



Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

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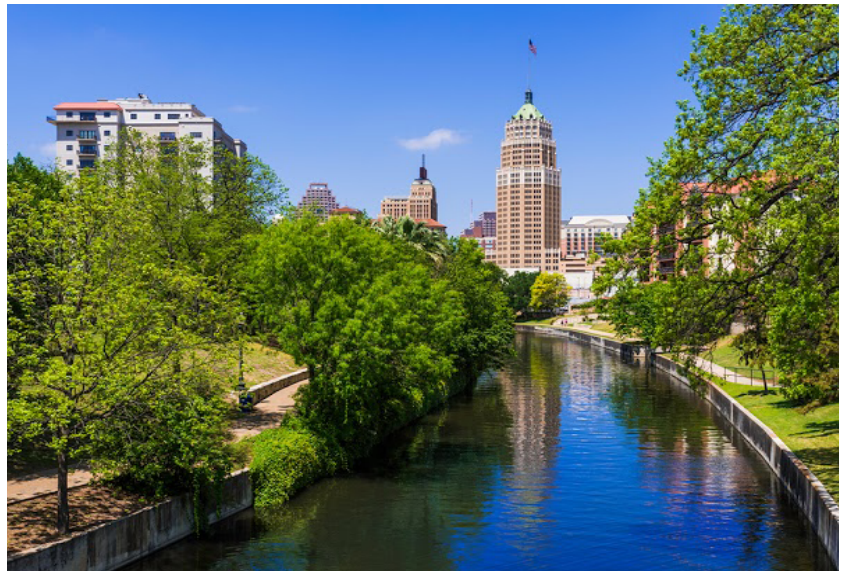
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**Volume 41
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August 2018

SMT SAN ANTONIO 2018



The Society for Music Theory celebrates its forty-first Annual Meeting jointly with the American Musicological Society, 1-4 November at the Grand Hyatt San Antonio.

PROGRAM

The [program](#) for the 2018 Meeting reflects the intellectual breadth of the society, highlighting both well-established areas of research and the field’s ever more expansive scope of inquiry. It shows too the close ties between the disciplines of music theory and musicology. In that vein, we are delighted that our keynote speaker will be Carolyn Abbate of Harvard University, whose talk, “Lightness, Improvisation, and What is Knowable,” will continue a longstanding conversation about music and philosophy. The session will also feature an introduction and response by Brian Kane (Yale University).

With the change in conference format to shorter time-slots, most sessions will be ninety minutes long, featuring three papers. The total number of available slots has increased by roughly a third, yielding around forty-five sessions in all. This year, our sessions will include papers on the history of theory, popular music, jazz, sound studies, film music, plagiarism and copyright, philosophy, embodiment, timbre and orchestration, neo-Riemannian and scalar theory, dance, Russian music and theory, the music of Babbitt, Schubert, Brahms, Grisey, and Mahler, global temporalities and pedagogies, Greek orthodox ritual, gospel music, and the music of *Super Mario World*. Special sessions will offer panels on public music theory, aural skills and cognition, bluegrass and Americana, the music of Ravel, French Pythagoreanism in the eighteenth and nineteenth centuries, Schenker and the history of music theory, and Herrmann’s music for *Vertigo*.

The Professional Development Committee is holding a session on the dynamics of the job interview; the Committee on Diversity will host a session on Latin American music and music theory, featuring scholars from Puerto Rico, Uruguay, Brazil, and the continental US; and the Committee on the Status of Women is sponsoring a practice-oriented session on implicit bias and creating an inclusive curriculum and classroom. In addition, as part of our Societies’ response to LGBTQ issues surrounding Texas adoption law, the AMS and SMT are jointly hosting special sessions addressing music and activism. Also of note are seven joint sessions selected by the program committees of AMS and

Future Annual Meetings

2018

1–4 November
Grand Hyatt San Antonio
San Antonio, Texas
(SMT and AMS)

2019

7–10 November
Hyatt Regency Columbus
Columbus, Ohio

2020

5–8 November
Hyatt Regency Minneapolis
Minneapolis, Minnesota
(SMT and AMS)



SMT Executive Board Statement: Our Values as a Scholarly Society

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

SMT; among them are panels on diversity in hip-hop studies, the music of Debussy, *Porgy and Bess*, the songs of Fanny Hensel, and the “San Antonio sound” in Tejano conjunto/progressive music.

The 2018 program committee consisted of Roman Ivanovitch (chair), Amy Bauer, Mark Butler, David Clampitt, Michael Gallope, Robert Hatten (*ex officio*), John McKay, and Janet Schmalfeldt. We considered over 400 proposals, dedicating the spring of 2018 to the task, and are excited about the eclectic, thought-provoking set of papers that emerged. With lightning talks, roundtables, practical sessions, posters, and performances—in addition to more traditional fare—we hope that everyone will be able to find at least one happy path through the many delights on offer.

CONFERENCE INFORMATION

Hotel Reservations

The [Grand Hyatt San Antonio](#) is located in the heart of the city's historic downtown. The Grand Hyatt is just steps from the River Walk and easy walking distance to the Alamo. Rates for attendees are \$195 (plus \$32.66 tax) per night for single occupancy, \$219 (plus \$36.68 tax) for double occupancy, \$229 (plus \$38.36 tax) for triple occupancy, or \$239 (plus \$40.03 tax) for quadruple occupancy. Complimentary internet access is available in all guest rooms.

Conference rates are valid Monday, 29 October through Tuesday, 6 November, subject to availability. [Click here for the Hyatt's online reservation form](#). Reservations may be made by phone by calling (888) 421-1442 and asking for the “AMS/SMT conference” room block.

Travel Information

Air Travel. [San Antonio International Airport \(SAT\)](#) is served by Aeromexico, Air Canada, Alaska Airlines, American Airlines, Delta, Frontier, Interjet, Southwest, and United Airlines. The airport is located approximately nine miles north of the Grand Hyatt San Antonio.

Please note the conference hotel does *not* offer an airport shuttle service. Airport pick-up location for rideshare services is the outer, commercial curbside of lower level Terminal A. Taxi service takes about 10–15 minutes and will cost \$25–\$29 (plus tip). Rideshare services Uber, Lyft, Get Me, and Wingz are available in San Antonio. [SuperShuttle](#) provides airport transport to and from SAT airport. Cost (per person) from SAT to downtown is \$15 one-way or \$28 round trip.

Train and Bus Service

Service to San Antonio is available by [Amtrak](#) and [Greyhound](#) bus service. The Amtrak station is located at 350 Hoefgen Street, approximately 0.5 miles east (11-minute walk) of the hotel. The Greyhound bus station is located at 400 North St. Mary's Street, approximately 0.8 miles (15-minute walk) northwest of the hotel.

Ground Transportation around San Antonio

Public ground transportation is available VIA Metropolitan Transit. [Click here for more information on fares and online purchasing](#). If you are driving to the Meeting, self-parking at the Hyatt is \$29 per day, and valet parking at the Hyatt is \$39 per day. Directions to the [hotel](#) are available on Google Maps.

CONFERENCE HIGHLIGHTS

Conference Guide Program

Please consider taking part in the Conference Guide Program, hosted by the SMT Professional Development Committee. We invite those who would like to be assigned a guide and senior members who are willing to serve as guides. If you would like to participate in the Program, you may indicate your intentions on the registration form.

Student Helpers

We are in need of student helpers to assist during the conference. Helpers will receive free registration and \$11/hour. A sign-up form will be available on [AMS's website](#) in August.

Hotel Accessibility

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

VISITING SAN ANTONIO

Popular Attractions

The Riverwalk – our **Meeting hotel** is on the Riverwalk, which is a city park lined with a series of restaurants, shops, and activities. It is one of the top reasons people visit San Antonio as it spreads through historic parts of the city. At night, it can be crowded with locals and tourists. Consider taking a riverboat tour (see group tours below) where you can hear a guide speak about San Antonio's history or relive adventures from the 1984 film "Cloak & Dagger." **La Villita** – this "little village" is 300 years old and half a mile from the hotel. There are historic buildings, shopping, restaurants, and notable **Día de los Muertos** (Day of the Dead) celebration (10/31–11/2). **El Mercado Square** – another shopping and restaurant hub about a mile from the hotel. Consider taking **VIA** (bus or street trolley rates are around \$3 to ride all day).

UTSA's Institute of Texan Cultures – explore the unique beauty and diversity of the many cultures that came to Texas. This is a wonderful and accessible museum that is .7 miles from the hotel. The walk is quite scenic as you can take the Riverwalk through **Hemisfair Park** and finally to the campus of the Convention Center, Institute, and **Tower of the Americas** (which has a rotating restaurant 750 feet above the city. You can take a tour to the top, experience fine dining, or stop in for a beverage on the next-to-top floor to soak in some stellar views). The Institute is also the location of a pre-conference on diversity put on by **Project Spectrum** (10/31-11/1).

King William Historic District, sometimes referred to as South Town, is a beautiful historic neighborhood for food/drinks/historic neighborhood walking about a one-mile walk (or two-mile drive) from the conference. Two great places for a medium-large group to enjoy food and beverages are **The Friendly Spot** and **The Liberty Bar**, or a more upscale American eatery.

No visit to San Antonio is complete without seeing the **Alamo!** It's located about one half mile from the hotel conference. Touring the mission and its beautiful grounds are free. There are four other Missions (Concepción, San José, San Juan and Espada) south of the city. See the **Missions National Historic Park** site for **bike trails** and tour information.

