Interest Group and Committee on Diversity. Participants are still welcome and encouraged to join the project. Please visit the project website for more information and contact Daniel Stevens ([stevens@udel.edu](mailto:stevens@udel.edu)) if you would like to join.

The highlight of this year's meeting was a round of lightning talks featuring innovative, student-centered pedagogical techniques. Presentations were given by Brad Osborn, Robin Attas, Damian Blättler, Jena Root, Ivan Jimenez, Andrew Aziz, and Jason Hooper. For more details and links to handouts, please visit <http://tinyurl.com/SMTPedagogy2015>.

Stay connected by visiting our website (<http://tinyurl.com/SMTPedagogy>), joining the e-mail list (<http://tinyurl.com/SMTPedagogyList>), and following pedagogy-related discussions on Twitter (#mtped). Please forward inquiries and suggestions to [stevens@udel.edu](mailto:stevens@udel.edu).

—Daniel Stevens

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During our meeting at SMT 2015 in St. Louis, the **Music and Philosophy Interest Group** (MPIG) read Frances Dyson's *The Tone of Our Times* and heard a position paper by Naomi Waltham-Smith. There was a lively discussion by those around the table.

We welcome Bryan Parkhurst and Naomi Waltham-Smith as co-chairs of the MPIG who will be working with the current chair, Brian Kane, to develop initiatives, panels, and proposals for future meetings. We look forward to their vital contributions to the group, as well as ideas and suggestions from members for future events.

We are currently working with our sister organization in the AMS to develop events for next year's Joint Meeting, as well developing a proposal of our own.

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 new members and encourage new 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

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Group, please contact Brian Kane ([brian.kane@yale.edu](mailto:brian.kane@yale.edu)). To keep up with events, readings, and all things musico-philosophical, please visit our Facebook page: <https://www.facebook.com/musicandphilosophy>.

—Brian Kane

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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, new 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. Questions about the Music Informatics Group can be directed to Daniel Shanahan ([dshanahan@lsu.edu](mailto:dshanahan@lsu.edu)).

During the 2015 Annual Meeting, we sponsored a Music Theory hackathon, which split into two working groups: one working on the analysis of audio data, and another examining computational tools for theory pedagogy. The Interest Group meeting included short talks by Joshua Albrecht, Claire Arthur, Reiner Krämer, and Eamonn Bell, as well as a discussion about publically available datasets and repositories.

—Daniel Shanahan

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At the annual meeting in St. Louis, the **Work and Family Interest Group** presented the document “Supporting Families at Institutions of Higher Learning: Recommendations for Faculty and Administrators,” and organized a discussion around the theme “Dealing with Change.” Eighteen persons attended the event.

The document was prepared by the joint task force for the Work and Family Interest Group, Queer Resource Group, and Music and Disability Interest Group of the Society for Music Theory. This 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. WorkFam encourages 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. The document is designed to be consulted by persons with specific work-family issues, and contains hyperlinks to

facilitate quick navigation to accommodations that are suitable for multiple work-family situations. “Supporting Families” is available for download on WorkFam’s page on the SMT website.

The discussion on “Dealing with Change” featured five speakers: Carla Colletti, Gretchen Foley, Charity Lofthouse, Rachel Short, and Brent Yorgason. The issues of change shared included dealing with major illness, relocating a large family after attaining tenure, making adjustments after the arrival of an infant, relocating and changing career plans after marriage, and dealing with the break-up of family relations. The event was chaired by Gary Karpinski, and a lively discussion ensued. One topic in particular that attracted significant attention was recent recurring conflicts between Halloween and the SMT Annual Meeting. WorkFam plans to begin a conversation with the SMT officers on how such conflicts can be avoided, or how family impact can be minimized, in future Annual Meetings.

If you are interested in joining WorkFam, please request membership at WorkFam’s [Google Group site](#). If you would like mentoring regarding work-family issues, please e-mail [WorkFam Mentors](#). If you have other questions about WorkFam, please e-mail [Clare Eng](#).

—Clare Eng

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The **Improvisation Interest Group** meeting in St. Louis featured a workshop on “Improvisation in the Music Theory Classroom,” involving five short interactive workshop presentations with a group of student volunteers from Washington University. The workshop leaders were Taylor Carmona (University of Missouri–Kansas City), Scott Murphy (University of Kansas), Nancy Rogers (Florida State University), Johnandrew Slonimski and Gilad Rabinovitch (Eastman School of Music), and Ji Hyun Woo (SUNY Fredonia), and covered a wide array of improvisational methodologies and musical genres, from modal canons and partimenti to jazz and more. Special thanks are due to Paul Steinbeck and his students from Washington University!

Plans for the 2016 Joint Meeting in Vancouver will be announced soon. Forthcoming events, including calls for papers and other activities related to improvisation and music theory can be found on the IG website, <https://sites.google.com/site/smtimprovisation/>. Anyone interested in participating in future SMT Improv activities is encouraged to contact Chair Chris Stover or Vice Chair Massimiliano Guido. We also welcome news of any activities that might be of interest to our community, especially music-theoretical activities such as analyses of real-time musical interaction, improvisationally-oriented pedagogical models, and engagements with repertoires that feature improvisation in fundamental ways.

—Chris Stover

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The **Russian Music Theory Interest Group** had a successful meeting in St. Louis, with forty people in attendance, including professors from the Moscow Tchaikovsky State Conservatory. The meeting included three formal presentations. Pat McCreless

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(Yale University) led a discussion on Shostakovich's "Fragment" from *Four Monologues on Verses of Pushkin*. Chris Segall (College-Conservatory of Music, University of Cincinnati) gave a paper on harmonic function in Shostakovich's twelve-tone rows. Ellen Bakulina (Yale University) presented a summary of Kholopov's "States of Tonality," which described different types of tonality, including non-tonality. Finally Joe Kraus (Florida State University) provided a brief report on the conference in Moscow, which took place in September 2015.

The Prokofiev Symposium (February 25–27, 2015, at Louisiana State University) was also briefly discussed. It must be noted that several Russian Interest Group's members will be presenting at the symposium, along with many international scholars and pedagogues. To mark Prokofiev's 125th birthday next year in Vancouver, the Interest Group is planning to schedule several papers on Prokofiev's life and music. Among the invited speakers is Simon Morrison (Princeton University).

For more information on the Russian Music Theory Interest Group, please e-mail Inessa Bazayev, chair, [ibazayev@lsu.edu](mailto:ibazayev@lsu.edu) or visit our [website](#) on the SMT webpage.

—Inessa Bazayev

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The newly formed SMT **Dance and Movement Interest Group** was pleased to meet for the first time on Thursday, October 29, 2015. We began with a brief business meeting, in which the result of a previously held on-line election was reported. Kara Yoo Leaman and Rebecca Simpson-Litke were elected as co-chairs of the group for the next two years. We then discussed tentative plans for SMT 2016, including possibilities for a special paper session, group analysis discussion, and dance lesson/party in collaboration with the AMS Music and Dance Study Group. Proposed topics to focus on next year included notation, transcription, and analytic representations for dance and music, and teaching dance within the context of a music department.