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Society for Music Theory 2018 Executive Board

Robert Hatten, *President*
Butler School of Music
MRH 3.710
UT Austin
2406 Robert Dedman Drive
Austin, TX 78712
president@societymusictheory.org

Dora A. Hanninen, *Past President*
School of Music
University of Maryland
2110 Clarice Smith Perf. Arts Center
College Park, Maryland 20742
dhann@umd.edu

Nancy Rogers, *Vice President*
Florida State University
College of Music
LON 406
122 N. Copeland Street
Tallahassee, FL 32306
vicepresident@societymusictheory.org

Philip Stoecker, *Secretary*
Department of Music
160 Hofstra University
101B Shapiro Family Hall
Hempstead, NY 11549
secretary@societymusictheory.org

Jan Miyake, *Treasurer*
Oberlin Conservatory of Music
Kohl 314
Oberlin, OH 44074
treasurer@societymusictheory.org

Jennifer Diaz, *Executive Director*
The Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405
smt@societymusictheory.org

Society for Music Theory 2018 Executive Board

(continued)

Members-at-Large

C. Catherine Losada, 2018
Cincinnati College-Conservatory
of Music

Deborah Rifkin, 2018
Ithaca College

Yonatan Malin, 2019
University of Colorado Boulder

Maryam Moshaver, 2019
University of Alberta

Inessa Bazayev 2020
Louisiana State University

Julian Hook 2020
Indiana University



Contacting the Society

Society for Music Theory
Jennifer Diaz, Executive Director
The Society for Music Theory
Indiana University
Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405
smt@societymusictheory.org

[The Pearl](#) is a culinary, shopping, and architectural destination about two miles from the hotel. Home of the late 1800s Pearl Beer Brewery, it has been renovated to accommodate high-end living. There are many great restaurants, coffee houses, and hotels, as well as a popular Farmers' market on the weekend and live jazz venue. It is a bit out of the way, but worth the walk/drive/riverboat ride.

Notable Restaurants

Keep in mind the Riverwalk is a tourist attraction. You will find many types of restaurants there. If you are looking for a more local American and Mexican/Tex-Mex cuisine, you will likely need to move out of the Riverwalk district. There are many high-end restaurants nearby, such as [Biga on the Banks](#), [The Palm](#), [Bohanan's](#), [Boudro's](#), [The Fig Tree](#), and [Bliss](#). Some Tex-Mex restaurants that are not too far away include [Acenar](#), [Rosario's](#), [Tito's](#), [Pico de Gallo](#), and [Mi Tierra](#), perhaps one of the most popular (and crowded) Tex-Mex joints. Of the places to eat and drink downtown for small groups, [Bar 414](#) at the Gunther is particularly recommended for prohibition style cocktails in a swank hotel. Other notable entries include [The Davenport](#), [Zinc Wine and Bistro](#), and [Esquire](#), featuring the longest wood top bar in Texas (over 100 feet). It has delicious food and cocktails and great ambiance, but the bar can get crowded during peak hours.

For large groups, the Riverwalk offers many options. Though the Riverwalk itself is below street level, many of its hotels have bars and restaurants that are above street level. Try [Mi Tierra](#), [Rosario's](#), or [The Friendly Spot](#). Coffee can be found at [Local Coffee](#) or [Brown Coffee](#) at the Pearl, [Rosella Coffee](#), or [Sip](#), located downtown. There is also [Madhatters Teahouse](#), located in the King William district (more known for breakfast/brunch/desserts), and [Halcyon](#), located at the Blue Star.

Group Riverboat Tours

We are planning a group riverboat tour. Depending on the number of interested people, we will reserve one or two boats. There are three types of tours: regular, cocktail, and dinner. The regular tour holds about thirty-five people and costs approximately \$15 for a one-hour tour. The cocktail tour holds about twenty-five guests and costs approximately \$30 per person for a one hour and forty minute tour (cocktails provided). The dinner tour holds about sixteen guests and costs approximately \$40 for a two-hour tour, with dinner catered. Depending on availability, the tour will take place on 1 or 2 November, beginning around 6:00 p.m. Specific details will be worked out in the next couple weeks. In the meantime, please complete our [online google spreadsheet](#) or e-mail Executive Director Jennifer Diaz at smt@societymusictheory.org to reserve your spot. Reservations will be on a first-come first-served basis.

Museums and Parks

A wide range of museums and parks are on offer in San Antonio. If you have extra time in the city you may wish to visit [The Institute of Texan Cultures](#) or [The McNay Museum](#), known for its Medieval and Renaissance art collection as well as its modern art. [The San Antonio Museum of Modern Art](#) is located on the Riverwalk (close to Pearl). There is also [The San Antonio Zoo](#), [The Briscoe](#), a Western art museum downtown, and [The Witte](#), which offers hands-on activities for kids. Those traveling with children should consult the following link for more travel suggestions: <http://sanantonio.kidsoutandabout.com/content/top-20-places-take-kids-and-around-san-antonio>.

—Roman Ivanovitch, Jennifer Diaz,
Jennifer Beavers, and Stacey Davis

OFFICER REPORTS

FROM THE PRESIDENT

I look forward to greeting many of you at our joint AMS-SMT conference in historic and scenic San Antonio, 1–4 November. The SMT Program Committee, chaired by Roman Ivanovitch, and the Local Arrangements Committee, chaired by our new Executive Director, Jennifer Diaz, in collaboration with the AMS Program Committee, chaired by Carolyn Hess, and AMS Executive Director Bob Judd, have worked tirelessly to create our largest gathering ever. This year's conference features no fewer than seven joint scholarly sessions, in addition to joint sessions in which SMT interest groups have collaborated with AMS study groups.



Although this has been a year fraught with concerns about a Texas law and California's response (see the [SMT](#) and [AMS websites](#) and the [February SMT Newsletter](#) for details), the Executive Board is committed to fostering a safe and respectful environment for scholarly and intellectual exchanges. Two special sessions planned with AMS will address issues of equality and inclusiveness, with Mel Y. Chen (Berkeley) as a featured speaker on Friday morning. Furthermore, our standing committees have designed their own sessions on relevant issues, such as Saturday morning's CSW session on implicit bias. An independent coalition of theorists and musicologists will present a workshop, "Diversifying Music Academia: Strengthening the Pipeline," beginning Wednesday afternoon. And two consecutive workshops on prevention and intervention in workplace harassment will take place on Thursday afternoon. These events are all in addition to SMT's traditional four concurrent academic sessions, some of which are shared with AMS this year.

Our bylaws do not permit our Society to directly engage in lobbying or political activity; nevertheless, we remain committed to the principles of informing our members and facilitating open dialogue on any issue that may infringe on our Society's values of justice, dignity, equality, and inclusivity. I hope you will take the opportunity to attend at least one of this year's special sessions to learn more about issues of concern to us all, and to reflect on individual ways you can help preserve and defend the basic human rights and inherent dignity of all our students and colleagues, in music academia and beyond.

The *Newsletter* includes the 2019 Call for Proposals for our solo Annual Meeting next year in Columbus, Ohio (7–10 November, 2019). Based on responses to the pre-conference survey distributed last March by the Annual Meeting Ad Hoc Committee (Catherine Losada, chair), the Executive Board has decided to continue with the new time format for regular papers (twenty minutes + ten minutes for discussion), scheduled in ninety- and 180-minute blocks, as implemented for this year's Meeting. This change has already led to a significant increase in the acceptance rate for SMT submissions: around 32% this year, as compared to 20% for our last joint Meeting in Vancouver. (In addition, many theorists who are also members of AMS have had papers accepted for solo AMS sessions.) As a result of these gains in participation, we have decided not to expand from four to five concurrent SMT sessions. Moreover, we have preserved the traditional time slot (of thirty + fifteen minutes) as an option for alternative-format special sessions of 180 minutes.

In the interest of still wider inclusion and participation, however, we have changed the policy on multiple submissions. Now, an author may submit only

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Society for Music Theory 2018 Committees

Development Committee

Jane Piper Clendinning
Eric Isaacson
Aaron Grant
Robert Hatten, *ex officio*
Jan Miyake

IT/Networking Committee

Brian Moseley, chair
Michael McClimon, webmaster
Joshua Albrecht, associate webmaster

Members-at-Large

Claire Arthur
Jeremiah Goyette
Megan Lavengood
William O'Hara
Crystal Peebles, MTO job list
coordinator
Robert Wason

Liaisons

Brian Alegant, publications committee
Julian Hook, Executive Board
Robert Kosovsky, list moderator
Mariusz Kozak, accessibility committee
Seth Monahan, associate editor, SMT-V
Jeff Perry, editor, MTO
Brent Yorgason, managing editor, MTO

2018 Program Committee

Roman Ivanovitch, chair
Amy Bauer
Mark Butler
David Clampitt
Michael Gallope
Robert Hatten, *ex officio*
John McKay
Janet Schmalfeldt

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Society for Music Theory 2018 Committees

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Committee on the Status of Women

Judy Lochhead, chair
Sarah Bakker
Laura Emmery
Anna Fulton
Sigrun Heinzelmann
Carmel Raz
Anton Vishio

Committee on Diversity

J. Daniel Jenkins, chair
Clifton Boyd
Chris Endrinal
Rachel Lumsden
Noriko Manabe
José Oliviera Martins
Somangshu Mukherji
Lawrence Shuster

Local Arrangements Committee

Jennifer Diaz, Executive Director,
chair
Jennifer Beavers
Stacey Davis

Committee on Workshop Programs

Vasili Byros, chair
Roman Ivanovitch (chair, 2018 Program
Committee)
Richard Cohn (chair, 2019)
Orit Hilewicz

Professional Development Committee

Roger Graybill, chair
Devin Chaloux
Stan Kleppinger
Molly Murdock
Judith Ofarcik
Brenda Ravenscroft
Christopher Segall
Peter Selinsky

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one proposal—chosen among a solo-authored paper/poster, a joint-authored paper/poster, or (counts as one) an organized session proposal in which the author may also present. An individual, however, may still present up to twice in the program, as long as the second presentation is ten minutes or less (for example, by participating in a lightning-talk or roundtable-based “alternative format special session” that is proposed by another member; please read the more detailed instructions in the Call for Proposals, below). We are also encouraging more participation through posters (six will be featured in the San Antonio exhibition space on Saturday morning). For 2019, all submitters of proposals will be asked to indicate whether their paper could also be considered as a poster, or whether they would prefer their submission to be evaluated solely as a paper or a poster. A post-conference survey of this year’s joint conference will allow every member to provide further input for the 2020 Call for Proposals (for our joint Meeting in Minneapolis).