We concluded the session with four exciting papers on a variety of topics pertaining to music and dance analysis: Olga Sanchez-Kisielewska (Northwestern University) presented "Embodied Meanings of Hypermeter in Haydn's and Mozart's Symphonic Minuets"; Chris Stover (The New School) read "An Analysis of Improvisational Interactions between Drum and Dance in Rumba Guaguancó"; Muhammad Taufik (University of British Columbia) presented "Phrase Non-Synchronicity and Musical Particularity in West Coast Swing"; and Rebecca Simpson-Litke (University of Georgia) spoke on "Rhythmic Interactions between Music and Dance in Stravinsky's Rite of Spring." Many thanks to our paper selection committee, Robin Attas, Mark Butler, John Paul Ito, and Edward Latham.

For further news on the group's activities and to get involved, join our Google community site (<https://goo.gl/y4QgMF>). Please direct inquiries or suggestions to [kara.leaman@yale.edu](mailto:kara.leaman@yale.edu) or [rsimplit@uga.edu](mailto:rsimplit@uga.edu).

—Rebecca Simpson-Litke and Kara Yoo Leaman

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The SMT **Music Cognition Interest Group** held its thirtieth meeting in St. Louis this past November. The meeting featured talks on research and pedagogy-oriented topics. For research talks, the group heard about experiments and projects from David Bashwiler (University of New Mexico), Nathan Martin (University of Michigan), and Kristina Knowles (Northwestern University). Presentations on pedagogy were given by Ivan Jimenez (University of Pittsburgh) and Asaf Peres (University of Michigan), who spoke on activities that teachers could use to integrate music cognition into a music theory classroom.

We are in the process of launching some exciting new resources that will not only help with scholarship and teaching, but also better connect SMT members with each other. One such project is a directory containing a list of members' names, their contact information, and research interests. Inclusion on the list is voluntary, and members don't appear on the list unless they sign up. We are also in the process of creating databases for scholarship and teaching, including cognition syllabi, pedagogical activities, bibliographies, and conference announcements. These databases will be crowd-sourced so members can share their resources with the rest of the group. All of these resources can be accessed (or will be accessible soon) from the group's website (<https://societymusictheory.org/societies/interest/cognition>). Finally, the SMT Music Cognition Interest Group plans to hold its first ever webinar series this year to share scholarship and community outside of the traditional SMT meeting.

The SMT Music Cognition Interest Group is chaired by Janet Bourne with a website administered by Mark Yeary, and promotes the study and scholarship of music cognition and its implications for music theory and analysis. Scholars with an interest in cognition are invited to view the group's website (<https://societymusictheory.org/societies/interest/cognition>) and subscribe to our listserv. All are invited to please contact the chair, Janet Bourne ([jebourne1@gmail.com](mailto:jebourne1@gmail.com)), with any suggestions, comments, or questions.

—Janet Bourne

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The **Post-1945 Music Analysis Interest Group** held their meeting in St. Louis, which featured short presentations by Zachary Bernstein, Chris Gainey, and Bruce Quaglia relating to the proposed topic: "Experimentation, Intention, and Influence in Analysis and Composition: What Post-1945 Music Teaches Us About These Issues." A business meeting was also held in which the outreach of the group was discussed. The group's co-founder Matthew Schullman is stepping down after three years as co-chair, and an election will be held for a new co-chair. The Post-1945 Music Analysis Interest Group continues to maintain both a Google group <http://tinyurl.com/pdtfu68> and a Facebook group <http://tinyurl.com/njhub7q>. Contact the current co-chair for more information: Joshua B. Mailman: [mailman@alumni.uchicago.edu](mailto:mailman@alumni.uchicago.edu)

—Joshua Mailman

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The **History of Theory Interest Group** held an informal roundtable at the SMT Annual Meeting, with Joel Lester speaking on the subject of translation. Thanks to all who attended and participated in the stimulating discussion. We are working together with our colleagues in the AMS towards the establishment of a sister AMS study group for the history of music theory. The two groups plan to coordinate their activities next year in Vancouver to present a conversation with Thomas Christensen on the evolution and reception of the *Cambridge History of Western Music Theory*.

—Nathan Martin

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The **Early Music Analysis Interest Group** had our second annual meeting in St. Louis. We were delighted to sponsor a special session called “The Council of St. Louis: Broadening the Discussion of the Pope Marcellus Mass,” featuring lightning talks proposing varied analytical models based on this canonical work. Kyle Adams, Devin Chaloux, Timothy Chenette, Dmitri Tymoczko, Denis Collins and Jason Stoessel, and John McKay contributed papers that precipitated lively discussion moderated by the panel chair, Heather Holmquest. An unexpected benefit of this experimental session format was a fascinating overlap in musical examples—three panelists coincidentally chose the same passage from the mass, and their different readings provided a concise illustration of the Interest Group’s value of methodological pluralism. The Interest Group will propose a similar session for next year’s AMS/SMT Joint Meeting; if accepted, the session will include lightning talks on Cipriano de Rore, extended discussion, and a sing-a-long. If you are interested in participating in this panel, please contact Devin Chaloux ([dchaloux@indiana.edu](mailto:dchaloux@indiana.edu)).

We are organizing a conference on early music analysis for May 21–22, 2016 on the campus of Indiana University in Bloomington, Indiana. The conference will feature a keynote by Ruth DeFord and will coincide with an event sponsored by IU’s Historical Performance Institute. We are seeking papers and session proposals on topics related to early music analysis, broadly construed. If you would like to contribute a paper or participate in another capacity, please contact Benjamin Dobbs, chair of the program committee, at [benjamin.dobbs@unt.edu](mailto:benjamin.dobbs@unt.edu).

At our business meeting at the 2015 Annual Meeting (held on Saturday, October 31 at 12:00 p.m.), the Interest Group discussed our ongoing projects, including our in-progress bibliography of analyses of early music. We also selected a new committee chair—Timothy Chenette stepped down as chair and was replaced by Megan Kaes Long. We closed the meeting with a performance of the “Agnus Dei” from the *Pope Marcellus Mass* in celebration of our successful special session. The Interest Group currently has a robust membership, and over 100 scholars and other interested parties have subscribed to our mailing list. If you would like to subscribe, visit <https://lists.usu.edu/wws/info/earlymusicmt> or contact Megan Kaes Long ([megan.long@oberlin.edu](mailto:megan.long@oberlin.edu)) for more information.

—Megan Kaes Long

The **Music and Psychoanalysis Interest Group** met for the first time at the St. Louis SMT Annual Meeting and elected David Bard-Schwarz and Clara Latham co-chairs. The group plans to read and discuss Michael Klein’s book *Music and the Crisis of the Modern Subject* at the IG session at the Vancouver AMS/SMT Meeting in 2016. The group also plans to propose a joint SMT/AMS session on psychoanalysis and music for the Vancouver meeting. Accordingly, the group has sent out requests for paper proposals to be submitted to the chairs by mid December: [david.schwarz@unt.edu](mailto:david.schwarz@unt.edu) and [clara.latham@gmail.com](mailto:clara.latham@gmail.com).

—David Bard-Schwarz

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SMT’s **Jazz Theory and Analysis Interest Group** held its twenty-first annual meeting on Saturday, October 31, 2015.

The Jazz Theory and Analysis Publication Committee recognized Ben Givan (Skidmore College) as this year’s recipient of the Steve Larson Award for Jazz Scholarship. Givan’s “Gunther Schuller and the Challenge of Sonny Rollins: Stylistic Context, Intentionality, and Jazz Analysis,” published in the *Journal of the American Musicological Society*, questions Schuller’s notion of thematic improvisation, and recommends that analysis in jazz “engage more extensively with broader stylistic issues in addition to the specifics of isolated individual performances.” Outgoing award committee chair René Rusch (University of Michigan) noted Givan’s “skillful balance of historical introspect and analytical rigor.” Stefan Love (University of Massachusetts–Amherst) will serve as the 2016 chair, Michael McClimon (Furman University) will continue, and Dan Shanahan (Louisiana State University) volunteered to be the newest committee member.

The Jazz Interest Group’s Pedagogy Committee, chaired by Garrett Michaelsen (University of Massachusetts–Lowell), would like to announce a special project in collaboration with the online journal *Engaging Students*. The issue will be called “Engaging Students through Jazz.” The committee solicits essays on the intersection of jazz and the music theory classroom for the next volume to be released in summer, 2016. 500-word proposals are due by February 1, 2016, which the editors will help shape into full articles by May 2, 2016. Questions and submissions should be sent to [engagingstudentsjazz@gmail.com](mailto:engagingstudentsjazz@gmail.com). Please visit the project webpage at <http://flipcamp.org/esJazzCFP/> for more information.

The bulk of the meeting involved a presentation of the Berklee system of jazz harmonization and arranging by Tom Hojnacki (co-chair of the Harmony Department at the Berklee College of Music). This system has been in use at Berklee since the 1960s, and is noted for its clarity of instruction, and for the remarkably wide range of styles it can accommodate. There was much discussion between Hojnacki and members of the audience during the presentation. Professor Daniel Harrison (Yale University), known for his work with extended and chromatic harmonies, acted as respondent. The group extends special thanks to Keith Waters (University of Colorado–Boulder) for suggesting this idea and initially contacting the participants.

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In other news, members of SMT-Jazz elected Stefan Love as their new chair in an online vote. They also voted for a three-year term limit for the office of SMT-Jazz Interest Group chair.

Members are encouraged to share suggestions for activities on the SMT-Jz e-mail list. Readers who wish to join the list should contact Janna Saslaw (Loyola University, New Orleans) at the following address: [jsaslaw@loyno.edu](mailto:jsaslaw@loyno.edu).

—Keith Salley

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The **Disability and Music Interest/Study Groups** (DISMUS) held a lunch meeting at the St. Louis SMT 2015 Annual Meeting. We began with a short business meeting where we heard a report from Jon Kochavi, chair of the Accessibility Committee, and then strategized a possible joint proposal for a special session with members of the AMS DISMUS group. This discussion will continue at the Louisville AMS meeting. Following the business meeting, we held a discussion on the essay “Dismodernism Reconsidered” by Disability Studies scholar Lennard Davis. Bruce Quaglia introduced Davis’s work followed by short presentations given by Brian Hyer and Jeff Perry. A lively group discussion then followed the presentations, and finally a closing summary by Jennifer Iverson.

On our website, one finds guest blog posts, instructions for joining the DISMUS-L e-mail listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com>. Important and on-going 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/>).

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 Jonathan Kochavi, chair of the [Accessibility Committee](#).

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

—Jennifer Iverson and Bruce Quaglia

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The **Popular Music Interest Group** (PMIG) met in St. Louis for the purpose of sharing analytical tools developed by our members with the greater SMT community as a whole. We were pleased with the turnout at this meeting, and hope that those of you in attendance, both new and veteran, came away with some fresh ideas. Here is a recap of the skill-share session:

Stefanie Acevedo (Yale University) and Janet Bourne (Bates

College) gave a crash course in “Using Empirical Methods to Study Popular Music.” Trevor de Clercq (Middle Tennessee State University) then highlighted a notation system used widely in popular music, but rarely in music theory in “The Nashville Number System: A Harmonic Notation for Popular Music.” Finally, Nancy Murphy (University of Chicago) shared a new approach to analyzing irregular rhythms in “Text, Timing, and the Blues in Dylan’s ‘Down the Highway.’” Thanks to all of our skill-sharers, and to the audience for the lively discussion that followed.

As we have done in the past few years, the PMIG also adjudicated two publication awards for recent scholarship. The award committee consisted of Brad Osborn, chair, with Steven Rings and Nick Stoia (last year’s award winners).

The **PMIG Adam Krims Award** is given each year to a significant publication by a junior scholar concerning the theory or analysis of popular music. This year, the Adam Krims Award went to **Dave Easley** for his article “Riff Schemes, Form, and the Genre of Early American Hardcore Punk” in *Music Theory Online* 21/1. The **PMIG Outstanding Publication Award** is given in the same category for a senior scholar, and this year went to **Mark Butler** for his book *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance*, published by Oxford University Press. Thank you to our award winners for your contributions to the field, and to Steven and Nick for helping rank the many submissions.



In writing my swan song as chair of the PMIG, I’d be remiss not to thank all of our members who entrusted me with the group for the past two years. I’d also like to thank our previous chair, Anna Stephan-Robinson, for being so patient with me in that time of transition. The PMIG recently voted Nancy Murphy (University of Chicago) as the new chair for 2016–2018, and Cora Palfy (UNC–Chapel Hill) has been appointed our new webmaster. Both will be in touch over SMT-Announce in due course regarding some new wiki-friendly web tools that we unveiled at the meeting. As scholarship and teaching on popular music continues to grow, we hope that you all in the broader SMT community will both use and contribute to these resources as popular music moves from the work of specialists into an area which all of us can use in our publications and in our core theory classes.

—Brad Osborn

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The **Queer Resource Group** organized a special session at SMT 2016 on “Queering Musical Form,” featuring Marion Guck, Marianne Kielian-Gilbert, Gavin Lee, Judith Lochhead, and Fred Maus. Our business meeting featured a presentation by Miriam Piilonen, “Queen Bees and Amazons: Queer Insect Embodiment in Music,” as well as a report presented by the chair, Gavin Lee ([gavinskleee@gmail.com](mailto:gavinskleee@gmail.com)), on past and future activities. We would like to invite graduate students and junior faculty to contact the chair if they would like to join our mentorship program. Comments on and suggestions for academic, social, mentoring, or other activities are also welcomed.