The Executive Board has approved a proposal from Alex Rehding, chair of the SMT Publication Awards Committee, to create a best student conference paper award that will be presented beginning in 2019. I have appointed a committee chaired by Blair Johnston to draft guidelines for this award.

With the completion last year of our successful SMT 40 campaign, over \$80,000 had been contributed by members to support our fund-functioning-as-endowment. Through the wise counsel and oversight of the Investment Committee (chaired most recently by William Caplin), this fund has continued to grow. We withdraw a portion of the interest each year in order to support various travel grants (including a new disability grant), subventions, and awards. In order to continue to reach out in these ways, we need to keep expanding the fund, and ongoing support from members is essential (see the [SMT Forward](#) page on our website). As you encounter the donation line on your membership renewal or conference registration form, think about all that SMT has given you, and plan your annual contribution accordingly. We are all beneficiaries when the Society is financially strong.

When you visit the registration table in San Antonio, please introduce yourself to our new Executive Director, Jennifer Diaz, and give her a warm welcome along with a hearty thank you. I toured our new SMT office at Indiana University over the summer, and I am pleased to report that everything is superbly organized and running smoothly. I am especially grateful to former Executive Director Vicky Long, Past-President Dora Hanninen, Vice President Nancy Rogers, Treasurer Jan Miyake, and Eric Isaacson, chair of the search committee and liaison with Indiana University, for their essential contributions to what has been a remarkably stable transition.

—Robert Hatten

The image shows a musical score snippet for two violins. The top staff is labeled 'Vln. 1.' and the bottom staff is labeled 'Vln. 2.'. Above the staves, there are brackets and labels indicating different scale types: '(octatonic-incomplete)', '(diatonic)', '(whole-tone)', '(octatonic)', and '(diatonic)'. The notation includes various note values and rests, illustrating the chromatic and diatonic patterns.

FROM THE VICE PRESIDENT

As vice president, I serve the SMT as chair of the Subventions Committee, as the Executive Board's liaison with SMT's Interest Groups, and as liaison with regional, international, and graduate student societies. This year, I chaired the Ad Hoc Transition Advisory Committee, which helped prepare incoming Executive Director, Jennifer Diaz for her duties. Jennifer hit the ground running and is performing splendidly in her new role. I thank the numerous officers and committee chairs (both past and present) who participated in a series of video conferences with Jennifer to help acclimate her—but of course most of the credit goes to Jennifer herself.



I am also currently chairing the Ad Hoc 2018 Meeting Response Committee, which was charged with proposing a set of actions to be taken at the Annual Meeting in response to the Texas law discriminating against LGBTQ individuals and the retaliatory California law banning travel by state employees to Texas, both of which adversely affect some SMT members. SMT and AMS will co-sponsor two special sessions, one with a scholarly focus on gender and sexuality, and the other with a practical focus on active citizenship. There will also be a number of fundraising efforts on behalf of organizations serving San Antonio's LGBTQ community. With the help of the Networking Committee, we hope to provide more live streaming of conference sessions this year. In addition to the aforementioned special sessions, various SMT committees and Interest Groups are sponsoring sessions aimed at diversifying our society. For instance, look for the Committee on the Status of Women's workshop on implicit bias, and the Queer Resource Group's panel discussion addressing LGBTQ legal protections.

Another important effort in this regard was supported by SMT's Subventions Committee in the January 2018 round of applications: we awarded \$1500 to Joseph Straus (whose application included eight additional people) to help defray the costs of a conference entitled *Diversifying Music Academia: Strengthening the Pipeline*. This conference will immediately precede the Annual Meeting in San Antonio, and we expect that many SMT members will attend. The Subventions Committee also awarded \$1500 to Daphne Leong to cover costs associated with her book, *Performing Knowledge: Twentieth-Century Music in Analysis and Performance* (forthcoming, Oxford University Press).

Twenty-three of our Interest Groups (which range from Early Music to Global New Music to Film and Multimedia) will meet in San Antonio, and their activities will once again be listed on the conference mobile app as well as on the web. For the web listing, and to view information on individual Interest Groups, please visit <https://societymusictheory.org/societies/interest>. As a reminder, the SMT asks presenters at interest group meetings that are not on the official conference program to use the following citation template: Author, Title, ___ Interest Group, Society for Music Theory Annual Meeting, City, Date.

At the Annual Meeting, I will meet with representatives of the regional societies and interest groups, and I plan to attend many of the Interest Group meetings. Please don't hesitate to contact me at vicepresident@societymusictheory.org if I can assist with these groups or with subventions.

—Nancy Rogers

* * * * *

Society for Music Theory 2018 Committees

(continued)

Publications Committee

Brian Alegant, chair
Jeff Perry (editor, *Music Theory Online*)
Jon Kochavi (associate editor, *Music Theory Online*)
Marianne Wheeldon (ed., *Music Theory Spectrum*)
Kyle Adams (associate editor, *Music Theory Spectrum*)
Guy Capuzzo (associate editor, *Music Theory Spectrum*)
Brent Auerbach (editor, *SMT Newsletter*)
Jared Hartt (associate editor, *SMT Newsletter*)
Poundie Burstein (editor, *SMT-V*)
Yonatin Malin (Executive Board liaison)
Brian Moseley (chair, Networking Committee)

Publication Awards Committee

Alexander Rehding, chair
Alfred Cramer
Roger Grant
Marion Guck
Ryan McClelland
Danuta Mirka
Christoph Neidhöfer
Ian Quinn
Joseph Straus

Nominating Committee

Nora Engebretsen, chair
Jennifer Iverson
Blair Johnston
Henry Martin
Mark Spicer

Accessibility Committee

Bruce Quaglia, chair
Mariusz Kozak
Ève Poudrier
Brian Hyer
William Marvin
Fred Maus

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OFFICER REPORTS

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FROM THE SECRETARY

Since the previous secretary's report for the February 2018 SMT *Newsletter*, the Executive Board has passed the following motions:



1. To approve the Minutes of the 2017 Executive Board meeting.
2. To approve the Minutes from the most recent (video) meeting of the Executive Board, on 11 January, 2018.
3. To approve the basic SMT-Forward logo with no color and no italics.
4. To rename "Childcare Grants" to "Family Care Grants."
5. To increase the maximum of Family Care Grants (formerly Childcare Grants) from \$300 to \$400.
6. To approve the Minutes from the most recent (video) meeting of the Executive Board, on 22 February, 2018.

—Philip Stoecker

Actions of the Executive Board

PREFACE TO THE SMT MERIT CITATIONS

Among the pleasures of serving as president or on the Executive Board of the Society is that of recognizing and honoring members who have contributed a great deal to the field, whether through research, teaching and advising, or service to the profession and to the Society. In 1995, as the SMT approached its twentieth anniversary, the SMT Executive Board created and awarded the first SMT Lifetime Memberships to two key figures in the creation of North American music theory as an intellectual discipline, Milton Babbitt and Allen Forte. To date, the SMT has awarded eleven Lifetime Memberships. To continue this tradition in the ebullient spirits of the fortieth anniversary, the SMT Executive Board voted to award five Lifetime Memberships at last November's Annual Meeting. Four of the Memberships were accepted and one was declined. The announcement of each honoree took the form of a tribute provided by an active member of the SMT.

I. Mary Arlin

Contemplating the numerous and extraordinary contributions to the SMT by the subject of this tribute brings to mind the festive Hebrew song, "Dayenu." Each of its many verses describes yet another great deed, followed by a rousing chorus of "Dayenu" – in English, "It would have been enough." A version of the lyrics revised for our honoree might go like this:



Had she served only as SMT secretary, it would have been enough.

Had she served only as *Newsletter* editor. . . twice, it would have been enough.

Had she served only on the program, publications, publication awards, and nominating committees, it would have been enough.

In addition to such official service, our colleague has long acted as the institutional memory of the Society, and as an advisor to whom both junior and senior members know that they can always turn for sage counsel. Year after year, her dedication to the Society, understanding of its history and principles, and compassion for its members have made the SMT a better organization.

Our colleague's professional profile extends beyond the SMT. Widely esteemed as a teacher and mentor, she received the Gail Boyd de Swolinski Lifetime Achievement Award in 2010. She is a longtime member of the Journal of Music Theory Pedagogy's editorial board, and has served the Music Theory Society of New York State in many capacities. Her scholarly work includes publications on Fétis and on Chou Wen-Chung, including a forthcoming volume of which she is co-editor. She performed for many years as a violist and served on the Board of the American Viola Society.

By now, anyone who knows her has identified the incomparable Mary Arlin as the subject of this tribute. It is our honor as a Society to thank her with a Lifetime Membership – and no, it's not enough!

—Lynne Rogers

* * * * *

II. Maureen Ann Carr

I first met Maureen Carr when she welcomed me with open arms the year I began teaching at Penn State University. Early on, I discovered that she had achieved a remarkable balance between teaching, research, and service. She has had various accolades as a teacher, including our university's Outstanding Teaching Award. And over the years she has been tireless in her work for the Society, serving on the Executive Board, the Program Committee, and countless other SMT councils.



But it is in her scholarly work where she has truly excelled. If I had to summarize her research agenda in a single phrase, it might be: "One face, many masks." Indeed, in her first publication, entitled *Multiple Masks*, she explored the power of

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EXECUTIVE BOARD

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Greek myths in four of Igor Stravinsky's Neo-Classical works. But, ultimately, that phrase should be amended as, "One portrait, many sketches." She has enriched the field of sketch studies by blending genesis with analysis, the re-enactment of a work's gestation with a close interpretation of the finished product. Her work celebrates the ways that music, dance, philosophy, and literature converge. She has explored the full gamut of Stravinsky's output, from *The Firebird* to *The Flood*, from before the *Rite* to after the riot, from many Symphonies to one *Persephone*.

She has already completed four monographs in the field of Stravinsky studies with one more in preparation. For her volume on *Pulcinella*, she received the 2011 SMT Citation of Special Merit. A recent reviewer wrote: "No-one knows the Stravinsky sketches like Maureen Carr. Over many decades she has done huge service to scholars of twentieth-century music through her painstaking study and the subsequent publication both of facsimile editions with commentaries, and detailed analyses of the sketches. They bring Stravinsky's practices back to life."

She has spent her whole professional life helping younger scholars and teachers within the discipline in their respective musical journeys. It is my great pleasure to announce that Maureen Ann Carr is a recipient of the 2017 SMT Lifetime Membership Award.

—Taylor Greer

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III. Robert Morris

I first met Robert Morris forty-five years ago on a visit to my sister in New Haven. We only talked briefly, but I can remember him telling me that when it came to music theory and composition, "There are no panaceas." Ten years later, during the Q&A after my first ever SMT presentation, Bob remarked on one of my observations, "Yeah, that's true, but do you know why?" I remember both of these moments vividly, because to my mind they sum up two of the driving forces in what Bob has brought to the field of music theory, a willingness to keep an open mind with regard to any developed theory, and an unwillingness to settle for observation absent a close examination of underlying principles.



I have to say that I think a strong contributing factor to these positions comes from the fact that rarely in Bob's work is his activity as a maker of music very far from his concerns as someone theorizing about music. Being willing to consider any model of music making as provisional, and desiring to know the full implications of the constraints he sets for himself both stem from a creative impulse to make the most of things, whether it is what he is hearing, or what he desires to hear from himself. Over the years, these impulses have yielded an extraordinary output of compositions, books and articles. His first book, *Composition with Pitch Classes*, was awarded the Wallace Berry Prize in 1987, while his article "Voice-Leading Spaces" received the SMT Publication Award in 1998. His most recent book, *The Whistling Blackbird* (U. of Rochester Press), illustrates his range of interests with essays on Babbitt, Cage, South Indian Music, as well as his own compositions.

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Society for Music Theory 2018 Committees

(continued)

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Andrew Davis, liaison to NASM

Networking Ombuds Subcommittee

Robert Hatten, chair
Brian Alegant
Brian Moseley

Annual Meeting Grants Subcommittee

Jan Miyake, chair
Robert Hatten
Catherine Losada

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

(continued)

Society for Music Theory Publications

Music Theory Spectrum

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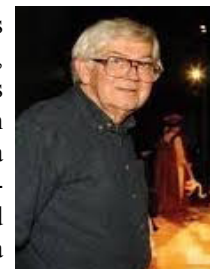
For me, Bob's influence has been incalculable; for the field, I know that we'll be teasing out the implications of what he has done for years to come. It is with great pleasure that I salute him as a Lifetime Member of the Society for Music Theory.

—Andrew Mead

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IV. Peter Westergaard

As this year marks the fortieth anniversary of the SMT, it is fitting to observe that our next recipient, Peter Westergaard, was a founding member of its Executive Board. To quote his colleague Michael Pratt, writing in *Grove Music Online*, "In all aspects of his work, whether as a composer, theorist, opera producer, translator or teacher, Westergaard has aimed to present complex artistic and intellectual issues in straightforward and unambiguous manners. This concern for clarity imparts a significance to his work that goes beyond the relatively small size of his compositional output." In addition, as of 2017, he is the only person to have delivered a keynote address to this society entirely in blank verse.

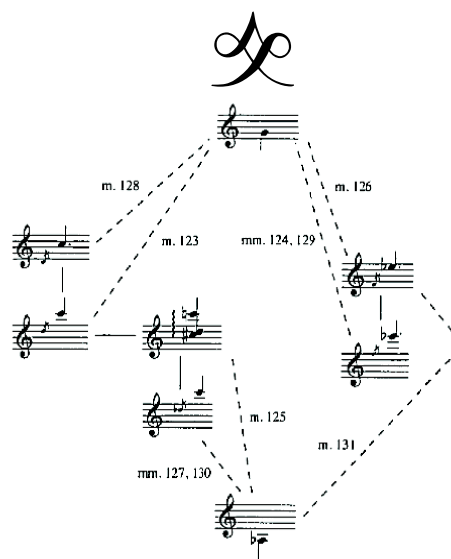


Clarity is indeed a feature that connects Peter's compositional, pedagogical, and theoretical work. As his teaching assistant for several semesters, I was able to absorb the lessons and ethos of his groundbreaking textbook, *An Introduction to Tonal Theory*, firsthand. The significance of his generative model of tonal species counterpoint has been felt through several generations; it occupies a significant place in Schenkerian pedagogy.

A few years ago, Peter was asked to serve as the respondent at the end of a panel on the analysis of opera here at SMT. His careful, and musically enlightened, critique addressed not only the papers that had been presented, but the core issues beyond them. It was a virtuoso performance by a virtuoso scholar who was, in addition, able to speak of opera as the composer of two brilliant epics, *The Tempest* and *Moby Dick*, and of one of the few true comic operas of our time, *Mr. and Mrs. Discobolus*.

Peter's grace, generosity, and modesty are well known. I am very proud to be his student, and delighted to see him receive this Lifetime Membership.

—Jeff Perry



COMMITTEE REPORTS

The **Accessibility Committee's** mission is to ensure that the Society's activities, publications, and Annual Meetings are equally accessible to all our members. The committee works with SMT leadership and with other appropriate committees to ensure opportunities for equitable participation through coordinated advance planning, and by offering reasonable accommodation as needed. We encourage anyone with conference accessibility concerns or suggestions to contact the committee in advance of our joint Meeting with AMS in San Antonio in the fall. Addressing possible accessibility problems in advance of the Meeting has been an effective method for ensuring equitable participation for each of our attendees. If you personally have experienced or observed barriers to participation in any SMT activity due to disability of any kind, please do not hesitate to contact me, or any member of our committee.

The Accessibility Committee is pleased to announce the creation of a new Accessibility Grant by the Executive Board to offset the additional costs that are incurred by some members with disabilities when attending our meetings. These are available for the 2018 conference with a 15 August application deadline (late applications may be considered). Application forms and other information are available on the SMT website at <https://societymusictheory.org/grants/accessibility>. (Please note that you must log in as a member to view the form.) Questions may also be sent to me directly at bquaglia@umn.edu.

We are also pleased to announce that a live stream of a limited number of paper sessions from the San Antonio Meeting will once again be made available online with the cooperation of the Networking Committee and the Executive Board. Details of how to access that live feed will be announced just prior to the Meeting. The Society's accessibility guidelines (<https://societymusictheory.org/administration/accessibility>) continue to be revisited, and news of any changes will be announced as they occur.

—Bruce Quaglia

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Please join us for the **Committee on Diversity's** session at the San Antonio Meeting titled "Latin American Music and Music Theory." The session will include three papers on Latin American music by Alejandro L. Madrid (Cornell University), Jaime O. Bofill (Conservatorio de Música de Puerto Rico), and Luis Jure (Universidad de la República, Uruguay), as well as a panel discussion including Cynthia Gonzales (Texas State University) and Suzel Reilly (Instituto de Artes – Unicamp).

The recipients of the travel grants and members of the Committee on Diversity will have lunch on Friday at the Annual Meeting at noon, location TBA. Former recipients of a minority or international travel grant are also invited. If you are a former grant recipient and would like to attend, please send an e-mail to djenkins@mozart.sc.edu no later than Monday, 15 October.

—J. Daniel Jenkins

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The **Committee on the Status of Women (CSW)** for SMT was formed in 1987 to promote gender equity and feminist scholarship in areas related to music theory. In keeping with our mission, the CSW sponsors a session at the Annual Meeting and provides a number of services that are critical to all music theorists.

The CSW's session at the 2018 Annual Meeting in San Antonio will address ways to recognize and avoid implicit bias and provide some concrete ways to create an inclusive classroom. The session will have two parts. The first focuses on how implicit biases about

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Music Theory Online Editorial Board *(continued)*

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

Renew Your SMT Membership!

To receive the fall issue of *Spectrum*, please make sure your membership is current, or join or renew by Friday, 7 September.

To do so, visit

<http://societymusictheory.org/membership>

Dues are payable online through PayPal, or if you prefer, you may download a membership form in PDF format and mail your registration and payment by personal check or money order in U.S. funds.

Send membership renewals to:

Society for Music Theory
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Jacobs School of Music
1201 East Third Street
Bloomington, IN 47405

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 at <http://societymusictheory.org>.

"Music is only understood when one goes away singing it and only loved when one falls asleep with it in one's head, and finds it still there on waking up the next morning."

—Arnold Schoenberg

race, ethnicity and sexuality affect hiring, peer review, and other forms of evaluation in an academic setting. This part will be led by Betty Jean Taylor, assistant vice president in the Division of Diversity and Community Engagement (DDCE) at UT Austin. The second part focuses on creating an inclusive classroom and curriculum in music classes. It will entail presentations by four active scholars: Anaar Desai-Stephen (Eastman School of Music), Bonnie Gordon (University of Virginia), Marianne Kielian-Gilbert (Indiana University), and Jan Miyake (Oberlin Conservatory of Music).

The CSW also provides a number of ongoing services to help further our mission to promote gender equity and feminist scholarship. These include:

- the proposal-mentoring program and the peer-mentored research program (Virtual Research Group). For more information on these programs, please contact Sara Bakker at CSW.mentoring@gmail.com.
- a Facebook page with 481 members. Please join us at [SMT Committee on the Status of Women](#).
- the "Women in Music Theory" blog and a Women in Music Theory directory at <https://womeninmusictheory.wordpress.com/>. If you have ideas or submissions for the blog, please contact Carmel Raz at carmel.raz@columbia.edu.
- the "Ask Me!" Situational Mentoring Program.

Full information about all of these services may be found at <https://societymusictheory.org/administration/committees/csw> and <https://womeninmusictheory.wordpress.com/welcome-from-the-csw-chair/>. Any suggestions for the CSW may be sent to me at Judith.lochhead@stonybrook.edu.

—Judy Lochhead

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The **Development Committee** would like to thank Joel Lester for his service as chair through June 2018. There is no other news to report at this time.