—Gavin Lee

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The **Film and Multimedia Interest Group** met on Friday, October 30, 2015, at the SMT Annual Meeting in St. Louis. In the week before the meeting, an online election was held to select new leadership for the group. Through this process, the position of chair was passed from Juan Chattah to Mark Richards, and that of vice-chair from Frank Lehman to Tahirih Motazedian. After Chattah opened the meeting on Friday night, Richards and Motazedian took the reins and introduced their plans for further developing the Interest Group in three ways over the next year. First, online discussion among the group’s members will be encouraged by migrating from the current Google Plus platform to an e-mail list-serv. They also mentioned the possibility of adding a sub-forum to the recently launched SMT-Discuss platform, depending on the group’s needs. Secondly, proposals from its members to the 2016 SMT Annual Meeting were encouraged, especially those in a special format that involve collaboration. The special session on video game music and the several individual papers on film music at this year’s meeting were also pointed out as successes for the Interest Group. Finally, Richards and Motazedian mentioned the need for a conference devoted specifically to music theory in film and multimedia, there being none currently in existence. As a step towards this goal, Richards and Motazedian announced that they will be organizing a virtual conference in the coming year to be held online and to feature short ten-minute papers with discussion to follow.

After these opening remarks, the meeting hosted ten ten-minute lightning talks with a short period after each for questions. Talks were given by Sean Atkinson, Davis Bashwiner, Juan Chattah, Enoch Jabocus, Jason Jedlicka, Tim Koozin, Greg McCandless, Alex Newton, Peter Smucker, and Caitlyn Trevor.

On account of the positive reception these short talks had with the Interest Group, a similar format was suggested for next year’s meeting.

—Mark Richards

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## OTHER SMT NEWS

The Society for Music Theory invites nominations for the **2016 Publication Awards**, to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English that were published between January 1, 2013, and December 31, 2015. Dissertations are ineligible.

- The **Wallace Berry Award** is given for a distinguished book by an author of any age or career stage.
- The **Outstanding Publication Award** is given for a distinguished article by an author of any age or career stage.
- Two **Emerging Scholar Awards** are given separately for a book and for article published no more than seven calendar years after the author’s receipt of the Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).
- An award is given for an outstanding multi-author collection.
- **Citations of special merit** are occasionally awarded for editions, translations, reference works, edited volumes, and other types of publications that are of extraordinary value to the discipline.

Although each award can be presented in a given year, the Publication Awards Committee may, at its discretion, choose not to present a given award in a particular year.

Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. Self-nominations are welcome. In nominating a publication, please indicate if it is eligible for the Emerging Scholar Award. PDF files of nominated articles would be appreciated. Only members of SMT may nominate a publication for an award. Nominations must be uploaded online (after logging in) on or before April 1, 2016, at [http://societymusictheory.org/publication\\_award\\_nomination](http://societymusictheory.org/publication_award_nomination).

—Ed Gollin

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**William Caplin**, James McGill Professor of Music Theory at the Schulich School of Music, McGill University, has been elected a Fellow in the Royal Society of Canada (Academy of Arts and Humanities). The following citation was issued by the Society: William Caplin’s revival of the study of musical form has transformed our understanding—and hearing—of how classical music is organized. His theories provide novel methodologies for musical analysis that have had a significant impact on music scholarship and pedagogy. As a historian of music theory, Caplin is a leader in the domains of rhythm and harmony; he also contributes to topic theory, schema theory, and music perception and cognition.



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## OTHER SMT NEWS

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**Brian Alegant**, the Oberlin Conservatory of Music's Barker Professor of Music Theory, has been named the 2015 U.S. Professor of the Year for undergraduate institutions by the Council for Advancement and Support of Education. Alegant is the first music professor to be so honored in the thirty-five-year history of the award.



Alegant has been on the faculty at Oberlin since 1996. Prior to that, he taught at McGill University.

He is a former editor of *Music Theory Spectrum*, former executive board member of the Society for Music Theory, and recipient of a 2006 Northeast Ohio Council on Higher Education Award for Teaching Excellence. He has received fellowships from the National Endowment for the Humanities (1999-00), the Social Sciences and Humanities Research Council (1993-96), and the Mellon foundations (2003), and has published on a wide range of topics in *Music Theory Spectrum*, *Journal of Music Theory*, *Perspectives of New Music*, *Music Analysis*, *Journal of Music Theory Pedagogy*, *Intégral*, and *Nineteenth-Century Music Review*. His book on the twelve-tone music of Luigi Dallapiccola was published by the University of Rochester Press in 2010.

## IN MEMORIAM

### **Wilma Anne Trenkamp (1945–2015)**

It is with much sadness that we note the passing of Wilma Anne Trenkamp on October 7, 2015.

Anne Trenkamp taught at University of Massachusetts–Lowell, beginning in 1978, in the Music and Cultural Studies departments. She also taught at Wheaton College, the Cleveland Institute of Music, Notre Dame College, Cleveland State University and John Carroll University. At UMass–Lowell, she served at various times as Music Theory Coordinator, Coordinator of Graduate Studies, Music Library Liaison, and Head of the Computer-Assisted Instruction Lab.

Anne received her Ph.D. from Case Western Reserve in 1973 with a dissertation entitled, "A Throw of the Dice: An Analysis of Selected Works by Pierre Boulez," for which she won a scholarship. She got her Masters at the University of Michigan in 1969 with another thesis on Boulez, "Towards an Analysis of the Sonatine for Flute and Piano by Pierre Boulez." Her undergraduate work was also at Case Western, where she received the



Kennedy and Clemens prizes in Music and became a President's Scholar. Her recent areas of research included the students of Schoenberg (for which she traveled to Vienna on a sabbatical), and several publications and events related to Marcel Dick.

Anne was an active member of the New England Conference of Music Theorists (NECMT) for many years, serving as president from 1991-93, secretary from 1987-90, and on many diverse committees.

She will be missed.

—Deborah Burton and Paula Telesco

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### **Charlotte Reed Smith (1921–2015)**

Charlotte Reed Smith passed away at age 94 on September 9, 2015. After graduating Bessie Tift College in Georgia in 1941, Smith entered Eastman School of Music as a voice major. Recognizing her talent in music theory, Howard Hanson recommended that she major in theory as well. Taking this advice, she wrote an MA thesis on the music of Charles Villiers Stanford and graduated Eastman in 1946. She also did post-graduate work at Juilliard.



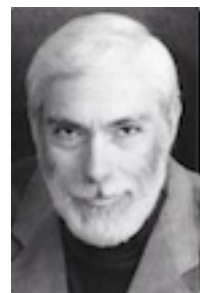
Following a brief stint teaching music theory at Oklahoma Baptist University and Washburn University, Smith served on the faculty of Furman University for 45 years, from 1948 through 1992. Described as a "legend" by members of the Furman community, she won the Furman award teaching in 1974. In addition to teaching music theory, Smith was the department chair from 1987–1992. Her main scholarly area of interest was in the study of Renaissance music. She edited choral music of Lassus, and authored the book *Manual of Sixteenth Century Contrapuntal Styles* (Newark, DE: University of Delaware, 1989).