—Robert Hatten

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The **IT/Networking Committee** of SMT is very happy to announce our support for a new online forum at the Humanities Commons (HC). Created by the Modern Language Association, the Humanities Commons offers our members the ability to interact with one another and with members of other academic societies and working groups, like the AMS and MLA. In addition, HC allows you to create a professional profile, upload open-access documents (e.g., unpublished research and class handouts), and collaborate with members on shared documents. In this way, HC resembles Academia.edu, but in a way that is open-access, not-for-profit, and managed by academics.

For now, the forum at HC will coexist with SMT-Discuss. To join HC, you should first register for the site at <https://hcommons.org>, then visit our page <https://hcommons.org/groups/society-for-music-theory/> to sign up for the group. We will approve your membership requests quickly. Should any issues arise while signing up, please feel free to contact Brian Moseley at networking@societymusictheory.org.

—Brian Moseley

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The **SMT 40 Dissertation Fellowship Committee** oversees a \$3500 award that recognizes and fosters excellent research in music theory by helping highly qualified Ph.D. students to complete their dissertations. The committee is pleased to announce that the winner of the

COMMITTEE REPORTS

(continued)

2018 Fellowship is Antares Boyle, a Ph.D. candidate supervised by John Roeder at the University of British Columbia. Her dissertation project, “Formation and Process in Repetitive Post-Tonal Music,” theorizes how musical segments, processes, and larger forms arise in recent post-tonal works that feature extensive varied repetition. In this repertoire, which includes works by Berio, Birtwistle, Boulez, Donatoni, Feldman, and Sciarrino, varied repetition exerts a wide variety of effects, from creating discrete segments or articulating important arrivals to engendering a continuous rhythmic flow, and so beckons us to expand our concepts of segmentation, process, and coherence. Her research develops a method that is sensitive to the temporal unfolding of repetitive processes and allows segments to be understood on a spectrum from open to closed. By highlighting the novel forms and temporalities these processes create, she seeks to reclaim repetition as a vital incitement to human musical participation and a rich source of analytical possibility.

The Fellowship Committee consisted of Leslie Blasius, Ellie Hisama, Harald Krebs, and John Roeder. For every application, we considered the quality of the writing, the originality and maturity of the research program, its connection to important current streams of music theory, the breadth and depth of its application (e.g., to analysis, composition, philosophy, the history of theory, etc.), and the applicant’s ability to achieve the goals of the project. The committee carefully followed the recusal policy specified in the official description of the Fellowship. Professor Roeder chaired the committee, but he did not rate his student. When it became evident that she was among the finalists, he withdrew his ratings of all applicants and recused himself from all discussion, so that the winner was decided entirely by the other three members of the committee.

We encourage applications for the next round of competition, which will have a deadline next 26 October. Watch [smt-announce](#) and the SMT website during the summer for more details. Applicants must be current members of SMT who have achieved ABD or equivalent doctoral candidate status, including approval of the dissertation proposal.

—John Roeder

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The **Professional Development Committee (PDC)** offers a variety of programs and services to benefit SMT members at every stage of their careers. This fall the committee will help welcome and orient SMT’s newer attendees to the Annual Meeting in San Antonio.

Our special session at this year’s Meeting will be titled “The Dynamics of the Job Interview,” and features Michael Callahan (Michigan State University), Philip Duker (University of Delaware), Rachel Lumsden (Florida State University), and Elizabeth Sayrs (Ohio University) as panelists. This session will focus on the job interview for a music theory position at an academic institution. The panel will explore in particular two important aspects of the interview process: first, the dynamic between the applicant and a class of students during a teaching demonstration; and second, the dynamic between the applicant and the search committee, as well as other faculty and administrators. The overall focus of the session is not so much on what the applicant should be prepared to “demonstrate”—as though trying to impress an impassive class or committee—but rather on how the applicant can engage with students and faculty in a way that will be rewarding for all parties involved.

For many years the Professional Development Committee has sponsored the Conference Guides Program, in which members of SMT who are attending one of their first conferences are paired with more experienced conference goers, who help orient them on the first day, introduce them to other scholars, and help them feel welcome at the Meeting and in the Society. If you are attending one of your first Annual Meetings and wish to be paired with a Guide, please indicate that on the registration form for the conference. If you would like to serve as a Conference Guide, you can sign up to do so on the registration form as well.

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DONATE TO SMT-Forward!

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

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

Please join many of your SMT colleagues and make a gift or pledge to SMT-40. 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> or write to:

Society for Music Theory
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Thanks for your donation!

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

COMMITTEE REPORTS

(continued)

All graduate and undergraduate students are warmly invited to the annual Student Breakfast for food, juice, and coffee fully sponsored by SMT. The breakfast, which will be held 7:30–9:00 a.m. on Friday, 2 November, provides a good way to meet other students, develop that all-important professional network, and find out about student-run conferences, publications, and events.

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

—Roger Graybill

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The **Program Committee’s** work has resulted in a 2018 Meeting program that reflects the intellectual breadth of the Society, highlighting both well-established areas of research and the field’s ever more expansive scope of inquiry. It further emphasizes the close ties between the disciplines of music theory and musicology. In that vein, we are delighted that our keynote speaker will be Carolyn Abbate of Harvard University, whose talk will continue a longstanding conversation about music and philosophy. The session will also feature an introduction and response by Brian Kane of Yale University.

With the change in the Meeting format to shorter time slots, most sessions will be ninety minutes long, featuring three papers. The total number of available slots has increased by roughly a third, yielding around forty-five sessions in all. This year, our sessions will include papers on the history of theory, popular music, jazz, sound studies, film music, plagiarism and copyright, philosophy, embodiment, timbre and orchestration, neo-Riemannian and scalar theory, dance, Russian music and theory, the music of Babbitt, Schubert, Brahms, Grisey, and Mahler, global temporalities and pedagogies, Greek orthodox ritual, gospel music, and the music of *Super Mario World*. Special sessions will offer panels on public music theory, aural skills and cognition, bluegrass and Americana, the music of Ravel, French Pythagoreanism in the eighteenth and nineteenth centuries, Schenker and the history of music theory, and Herrmann’s music for *Vertigo*.

The Professional Development Committee is holding a session on the dynamics of the job interview; the Committee on Diversity will host a session on Latin American music and music theory, featuring scholars from Puerto Rico, Uruguay, Brazil, and the continental US; and the Committee on the Status of Women is sponsoring a practice-oriented session on implicit bias and creating an inclusive curriculum and classroom. In addition, as part of our Societies’ response to LGBTQ issues surrounding Texas adoption law, the AMS and SMT are jointly hosting special sessions addressing music and activism. Also of note are seven Joint Sessions selected by the program committees of AMS and SMT; among them are panels on diversity in hip-hop studies, the music of Debussy, *Porgy and Bess*, the songs of Fanny Hensel, and the “San Antonio sound” in Tejano conjunto/progressive music.

The 2018 program committee consisted of Roman Ivanovitch (chair), Amy Bauer, Mark Butler, David Clampitt, Michael Gallope, Robert Hatten (*ex officio*), John McKay, and Janet Schmalfeldt. We considered over 400 proposals, dedicating the spring of 2018 to the task, and are excited about the eclectic, thought-provoking set of papers that emerged. With lightning talks, roundtables, practical sessions, posters, and performances—in addition to more traditional fare—we hope that everyone will be able to find at least one happy path through the many delights on offer.

—Roman Ivanovitch

DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Diversity administers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. Grants typically range from \$300 to \$650.

For more information, please visit <https://societymusictheory.org/grants/meetings>.

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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>.

COMMITTEE REPORTS

(continued)

The **Publications Committee** is pleased to provide an overview of the Society's publications, which have all transitioned to new editorial teams. Last year we experienced production issues with *Music Theory Spectrum* (*MTS*) with the fall and spring issues. These issues caused considerable delays and much duplication of effort by the editorial teams. A number of conversations with Oxford University Press during the summer and fall led to a series of changes that have successfully dealt with the problems. One remaining concern for *MTS* is an often considerable lag between an article's acceptance and its appearance in print. To address this we are increasing the number of essays in Volumes 40.1 and Volume 40.2 (to seven and eight, respectively), and taking advantage of "advance access," so that essays appear online as soon as they are formatted. David Bernstein and Yayoi Uno Everett have completed work on Volume 40.1 and are beginning to prepare Volume 40.2, their final issue. Marianne Wheeldon is editing Volume 41.1, and plans to publish these articles online as soon as they are ready.

We are pursuing two initiatives with *Music Theory Online* (*MTO*). The first is to build an online journal management system, similar to the ScholarOne platform that has been so effective for *MTS*. We explored several options last year and test-drove two software packages, but ultimately decided that it is more efficient and more affordable to custom-design our own platform. Brent Yorgason is overseeing the project, which we hope to implement in the fall. Additionally, *MTO* is now included in Elsevier's journal index, which helps the journal's visibility, especially among science- and technology-oriented readers. Thanks are due to Nicole Biamonte, who initiated and persevered through the application process. Second, we are now creating DOIs, or digital object identifiers, for past and future publications of *MTO*. The DOI system essentially provides an infrastructure for the registration and use of persistent identifiers for use on digital networks. At this point we have registered from the current issue and backward to Volume 20.3. The last point of information concerns the project of creating an automated online journal submission process. At the moment, we are in a testing phase, making sure that the database is able to work more reliably across different browsers. An automated platform is a pressing priority, given the high number of annual submissions for *MTO*.

Poundie Burstein has produced his first video for *SMT-V*, the first issue of Volume 4.1. Scott Murphy is working on completing two submissions that remain in the pipeline.

—Brian Alegant

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SMT Forward is the successor to SMT 40, a highly successful five-year campaign that added over \$80,000 to our fund-functioning-as-endowment. This new initiative seeks to sustain the culture of giving that has led over a fourth of our members to make significant financial contributions to the Society by encouraging annual giving. Accrued interest from our endowment helps support Minority and International Travel, Family Care (formerly Child-care), and Accessibility Grants for attendees of the SMT Annual

Meeting, Graduate-Student and Peer-Learning Workshops, and various subventions to assist with research travel and publication expenses. Your generosity helped us initiate the SMT 40 Dissertation Fellowship, as well as grants that expand our Annual Meeting's offerings, including the Diversity Committee's Luncheon, the Professional Development Committee's Student Breakfast, and special programs by standing committees and interest groups. In the future we hope to enhance our support of underserved members, and to fund initiatives to expand our reach both locally and internationally.