—Poundie Burstein

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### **Brian Fennelly (1937–2015)**

Brian Leo Fennelly passed away at his home, on Wednesday June 17th, 2015. Born Aug. 14, 1937 in Kingston, New York, he was the son of the late Leo Paul Fennelly and Florence Magee Fennelly. Noted Composer of over 100 works for orchestra, chorus, and chamber ensembles, he was first educated as a mechanical engineer at Union College, Schenectady, N.Y. After service as a lieutenant in the Air Force, he returned to school and earned a Masters



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## IN MEMORIAM

*(continued)*

in Music and Ph.D. at Yale University in music, where he was a student of Mel Powell, Allen Forte, and Gunther Schuller, among others. From 1968 to 1997 he was professor in the School of Arts and Science at New York University, where he taught graduate and undergraduate courses in music composition and music theory.

Fennelly was active for many years on the boards of directors of the League of Composers-ISCM and American Composers Alliance. His service included terms as President and Vice President of League-ISCM and as Treasurer of ACA. He was also the founder and co-director of Washington Square Contemporary Music Society, which sponsored concerts of new music in New York City for almost 40 years. He was also a member of SMT. During his career, Brian garnered many awards, including a Guggenheim Fellowship in 1980 and an American Academy of Arts and Letters Lifetime Achievement Award in 1997. His music received prizes in many world-wide competitions and was widely performed and recorded by orchestras and ensembles in the country and in Europe.

—Anonymous

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### **Roland Jackson (1925-2015)**

Roland Jackson died on June 4, 2015 at the age of 89. Born October 31, 1925 in Milwaukee to an amateur pianist mother and a high-school teacher and football coach father, Roland had a musical, intellectual, and athletic upbringing; as a high-school student he both played on the football team and traveled weekly to Chicago for piano instruction. After undergraduate studies in composition at Northwestern University in 1948, he joined the music faculty at Northland College, where he discovered an interest in musicology. He obtained a fellowship for two years of study in Paris, Freiburg, Basel, and Florence. His studies there exposed him to approaches that he exhibited decades later: Geneviève Thibault's study of historical instruments; Solange Corbin's attention to early manuscripts; Olivier Messiaen's habit of sitting at the piano explaining passage after musical passage; and Willibald Gurlitt's honor in having survived Hitler's regime. Upon his return, Roland undertook graduate studies under Manfred Bukofzer, Edward Lowinsky, and Joseph Kerman at the University of California, Berkeley. There were short-term appointments at Ohio University and universities in Minnesota, Arkansas, and Wisconsin as well as an eight-year period at Roosevelt University before Roland moved west. He taught at the Claremont Graduate School (now Claremont Graduate University) from 1970 until he began an exceptionally productive retirement in 1994.



Roland was a man of great intellectual breadth, and his numerous published articles cover the music of a wide range of composers, including Machaut, Marenzio, Gesualdo, Frescobaldi, Handel, Mozart, Wagner, Schoenberg, Stravinsky, and Stockhausen. In 1988 he founded the journal *Performance Practice Review*, which he edited for a decade. Perhaps he is best known for his scholarship

in the area of performance practice. Two decades earlier he had been in the vanguard of computational music analysis. In a 1973 article, "Music Theory: A Single or Multiple View?" he decried what he saw as an inclination among music theorists to "look upon all ... music from a single vantage point" (often that of tonality); he was not satisfied to have classroom theory "restricted ... to the disciplines of harmony and counterpoint" nor with treating the history classroom as the site for dealing with the diversity of musical styles, and asked:

Why not a coordination of theory and history? The past division between these areas now seems entirely anachronistic, reflecting a time when theory was concerned primarily with the producing of better practicing musicians, instead of with its true aim, which is the producing of musicians with increased musical understanding.

Engaging analytically with a wide range of musical styles meant shying away from broad concepts such as tonality and instead examining the pervasive local features of a given style. I have an indelible memory of Roland seated at the piano Messiaen-style, narrating dozens of Scarlatti's passages containing acciaccaturas. The topic could just as easily have been fourteenth-century dissonances or precursors to the Tristan chord.

A hallmark of Roland's teaching was a faith in his students' ability to find their own way coupled with a close interest in and attention to what they were doing. I arrived at the Claremont Colleges shortly after he retired and got to know him not as a colleague but through national and regional conferences. I first met him when we were both panelists during a session on Schoenberg, and I immediately discovered his ability to convey interest and support even while asking challenging or downright skeptical questions. He was a stalwart of the Pacific Southwest AMS chapter, and it is striking how many prominent California musicologists figure among the contributors to a 1997 festschrift in his honor.

Roland continued writing and presenting to the end of his life. In a 2012 article, "Concerning Chopin's 'Enigmatical' Finale in the Sonata in B flat Minor, Op. 35," he put performance practice and analysis into fascinating play with each other. An article on Schoenberg was in press at the time of his death. His wife of thirty-eight years, the musician and musicologist Brenda Montiel, died in 2013.

—Alfred Cramer



## AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

For links to all Regional and Affiliate Societies,  
please visit

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

### Canadian University Music Society

Joelle Welling  
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### Columbia Music Scholarship Conference

Michael Weinstein-Reiman  
[mdw2115@columbia.edu](mailto:mdw2115@columbia.edu)

### Music Theory and Musicology at CCM

Molly Reid  
[mollyreid616@gmail.com](mailto:mollyreid616@gmail.com)

### Music Theory Society at Florida State University

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[fsmts.forum@gmail.com](http://fsmts.forum@gmail.com)

### GAMMA-UT

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

### Graduate Students in Music at CUNY

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### Harvard Graduate Music Forum

Paul Koenig  
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### Indiana University Graduate Theory Association

Gabrielle Gaudreault  
[gta@indiana.edu](mailto:gta@indiana.edu)

### McGill Music Graduate Students' Society

[mgss.pgss@music.mcgill.ca](mailto:mgss.pgss@music.mcgill.ca)

### Midwest Graduate Music Consortium

Duncan Schultz  
[dcschultz@gmail.com](mailto:dcschultz@gmail.com)

## NEWS FROM REGIONAL SOCIETIES

The **South Central Society for Music Theory** is pleased to announce our 2016 Annual Meeting, which will be in conjunction with Music Theory Southeast on April 1–2, 2016, at Kennesaw State University in Kennesaw, Georgia. James MacKay (Loyola University, New Orleans) and Sean Clarke (University of Montreal) will represent our society on the program committee and local arrangements will be supervised by our president, Jeffrey Yunek (Kennesaw State University). A graduate student workshop will be led by Jocelyn Neal (UNC–Chapel Hill) entitled “Form Matters: Contemporary Popular Music, Genre, and Trends in Songwriting and Arranging.”

If you have any questions about the MTSE/SCSMT 2016 Joint Meeting, please visit our website at <http://scsmt.wordpress.com/> or visit the MTSE website (<http://mtd.uncg.edu/mtse/>) or contact me directly at [douglas.rust@usm.edu](mailto:douglas.rust@usm.edu).