The Society for Music Theory has grown to approximately 1200 members, with around 150 actively serving as volunteers on various committees and boards each year. From its inception, the culture of giving one's time for volunteer activities has been a great strength of our Society. Countless hours go into editing our professional journals, planning and organizing Annual Meetings, selecting winners of awards, and many other ongoing activities of the Society, to the benefit of us all. The SMT Forward campaign encourages each member of SMT to support our Society financially as well, acknowledging the many benefits we enjoy as members of SMT. Consider how the Society has fostered your own career development, through workshops, panels and special sessions, solo paper presentations, articles and reviews in *Spectrum* and *MTO*, and videos sponsored by *SMT-V*. Think about all the ways you have enjoyed the benefits of networking and fellowship through Annual Meetings, as well as having shared resources through the website and conversations on Facebook. Then, consider what you can give annually in appreciation for SMT's investment in your life as a music theorist, composer, performer, teacher and scholar. Your annual gift, when combined with others, will provide a lasting foundation for the growth and flourishing of our Society.

—SMT Development Committee



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.

NEWS FROM INTEREST GROUPS

The **Autographs and Archival Documents Interest Group (AADIG)** will sponsor four “works in progress” at the Annual Meeting in San Antonio, Texas. Our speakers will be Jonathan Bernard and Landon Morrison (moderated by Catherine Losada), and Benjamin Levy and Kevin Karnes (moderated by Lynne Rogers). Laura Emmery and Áine Heneghan will begin their terms as the new co-chairs of the AADIG.

Our web page can be found at https://societymusictheory.org/administration/committees/autographs_and_archives/, and our Facebook page at <https://www.facebook.com/groups/324496747965910/>. Our E-Bibliography now features over three hundred articles on using sketches and other archival documents for analysis.

—Patricia Hall

* * * * *

Greetings from the chair of the **Music and Disability Interest Group!** We have some exciting activities programmed for the 2018 Annual Meeting of the SMT and AMS in San Antonio, Texas. In addition to our regular business meeting, I am excited to report that our meeting in San Antonio will feature a special evening panel session on “Music, Disability, and the Environment: Bridging Scholarship with Activism,” co-hosted by the AMS and SMT Music and Disability Study Groups, and the AMS Ecocriticism Study Group. Since its inception, disability studies has had strong ties to activism. By bringing disability studies, ecocriticism, and music research into new dialogue, the session aims to explore our relationship to activism as music scholars involved in personal and professional engagements with disability and/or the environment, and to generate new thinking around the human and environmental impact of music’s built-in infrastructures.

As a reminder, the Disability and Music Interest Group continues to support a mentoring program, which is available as a resource for music scholars with any interest in the subject of music and disability. Our goal is to actively cultivate a support network to help scholars in their encounters with dis/ability. We pair interested individuals (faculty and graduate students) for the purpose of sharing stories, ideas, and information. The program is open to individuals affiliated with either AMS or SMT. These pairings might take the form of traditional mentor/mentee relationships with relatively senior faculty guiding relatively junior faculty or graduate students, or may take the form of partnerships between peers. The support network is fully intended to address both teaching challenges and personal-life challenges.

We will accommodate requests for confidentiality and specific mentors. Contact Anabel Maler (amaler@uchicago.edu) for more information. Check out our website (<http://musicdisabilitystudies.wordpress.com/>) to find guest blog posts, instructions to join the DISMUS-L e-mail listserv, and a link to our Facebook group. We will be resuming our guest blog post series in the

coming months with some exciting new posts. The website also includes information about our ongoing support network, as well as a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability: <http://music-disabilitystudies.wordpress.com/musical-representations-of-disability/>.

—Anabel Maler

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The **Film and Multimedia Interest Group (FMIG)** strives to create a scholarly space to stimulate and disseminate research on music and sound within film, television, video games, and other multimedia, employing well-established music analytical methodologies, as well as creating newly developed analytical frameworks. At the AMS/SMT Meeting in San Antonio, the SMT Film and Multimedia Interest Group will meet jointly with the AMS Music and Media Study Group for a session of collaborative, interdisciplinary lightning talks. Our session will feature paired presentations: a member of AMS and a member of SMT will give contrasting or complementary papers of ten minutes each on a joint topic.

The program will include: “Staging Narratives of Play in Concerts of Video Game Music,” by William Gibbons and Julianne Grasso, “Hearing Borderline Personality Disorder in Crazy Ex-Girlfriend,” by Joanna Love and Jessie Fillerup, “‘This is Ceti Alpha V’: Sound as Horror in Star Trek II,” by Jessica Getman and Evan Ware, and “Musical Technology on Screen,” by Allison Wentz and Sergio Ospina-Romero. For more information on the activities of the interest group or to be included on the e-mail listserv, please contact either co-chair, Steven Reale (smreale@ysu.edu) or Janet Bourne (jbourne@music.ucsb.edu). We are also considering what the format of next year’s meeting should be, so please also feel free to offer your suggestions. Please also look also look at the webpage for the FMIG. We look forward to seeing everyone again in sunny San Antonio!

—Janet Bourne

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On June 2–3, the **Early Music Analysis Interest Group** held our second biennial conference at Brandeis University in Waltham, Massachusetts. The conference, “*Tonal Structures in Early Music at Twenty*,” celebrated the anniversary of the publication of this important volume, edited by Cristle Collins Judd. The conference featured fifteen papers that construed both the notion of tonal structure and the category of early music broadly, in the spirit of Judd’s original essay collection. As Jessie Ann Owens succinctly put it in her paper on “key” in the music of Cipriano de Rore, “modal analysis works, except when it doesn’t.” This conundrum, and the healthy modal skepticism that underlies it, motivated much of volume of *Tonal Structures* in the late nineties and continues to motivate our work on early repertoires today. The truth of Owens’s assertion was highlighted by our diverse and provocative speakers, who included Kyle Adams (Indiana University), Gregory Barnett (Rice University), Christopher

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NEWS FROM INTEREST GROUPS

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Brody (University of Louisville), Carolann Buff (Indiana University), Thérèse de Goede (Conservatorium van Amsterdam), David Geary (Indiana University), Stephen Komer (Indiana University), John Koslovsky (Conservatorium van Amsterdam/Utrecht University), Loren Ludwig (ACRONYM), Jessie Ann Owens (University of California Davis), Ian Quinn (Yale University), Joseph Sargent (University of Alabama), Ryan Taycher (Indiana University), Peter Urquhart (University of New Hampshire), and Cella Westray (Northwestern University). We were fortunate to have five authors who contributed to *Tonal Structures in Early Music* present at the conference: Michael Dodds (University of North Carolina School of the Arts), Jessie Ann Owens, Timothy Steele (Calvin College), Frans Wiering (Utrecht University), and Cristle Collins Judd (Sarah Lawrence College).

The conference closed with a roundtable discussion among these authors, moderated by Megan Kaes Long (Oberlin College). (You can view the program and abstracts at our [website](#).) The conference was a wonderful celebration of a tremendously important volume as well as an opportunity to focus our attention on the historical, theoretical, and methodological questions that might guide our research for the next twenty years. We reaffirmed our commitment as an Interest Group to many of the same values that motivated the original volume, itself the proceedings of a conference organized by Dr. Judd. As an Interest Group, we continue to support a variety of disciplinary and methodological stances, as evidenced by the productive interaction of theorists, musicologists, historians of theory, and historically informed performers who participated in the conference. We continue to incorporate live performance into our events—examples in several papers were performed by the authors, and the conference featured both a viol consort and a vocal trio; the conference concluded with singing from early notation organized by Jacob Sagrans. The conference was generously supported by Brandeis University, Oberlin College, and a subvention grant from the SMT. It is difficult to sum up such a full, productive, and meaningful weekend. As Interest Group chair, I must express my profound gratitude to all who traveled so far and contributed so thoughtfully to the event.

This fall, the Early Music Analysis Interest Group will be electing a new chair; a call for nominations will circulate some time before the conference. Stay tuned for our exciting plans for 2019–2020! The SMT Early Music Analysis Interest Group has a diverse membership comprised of music theorists, musicologists, performers, and historical performance specialists at all career stages. Visit our website, <https://www.earlymusicanalysis.org/>, to find out more about our Interest Group, to join our Facebook group and mailing list, and to get involved. Feel free to contact the chair, Megan Long (megan.long@oberlin.edu), for more information.

—Megan Long

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The SMT **History of Theory Interest Group** is delighted to announce that we will feature Professor Suzie Clark (Harvard University) as our invited speaker during the IG's dedicated meeting at San Antonio this fall. Moreover, in conjunction with the AMS History of Theory Study Group, we are excited to launch a new research initiative dedicated to advancing the study of women in the history of music theory. Visit <https://historyofmusictheory.wordpress.com/women-in-the-history-of-music-theory/> to learn more about the project, and please don't hesitate to get in touch if you are interested in contributing. The role of women in the history of theory will also be the subject of the AMS session sponsored by the History of Theory Study Group at San Antonio this November. In addition, we have launched a new initiative aimed at creating a crowd-sourced bibliography of music theoretical writings and scholarship from around the world. Send us your favorite music theory article or treatise using the following form: goo.gl/NZeCdv. After vetting, all entries will be posted online at <https://historyofmusictheory.wordpress.com/resources/>

—Carmel Raz

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The SMT **Music Cognition Interest Group** promotes the study and scholarship of music cognition and its implications for music theory and analysis. Since 1986, the group has planned and presented several special sessions and poster sessions at Annual Meetings of the SMT. We also maintain an [e-list](#) to discuss topics of interest, and coordinate presentations and research activities.