—Douglas Rust

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The **New England Conference of Music Theorists (NECMT)** is pleased to announce its thirty-first annual meeting, which will be held April 8–9, 2016 at the Massachusetts Institute of Technology in Cambridge, Massachusetts. We will meet jointly with the American Musicological Society New England Chapter (AMS–NE) on the Saturday.

Brent Auerbach (University of Massachusetts–Amherst) chairs the program committee; the other members are Joan C. Huguet (Williams College), Michael Schiano (The Hartt School, University of Hartford) and Suzannah Clark (Harvard University, ex officio). Emily Richmond Pollock (MIT) and Michael Scott Cuthbert (MIT) have graciously agreed to serve as local arrangements chairs for the 2016 meeting. Current NECMT officers are President Suzannah Clark (Harvard University), Secretary Frank Lehman (Tufts University), and Treasurer Justin Lundberg (New England Conservatory). William O’Hara (Harvard University) serves as NECMT’s website administrator.

More information about the society and our upcoming meeting may be found on our website, <http://www.necmt.org>, where memberships may also be processed. 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).

—Suzannah Clark

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The twenty-fifth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held from April 1–3, 2016 at the University of California at Santa Barbara, the same venue where our conference held its first meeting in 1991. We are still working on plans for a keynote speaker or panel; check our Facebook page, <https://www.facebook.com/pages/West-Coast-Conference-of-Music-Theory-and-Analysis/168828673144689>, or our website, <http://pages.uoregon.edu/wccmta/index.html>, for updates. The program committee includes Jack Boss (University of Oregon), Benjamin Levy (University of California–Santa Barbara), Drew Nobile (University of Oregon), and Laura Emmerly (Arizona State University).

In other WCCMTA news, our third volume of essays based on WCCMTA papers (this one originated in the 2014 meeting at the University of Utah), *Form and Process in Music: 1300–2014*, was recently published by Cambridge Scholars.

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 paid at the registration table at our yearly meet-

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## NEWS FROM REGIONAL SOCIETIES

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ing. If you have questions or comments about the conference, contact me at [jfboss@uoregon.edu](mailto:jfboss@uoregon.edu) or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

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**Music Theory Southeast (MTSE)** will hold its annual meeting jointly with the South Central Society for Music Theory (SCSMT) on April 1–2, 2016 at Kennesaw State University. Jocelyn Neal (University of North Carolina at Chapel Hill) will lead a workshop entitled “Form Matters: Contemporary Popular Music, Genre, and Trends in Songwriting and Arranging.” Jeff Yunek (president, SCSMT) will organize local arrangements.

The Program Committee includes MTSE members Jane Clendinning (Florida State University), Brian Jarvis (University of Texas at El Paso), and Gabriel Fankhauser (University of North Georgia, *ex officio*), as well as SCSMT members Sean Clarke (Université de Montréal), James MacKay (Loyola University), and Jeff Yunek (Kennesaw State University, *ex officio*). The committee is chaired by Evan Jones (MTSE, Florida State University).

There is a block of rooms available for a group rate of \$89 per night for a single or double suite at the Comfort Suites at Kennesaw State, 3366 Busbee Dr. NW, Kennesaw, GA 30144. The phone number is (678) 275-2090; mention MTSE when making a reservation. Rooms must be reserved by February 28 to receive the conference rate.

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, 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. For the complete 2016 Call for Presentations and other details, please visit our website at <https://musictheorysoutheast.wordpress.com>.

—John Z. McKay

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The **Music Theory Society of New York State** will hold its forty-fifth Annual Meeting in partnership with The New School’s Mannes School of Music on April 2–3, 2016. The program committee is Edward Klorman (Queens College, CUNY; and The Juilliard School), chair; Heather Laurel (City College of New York, CUNY); Elizabeth West Marvin (Eastman School of Music), William Marvin, *ex officio* (Eastman School of Music), and Philip Stoecker (Hofstra University). Sixteen thirty-minute and fourteen ten-minute papers have been accepted from a record number of proposals submitted. The keynote speaker will be Robert Wason (Professor Emeritus, Eastman School of Music). The conference will also feature a student workshop on eighteenth century keyboard improvisation, led by John Andrew Slominski (Eastman School of Music), and a performance and analysis workshop.

Annual elections are taking place electronically for a new vice president, treasurer, and for two members-at-large on the editorial board. Voter anonymity will be guaranteed by Society secretary Rebecca Jemian.

Volume 40 (2015) of *Theory and Practice*, edited by Matthew Brown (Eastman School of Music), is in production, and we expect subscribers to receive copies before the April 2016 conference. New editors Sarah Marlowe (New York University) and Brian Moseley (University at Buffalo) are accepting submissions for Volume 41 (2016). They can be reached at [editorthoryandpractice@gmail.com](mailto:editorthoryandpractice@gmail.com).

—William Marvin

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## AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

### Music Theory Society of the Mid-Atlantic

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### Music Theory Midwest

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### Music Theory Society of New York State

William Marvin  
Eastman School of Music  
[wmarvin@esm.rochester.edu](mailto:wmarvin@esm.rochester.edu)

### Music Theory Southeast

John Z. McKay  
University of South Carolina  
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### New England Conference of Music Theorists

Midge Thomas  
Connecticut College  
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### Oklahoma Theory Round Table

Sarah Ellis  
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### Rocky Mountain Society for Music Theory

Michale Chikinda  
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### Society for Music Research at the University of Michigan

Vivian Luong  
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### South Central Society for Music Theory

Douglas Rust  
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**AFFILIATE REGIONAL  
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SOCIETY CONTACTS**

(continued)

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**University of Arizona Graduate  
Student in Music Society**

Gabriel Venegas  
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**West Coast Conference of Music  
Theory and Analysis**

Jack F. Boss  
University of Oregon  
[jfboss@uoregon.edu](mailto:jfboss@uoregon.edu)

**Western Ontario Graduate  
Student Symposium**

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**Yale Graduate Music Society**

Holly Chung  
[holly.chung@yale.edu](mailto:holly.chung@yale.edu)

**Music Theory Midwest's** twenty-seventh Annual Conference will be held May 6–7, 2016 at University of Arkansas in Fayetteville, Arkansas. Jennifer Iverson (University of Iowa) chairs the program committee, and Elizabeth West Marvin (Eastman School of Music) will deliver the keynote address, titled “What I Know Now: Reflections on Music Theory.” Our sixth annual Pre-Conference Workshop, titled “Cognitive Science and Music Theory: A Practical Guide,” will be led by Elizabeth Margulis (University of Arkansas).

Full details of the May conference and workshop may be found on the MTMW website: <http://www.mtmw.org>. Local arrangements are chaired by Alan Gosman (University of Arkansas).