For our annual meeting in San Antonio, the Music Cognition Interest Group will host a panel entitled, "How I Learned to Stop Worrying and Love Experiments." This panel will address some of the barriers or pitfalls music scholars have when running or even just talking about experiments in connection to their research. For example, many scholars don't have access to a participant pool, lab space, have difficulty understanding statistics, etc. Music theorists and musicologists on the panel will talk about some of the practical ways they have been able to work around these barriers (e.g., running experiments online, Mechanical Turk, etc.). For more information on the annual meeting at the conference or the interest group in general, please e-mail me at jbourne@music.ucsb.edu.

—Janet Bourne

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For the second meeting of the **Global New Music Interest Group** in San Antonio, we will again host a series of lightning talks. The theme for this year's talks will concern new methodologies and analytical approaches, dynamics of musical canonicity and marginality, insider/outsider perspectives, and postcolonial issues. Details of all the talks will be announced shortly. The seven lightning talks from the 2017 meeting resulted in essays published under Global Perspectives series in Musicology Now. You can read the essays in this series here: <https://leeshinkang.wixsite.com/website/smtglobalnewmusic>.

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NEWS FROM INTEREST GROUPS

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The mission of the Group is “to create a platform for scholars to research underrepresented and neglected new music from around the world, considering the dynamics of musical canonicity and marginality, as well as insider/outsider perspectives and post-colonial issues.” We welcome any suggestions and inputs for the group’s activities. Please join our mailing list: <https://groups.google.com/forum/#!forum/smt-global-new-music-interest-group>.

—Tomoko Deguchi

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The **Jazz Theory and Analysis Interest Group** will host its twenty-fourth annual meeting at the 2018 SMT Meeting in San Antonio, TX. This year’s meeting will feature a discussion of schema theory and topic theory as they relate to jazz. We invite all interested SMT/AMS members to attend. The SMT-Jz award committee has solicited nominations for the 2018 Steve Larson Award for Jazz Scholarship. The winner will be announced at the 2018 Jazz Interest Group meeting. Please contact Dan Shanahan at dshanahan@lsu.edu to submit a nomination.

The Jazz Theory and Analysis Interest Group’s online bibliography needs continual updating. Readers can access the bibliography from the SMT-Jz interest group [website](#), or by following this link: <http://mtd.uncg.edu/jazztheory/>. Please send new citations to Kent Williams (University of North Carolina, Greensboro) at jkwillia@unca.edu or Henry Martin (Rutgers University) at martinh@andromeda.rutgers.edu. Readers interested in joining the SMT-Jz listserv can contact Janna Saslaw (Loyola University, New Orleans) at jksaslaw@loyno.edu. Anyone with questions about this year’s meeting or about the Jazz Theory and Analysis Interest Group in general may contact the Interest Group chair, Ben Geyer, at bgeyer@westga.edu.

—Ben Geyer

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At the 2017 SMT Meeting, the **Music and Psychoanalysis Interest Group** hosted a panel called “What Does Music Theory Want? The Ethics of Musical Hermeneutics.” This lively and stimulating event featured papers by James Currie, Joanna Demers, Clara Latham, Dylan Principi, David Schwarz, and Daniel Villegas, with a response by Seth Brodsky. At this year’s Meeting in San Antonio, the Group plans to read *From 1989, or European Music and the Modernist Unconscious*, by Seth Brodsky, who will join us in discussion at our business meeting.

—Clara Latham

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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, corpus studies, computational modeling, software tools for theory and analysis, music representations, visualization techniques, optical music recognition, digital libraries, search and retrieval techniques, and electronic publishing. Our website (<https://sites>.

[google.com/site/smtmig/](https://sites)) 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-l>). We appreciate any suggestions on additional links we can add to our website. The group recently voted to change its name to the Computational Music Theory and Analysis Interest Group, and we will be making the appropriate changes soon.

The 2018 annual meeting will include short presentations on different projects, as well as a discussion on how to create your own corpus. More details will be forthcoming, and all questions can be directed to Daniel Shanahan.

—Daniel Shanahan

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For its annual meeting in November at SMT 2018 in San Antonio, the **Pedagogy Interest Group** will feature a series of lightning talks and discussion on the topic of “Engaging Students in Theory Fundamentals Courses.” Presenters will offer a kaleidoscopic view of this topic, with a focus on interpreting meaning through simple analysis, using non-canonical repertoire, and understanding how students’ working memory affects test performance. Time and location details are forthcoming.

We invite you to visit our website (<https://societymusictheory.org/societies/interest/pedagogy>), and join our e-mail listserv (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>) to engage with the group. Feel free to start or jump in on pedagogy-related discussions on Twitter (#mtped) or by using the e-mail list. Suggestions about and inquiries into the group’s happenings are most welcome and can be sent to the chair, Jeff Lovell, at lovell@lvc.edu.

—Jeffrey Lovell

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The **Performance and Analysis Interest Group (PAIG)** invites all SMT members to join us at our upcoming meeting in San Antonio. The meeting will feature a presentation by William Rothstein (CUNY Graduate Center and Queens College) entitled “Since Schnabel: Pondering Hypermeter in Beethoven’s Piano Sonatas.” A discussion and brief business meeting will follow. Please check the conference program for the time and location. PAIG’s blog (smtpaig.wordpress.com) regularly publishes posts pertaining to aspects of musical performance. We encourage SMT members, or their colleagues or students, to contact us with your ideas for contributions (ca. 400–800 words). At the same URL, you will also find a Pedagogy Resource developed by Daphne Leong with teaching materials related to performance and analysis. PAIG wishes to thank past co-chair Andrew Friedman for his service to the group. Nathan Pell, longtime manager of PAIG’s blog, will succeed him as co-chair.

—Edward Klorman and Nathan Pell

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NEWS FROM INTEREST GROUPS

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The upcoming **Popular Music Interest Group (PMIG)** meeting in San Antonio will feature small group discussions, in which we identify “stations” throughout the room where members working in similar areas can discuss their current projects in an open format. As the date nears, I will survey members to determine what these small groups should be. These discussions will take place in lieu of the presentation formats done in the past few years. Prior to our meeting in Arlington, I will be soliciting nominations for the two Popular Music Interest Group publication awards, one each given to a junior and senior scholar for an outstanding publication in analysis or theory of popular music. PMIG members may nominate their own work or submit a nomination on behalf of another author’s article, essay, or book published within two years of the application deadline. An official call for nominations will be sent out in September; more information, and a list of past winners, can be found on our [website](#).

Our new webmasters, Alyssa Barna and Jeff Ensign, have been working hard to consolidate and move PMIG web-based materials to a [new Humanities Commons group](#). This is a timely move, as the SMT has established a group there also, and Wikispaces, which hosted our old wiki site, is being shut down. Humanities Commons (HC) offers Academia.edu-type file sharing features, combined with Google- or Facebook-type social networking, but in a context that is professional, not-for-profit, and run by academics.

Following are a few of the ways we will use HC:

- The Discussion board on the HC site will replace our listserv. We aim to phase out the listserv by the end of 2018.
- Our bibliography of sources and examples database are now available as Docs (editable documents) on the HC site. The wiki site where these were previously hosted is being shut down.
- Members can share their pop music syllabi by uploading them to the Files section of our HC site.

I am sure more excellent ideas will arise as we get more familiar with the HC interface, so I encourage all members to participate in the HC group. We look forward to seeing you in San Antonio!
—Megan Lavengood

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At the 2017 SMT, the **Queer Resources Group** meeting featured presentations by Jenny Olivia Johnson and Vivien Luong in honor of Fred Everett Maus. At the 2018 Meeting in San Antonio, the meeting will host a panel on trans topics in music, featuring Dana Baitz, Shana Goldin-Perschbacher, and Stephan Pennington. These three scholars will present research from their chapters in the forthcoming *Oxford Handbook of Music and Queerness*.

—Clara Latham

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The 2018 annual meeting of the **Russian Music Theory Interest Group** will feature informal, seminar-style presentations on the topic of interpreting musical examples in Russian-language treatises. The presentations will be geared toward audience participants who do not read Russian. This event—organized by Ellen Bakulina (University of North Texas), Philip Ewell (Hunter College and CUNY Graduate Center), and Christopher Segall (University of Cincinnati)—should appeal to anyone with an interest in harmonic or modal theory. For further information, join our Google Group (<http://is.gd/SMTrus>) or contact the chair, Christopher Segall, at segallcr@ucmail.uc.edu.

—Christopher Segall

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The **Scholars for Social Responsibility Interest Group** has received several suggestions for activities at the upcoming conference in San Antonio. Our plan for our 2018 session is still in progress, but it has begun to take shape and additional suggestions for topics are still welcome. We expect to present a seminar-style session with announced readings and discussion leaders. Currently, the topic is undecided, but may focus on notions of truth in our current political climate, especially as it relates to music research. We are also interested in partnering with other interest groups, as many of our interests align with those of other groups. Please contact Abigail Shupe, our chair, at abigail.shupe@colostate.edu to participate as a discussion leader or to suggest another activity.

In addition to an academically focused session, our members have been actively seeking ways to respond to the migrant crisis at the US/Mexico border. Given our conference location in San Antonio, this issue has become especially important. Specific plans for how to support families in this crisis have not been determined, but may include raising funds for relief and advocacy groups working to help families at the border. If you are interested in discussing intersections between social justice, music theory, and pedagogy; issues of importance to local, regional, and national communities; sharing ideas and inspiration with fellow music theorists; or simply engaging with the wider world, please consider joining us. We welcome projects and ideas large and small that align with our mission and offer a network of supportive colleagues. Join our [mailing list](#), or contact me at the address above with any questions or ideas.

—Abigail Shupe

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This year, the **Work and Family Interest Group (WorkFam)** is sponsoring an interview initiative, with individual SMT members interviewing other members about issues of work and family balance. The goals of the initiative are to facilitate conversations, share stories, and develop ideas for future presentations, workshops, and advocacy. Results will be presented at our meeting in

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NEWS FROM INTEREST GROUPS

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San Antonio. All are welcome. The session will not be streamed on the web, but we plan to include remote participants and interested SMT members who cannot attend in person via online meeting software.