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas, as well as Western Ontario and Manitoba in Canada. Officers include President Lawrence Zbikowski (University of Chicago); Secretary Melissa Hoag (Oakland University); Treasurer Arnie Cox (Oberlin College-Conservatory); Area Representatives John Cuciurean (Western University), Sarah Ellis (University of Oklahoma), Gretchen Foley (University of Nebraska), and Daphne Tan (Indiana University); and Student Representatives Devin Chaloux (Indiana University) and Cecilia Stevens (University of Minnesota). Sebastian Bisciglia (Indiana University) maintains the MTMW website.

MTMW welcomes members from all geographic areas. Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for students. Membership may be initiated or renewed at <http://www.mtmw.org>. Donations to the Arthur J. Komar Student Award are always welcome.

—Melissa Hoag

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The **Texas Society for Music Theory** will hold its thirty-eighth Annual Meeting on February 26–27, 2016 at the University of Mary Hardin–Baylor in Belton, Texas, with Joshua Albrecht serving as local arrangements coordinator. The keynote address will be given by Roger Graybill (New England Conservatory), whose past research has focused on rhythm and gesture, the music of Brahms, and theory pedagogy. In 2014, Dr. Graybill spent a sabbatical researching curricula and pedagogy at music schools in Europe, and this research will inform his keynote remarks. A preliminary program for this meeting is available at <http://tsmt.unt.edu/>.

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 Charles Leinberger (University of Texas at El Paso), David Forrest (Texas Tech University), Blaise Ferrandino (Texas Christian University), and Joshua Albrecht (University of Mary Hardin-Baylor) comprise the executive board.

The program committee for the 2016 meeting consists of Jennifer Beavers (University of Texas– San Antonio), Aminah Durrani (University of Houston), Erik Heine (Oklahoma City University), and Horace Maxile (Baylor University).

For additional information about TSMT, please contact Peter Martens ([peter.martens@ttu.edu](mailto:peter.martens@ttu.edu)). The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.

—Peter Martens

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## NEWS FROM REGIONAL SOCIETIES

(continued)

The **Music Theory Society of the Mid-Atlantic (MTSMA)** held its thirteenth Annual Meeting at Princeton University on March 13–14, 2015. Jairo Moreno delivered an engaging keynote address on “Rameau and Enchanted Materialism” as well as a professional development workshop on “The Materialities of Music Theories.” The Dorothy Payne Award for best student paper went to two winners: Aaron Grant (Eastman School of Music) for “‘Promissory Note’ Narrative Strategies in Schubert’s Three-Key Expositions” and Olga Sanchez-Kisielewska (Northwestern University) for “Menuets Vicieux, Z Figures, and Sonic Analogues: Embodied Meanings of Hypermeter in Haydn and Mozart’s Symphonic Minuets.” The program committee, chaired by Kip Wile (Peabody Institute), included Christian Carey (Westminster Choir College), Christopher Doll (Rutgers University), Diane Luchese (Towson University), and Eric McKee (Pennsylvania State University). Special thanks go to Scott Burnham and Christopher Gupta for their generous help with local arrangements.

MTSMA’s 2016 meeting will take place at the University of Pennsylvania on April 8–9. Steven Rings (University of Chicago) will deliver the keynote address, entitled “No Success Like Failure: Vocal Schemata and Bob Dylan’s Late Style” and will also conduct a professional development workshop on “Transformational Analysis and ‘Hearing As.’” The program committee, chaired by Christian Carey (Westminster Choir College), includes Ted Latham (Temple University), Gabriel Miller (Liberty University), John Peterson (James Madison University), and Anna Stephan-Robinson (West Liberty University).

The MTSMA 2015–16 officers are Rachel Bergman (George Mason University), president; Nancy Rao (Rutgers University), vice president; Philip Duker (University of Delaware), secretary; Eugene Montague (George Washington University), treasurer. Board members are Michael Baker (University of Kentucky), John Paul Ito (Carnegie Mellon University), Jonathan Kochavi (Swarthmore College), Daniel Stevens (University of Delaware), Cynthia Folio (Temple University) and Student Representative Sean Davis (Temple University). For additional information about the Society and our upcoming meeting, please see our website: [metsma.org](http://metsma.org).

—Rachel Bergman

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The 2016 Joint Meeting of the **Rocky Mountain AMS/SMT** will be held at the University of New Mexico, April 22–23, 2016. In addition to the regular program, there will be a session that will address the recent CMS manifesto regarding proposed changes to the undergraduate curriculum in music history and music theory, continuing the special panel discussion at the national SMT Annual Meeting in St. Louis on October 29. For our members who were not be able to attend the session, we hope to continue this conversation at the conference in New Mexico. Stay tuned for more details!

The Rocky Mountain region has grown, and we are 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!

—Michael Chikinda



## 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>.

## GRADUATE STUDENT ORGANIZATIONS

The **Indiana University Graduate Theory Association** is pleased to announce its 2016 Symposium of Research in Music to take place Friday and Saturday, February 19–20, 2016 in the Jacobs School of Music on the Bloomington campus of Indiana University. We are very happy to welcome Professor William Rothstein (CUNY at Queens University) as our keynote speaker.

Papers will also be read by featured speakers Professor Kyle Adams (Indiana University) and Professor Frank Samarotto (Indiana University). For more information about the 2016 Symposium, please e-mail Calvin Peck, president of the Indiana University Graduate Theory Association, at [gta@indiana.edu](mailto:gta@indiana.edu).

—Gabrielle Gaudreault

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The **Music Theory Society at Florida State University** is pleased to announce its thirty-third annual Music Theory Forum to be held Saturday, January 30, 2016 at the FSU campus in Tallahassee, Florida. We are excited to welcome Professor Michael Klein (Temple University) as this year's keynote speaker.

—Lewis Jeter

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The Fred Fox School of Music at the **University of Arizona** (Tucson) is pleased to announce its first **Graduate Student Music Conference**, to be held February 26–27, 2016. The conference committee is also excited to announce the presence of this year's keynote speaker, Dr. Robert S. Hatten, Professor of Music Theory at the Butler School of Music at The University of Texas at Austin.

The conference proper will be preceded by two graduate-student workshops in music theory and musicology, to be held on the morning of February 26. Dr. Robert Hatten and Dr. Boyd Pomeroy (University of Arizona) will lead the music theory workshop, "Analytical Approaches to Nineteenth-Century Sonata Form." Dr. Matthew Mugmon, Dr. Jay Rosenblatt, and Dr. John Brobeck (University of Arizona) will lead the Musicology workshop "Alone in the Archives," centered on archival research in various libraries and collections around the world.

Information on the conference can be obtained by contacting Gabriel Venegas at [arizona.gsmc@gmail.com](mailto:arizona.gsmc@gmail.com).

—Gabriel Venegas

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The **Society for Music Research at the University of Michigan** is pleased to announce a Graduate Student Conference to be held on March 19–20, 2016. The conference will honor Glenn E. Watkins, Earl V. Moore Professor (Emeritus) of Music History and Musicology at the University of Michigan.

The conference will be held in the new Glenn E. Watkins Lecture Hall in the School of Music, Theatre & Dance at the University of Michigan. The Society for Music Research (SMR) at the

University of Michigan is an organization of graduate students in ethnomusicology, historical musicology, and music theory in the School of Music, Theater, and Dance, whose mission is to foster the sharing of knowledge and research of music through events and symposia, and to provide a central forum for its membership.

—Vivian Luong

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The **Temple University Theory and Musicology Society (THEMUS)** is pleased to announce our third Annual Conference, scheduled for Saturday April 16, 2016. Our keynote speaker will be Dr. Fred Maus from the University of Virginia, whose paper is titled "Listening and Possessing."

—Sean Davis

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The graduate student community of Yale's Department of Music welcomes submissions for the Fifth Biennial **Yale Graduate Music Symposium**, to be held March 4–5, 2016. We are pleased to announce that the Symposium will feature a keynote address by Prof. Ana María Ochoa (Columbia University), as well as a workshop led by Prof. Brian Kane (Yale University).

—Holly Chung

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The **Columbia Music Scholarship Conference** announces our eleventh Annual Meeting on February 27, 2016 at Columbia University in New York. For more information contact Michael Weinstein-Reiman at [mdw2115@columbia.edu](mailto:mdw2115@columbia.edu).

—Michael Weinstein-Reiman

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The **Music Theory & Musicology Society at the University of Cincinnati, College-Conservatory of Music (CCM)** is pleased to announce its sixth biennial student conference, "Musicians in Context: Composers, Performers, Listeners" at CCM on April 15–16, 2016 at CCM.

The conference will be held in conjunction with the Joseph and Frances Jones Poetker Thinking About Music Lecture Series and will feature keynote addresses by Janet Schmalfeldt (Tufts University) and Neal Zaslaw (Cornell University). Our keynote speakers will also participate in a roundtable session with CCM faculty considering the conference theme.

—Molly Reid

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The second annual **Rutgers University Musicological Society Graduate Student Conference** will take place on Sunday, April 10, 2016 at Rutgers University in New Brunswick, NJ. The keynote will be presented by Dr. Stephanie Jensen-Moulton of Brooklyn College. For more information contact:

[rutgersmusicologicalsociety@gmail.com](mailto:rutgersmusicologicalsociety@gmail.com)

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## GRADUATE STUDENT ORGANIZATIONS

(continued)

The students of the Department of Music at the **Graduate Center of the City University of New York (CUNY)** are pleased to announce the nineteenth annual Graduate Students in Music (GSIM) Conference in New York City, on April 22–23, 2016.

The conference will include a keynote address by Dr. Jonathan Pieslak (City College of New York, CUNY). Dr. Pieslak will present his ongoing research on the interrelation between music and radical groups.

Information regarding GSIM at the Graduate Center, CUNY and the Call for Papers is also available online via our GSIM conference website: <http://gsim.commonsc.gc.cuny.edu/>, or contact [CUNY.GSIM@gmail.com](mailto:CUNY.GSIM@gmail.com) for more information.

—Meghan Lavengood

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The **Music Graduate Student Association at the University at Buffalo** is pleased to announce its Ninth Annual Symposium on April 2–3, 2016. Our keynote speaker this year will be Dr. Scott Burnham, Scheide Professor of Music History at Princeton University. The deadline for proposals is Friday, February 19, 2016.

The program committee invites graduate students of all disciplines to submit proposals for papers on any aspect of music study, including but not limited to musicology, music theory, and ethnomusicology. We welcome papers on any topic and encourage diversity of research in our submissions ranging the entire gamut of music and sonic studies.

All proposals should include the title of the paper and an abstract not exceeding 350 words. They should not include the author's name or other identifying information. If necessary, up to two supplemental pages with musical examples, figures, tables, etc. may be included.

Abstracts should be in twelve-point font and double spaced; and must be submitted electronically in a Microsoft Word (.doc or .docx) format, and should be sent to [mugsym2016@gmail.com](mailto:mugsym2016@gmail.com) no later than Friday, February 19, 2016.

A cover email that includes the applicant's name, institutional affiliation, preferred e-mail address, phone number, and required equipment (e.g. CD players, data connections, piano, etc.) for the proposed presentation should accompany each proposal.

—Matthew Williams

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The **Music Graduate Students' Society of McGill University** is pleased to announce our annual Music Graduate Symposium, which will take place March 18–20, 2016.

This year we are honored to welcome Dr. Benjamin Piekut from Cornell University as our keynote speaker and renowned bassoonist Nadina Mackie Jackson as our keynote performer.

Further information on the symposium can be found at: <http://www.music.mcgill.ca/mgss/symposium/index.php>

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The **Graduate Students of the University of Victoria's School of Music** are pleased to announce the 2016 Pacific Northwest Graduate Student Conference. The conference will take place on March 5–6, 2016.

If you have any questions, please feel free to contact us at [uvicpnw2016@gmail.com](mailto:uvicpnw2016@gmail.com), or check the conference website at <https://sites.google.com/site/pnwgraduatemusicconference2016/>.

—Rena Roussin and Emily Sabados

## OTHER NEWS ITEMS

A five-day inaugural session of the **Melbourne Music Analysis Summer School** was held from November 30 through December 4, 2015. The school, which was organized through social media by musicologist Matthew Lorenzon, drew eighty-five participants from around Australia and New Zealand, including undergraduate students, post-graduate students, and faculty. Course topics included Atonal Theory (Alistair Noble), Schenkerian Theory (Martin Greet), Musical Meter (Richard Cohn), and Sonata Theory (David Larkin). Richard Cohn presented a Keynote address on "Metric Motives in Mozart and Brahms," and special lectures were presented by Alan Davison, Elliott Gyger, Michael Hooper, and Allan Walker. The organizers intend to perpetuate the summer school as an annual event in Australia.

—Richard Cohn

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**Oxford University Press** has announced publication of the following:

*Heinrich Schenker, Beethoven's Last Piano Sonatas. An Edition with Elucidation.* 4 vols. Trans. and ed. by J. Rothgeb. New York: Oxford University Press, 2015.

According to OUP's Marketing Manager for Humanities, "SMT members can also receive a special discount on the books via the **OUP-SMT webstore**, accessible via the members section on the SMT website."

—John Rothgeb

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This year's issue of the *Journal of Schenkerian Studies* (Vol. 9) will be a special issue in memory of Edward Laufer. For more information on the issue, contact: [schenker@unt.edu](mailto:schenker@unt.edu).

## DATES, DEADLINES, and MISCELLANY

### SMT Dates and Deadlines

Submissions to August *Newsletter*  
June 1

Subvention Grants  
June 15

International and Minority Travel Grants  
September 10

Annual Meeting, November 3–6, 2016  
Vancouver, British Columbia

### 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](mailto: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](mailto:rrodman@carleton.edu)



### 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](mailto:vlong@uchicago.edu)).

*Do not be frightened by words like Theory, Thoroughbass, Counterpoint, etc. They can be your friends if you approach them in a friendly manner.*

—Robert Schumann