I would like to remind members of the valuable resources available on the WorkFam website (<https://societymusictheory.org/societies/interest/WorkFam>). These include a bibliography, results of the 2016 leave survey, a 2015 document on supporting families at institutions of higher education, and information about the WorkFam mentors program. If you have a work-family issue that you wish to see discussed or addressed, you are always welcome to write to Yonatan Malin at yonatan.malin@colorado.edu. To join WorkFam, please go to our Google Groups page (<http://groups.google.com/group/smtworkfam?hl=en>).

2019 CALL FOR PROPOSALS

The forty-second Annual Meeting of the Society for Music Theory will be held in Columbus, Ohio, from 7–10, November, 2019. The Program Committee invites proposals on any topic related to music theory, as long as the work has not been published in peer-reviewed publications (print or electronic) and has not been presented at an annual conference of the AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

All proposals will be evaluated anonymously and should exclude the author's name and any other direct or indirect signal of authorship. References to the author's own work must occur in the third person. "Author" tags must be removed from electronic files. (In Adobe Acrobat, go to the "File" menu, select "Properties" and delete the name from the Author box.)

All proposals should clearly indicate whether the submission should be considered for presentation as: (1) a paper only; (2) a poster only; or (3) either a paper or poster. Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under "Participation."

Single-Author and Joint-Author Papers

A submission for a single-author or joint-author paper must include the title and description for a presentation of twenty minutes' duration. The description (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word. Accepted papers will generally be allocated thirty minutes each: twenty for the paper and ten for discussion. The Committee may accept a proposed paper under the condition that it be transformed into a poster.

The Program Committee strongly encourages members to append supplementary materials (such as musical examples, diagrams, and selected bibliography) to substantiate an argument or

demonstrate results. The supplementary materials will not be counted within the 500-word limit, but must not exceed four pages. Any supplementary text (e.g., example captions) should not appreciably add to the word count or content of the proposal. The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.

For tips on drafting a proposal, visit the website of the SMT's Professional Development Committee: <https://societymusictheory.org/administration/committees/pdc/proposals>. When submitting the proposal on the web, authors will be prompted for identification and contact information, as well as a list of all required equipment (such as piano) other than the sound system and LCD projector that will be available for all presenters. Please note that the Society cannot provide internet access for presentations.

Interactive Poster Session

The Program Committee encourages proposals for the Interactive Poster Session, which provides an opportunity for scholars to present their research in a more informal setting. Poster presenters will bring to the session a printed poster suitable for mounting on a wall, and will stay with their posters to interact with interested individuals by summarizing primary findings and answering questions about the research. Presenters may optionally augment the poster presentation with sound files and/or handouts.

Proposals for posters should follow the guidelines for submission of papers but indicate the author's preference that it be considered for the poster session.

Special Sessions

An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available; each differs from the general succession of twenty-minute talks in some way.

An **integrated special session** comprises a set of papers that are closely related in content and thoughtfully integrated and framed by a session rationale. Each paper occupies a regular thirty-minute timeslot (twenty-minute presentation plus ten-minute question period). The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session. All components of an integrated special session proposal—the cover letter with the names of participants, session rationale, and the individual paper abstracts—should be submitted by the organizer through the SMT website as a single package.

An **alternative-format special session** comprises a set of papers organized in a non-standard way, e.g., a panel discussion, workshop, "flipped" session, "lightning talk" session, etc. Note

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CALL FOR PROPOSALS

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that this can include a set of thirty-minute papers in forty-five minute time slots (the “old” SMT format). Because individual contributions typically do not fall within a standard thirty-minute timeslot, such sessions are accepted or rejected in toto. All components of an integrated special session proposal—the cover letter with the names of participants, session rationale, and the individual paper abstracts—should be submitted by the organizer through the SMT website as a single package.

Special sessions of either type may be either ninety minutes or three hours in duration. Proposals for both types of special sessions must include a session rationale of no more than 500 words and individual proposals for all segments of the session. These should follow, where possible, the guidelines for paper proposals. With prior approval of the Program Committee chair, however, special session proposals may be exempted from certain of the guidelines listed above, including in some cases the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the Program Committee chair no later than 1 January, 2019.

Participation

In an effort to be more inclusive and to foster many voices in our Society, the Program Committee has established the following Participation Guidelines:

Authors may submit only one proposal as follows:

1. Author or joint author of a twenty-minute solo paper for a regular session;
2. Author of a twenty-minute paper for an integrated special session (in this case the author’s proposal is part of the single package submitted by the organizer);
3. Organizer of an integrated special session (the organizer may also propose a twenty-minute paper for that same session);
4. Organizer of an alternative-format special session (the organizer may also participate in the same session).

In addition, authors of an accepted paper that is twenty minutes or longer may also accept an invitation to participate in one other activity, including but not limited to participation in an alternative-format special session, chairing a session, appearing as an invited speaker or respondent on a session sponsored by one of the standing committees (CSW, Diversity, PD), participating as a member of a roundtable, performer, etc. In the case of an individual giving two presentations, one of them must be ten minutes or less. Under no circumstances should an individual be involved in more than two proposals.

If you have a question about your participation that does not seem to be covered by the guidelines above, please contact the chair of the program committee.

Submission Procedure and Deadline

Proposals from members and non-members should be submitted online at <https://societymusictheory.org/meeting/proposal/submission>. (Both individual and special session proposals use the same link.) All proposal materials must be formatted together as one PDF document under 10 MB in size. (Those who have difficulties with online submission should contact Jennifer Diaz, Executive Director of SMT, at smt@societymusictheory.org).

Please make sure that you have followed all guidelines in this call. The Program Committee will not consider submissions that do not meet the guidelines.

Proposals must be received by 5 p.m. EST, Tuesday, January 15, 2019. Please take time zone differences into account. No proposals will be accepted after the deadline. In order to avoid last-minute technical problems, the Program Committee recommends that pro-

IN MEMORIAM

Robert Hurwitz (1939–2017)

Robert Irving Hurwitz, beloved husband, father, grandfather, brother, uncle, teacher and colleague, died peacefully on the afternoon of July 12, 2017, surrounded by his family. He was seventy-seven years old.



Born in The Bronx, New York on 7 November, 1939, Robert spent his childhood in Brooklyn, as part of a family where music and books were central. His father, Solomon Hurwitz, was a mathematician, and his mother, Rose Hurwitz, a pianist. Not surprisingly, Robert grew up with a passion for music, while his sister, Emily, was drawn to math. He received an A.B. degree in music from Brooklyn College, and both the M.Mus. (with distinction) and the Ph.D. degrees in music theory from Indiana University.

Robert joined the faculty at the University of Oregon School of Music that same year, and for forty years taught a wide variety of graduate and undergraduate courses. From 1969 to 1970, he was a Fulbright lecturer in England, and he received the University of Oregon Ersted Award for Distinguished Teaching in 1979. Over the course of his academic career, he also worked for the Educational Testing Service as Chief Reader and grader for AP and GRE music exams, presented AP workshops for the College Board in the US and Canada, and served as consultant to college theory programs nationwide. He was chair of the editorial board of the *Journal of Music Theory Pedagogy* for fourteen years. From 1999 until his retirement in 2003, when he was named Professor Emeritus, Robert served the School of Music as Associate Dean and Director of Undergraduate Studies.

A prominent figure in the local performing arts community, Robert played viola with the Eugene Symphony for twenty-two years, serving as principal for most of that time. He was a member of the Oregon Bach Festival, the Oregon Festival of American Music, and the University's Early Music Players and University Consort. Known for his sense of humor, Robert was also instigator of and enthusiastic participant in the School of Music's annual April Fools' Day Concerts. Robert was associate conductor of Eugene Opera (1979–82), and a founding member and music director of the Oregon Mozart Players (1982–91). For many years he directed the High Holy Days choir at Temple Beth Israel, and spent a year as choir director at Central Presbyterian Church.

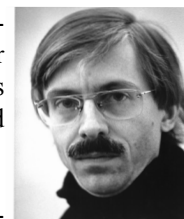
Robert believed unflinchingly in compassionate communication and in the transformative power of music. As teacher and colleague, he was known and loved as a dedicated mentor and diplomat. He brought an infectious enthusiasm to his program notes and pre-concert lectures, enjoyed by audiences of the Oregon Mozart Players, Oregon Bach Festival, and the University of Oregon Chamber Music Series. Robert's twin passions for music and family sustained him throughout his life, and the depth of his humanity continues to inspire all who loved him.

—The Eugene Register-Guard (28 July, 2017)

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Stephen Victor Peles (1950–2018)

We remember Stephen Peles with great fondness and sadness. Steve was a faculty member of the University of Alabama School of Music, having previously taught at Washington University in St. Louis. A sharper wit and keener mind cannot be imagined, and his theoretical work continues to be a model of scholarship for us all. One of his earliest publications, "Interpretations of Sets in Multiple Dimensions: Notes on the Second Movement of Arnold Schoenberg's String Quartet #3," remains one of the foundational articles in twelve-tone theory and analysis.



Steve was, in addition to being a theorist, a remarkable composer whose music is notable for its grace and precision. His care for detail and dedication to the subtleties of word and phrase made themselves apparent in his work on *Perspectives of New Music* and *The Collected Essays of Milton Babbitt* (Princeton University Press), the latter of which he guided to publication with a firm yet deft touch.

Steve's gifts as a conversationalist and his telling wit were second to none. He once remarked, after reading Patrick O'Brian's novels on the British Navy, that naval warfare was simply "boat racing with guns." In his youth he had raced small sloops on Lake George, acquiring a keen recognition of the tactics involved. Steve had a deep and abiding love for animals, and enjoyed horseback riding and the disciplines of dressage. In more recent years, when health issues prevented him from riding, he would regularly visit his accustomed stable to greet and talk with his favorite horses. Ever principled, he spoke out publicly against the banning of immigrants and refugees. In a 2017 post on smt-discuss, he argued that "quite independent of our individual institutions, both scholarship (think conferences) and performance (think touring ensembles) are by their very nature international."

Over the years at the University of Alabama, Steve developed a strong reputation as a teacher. His courses were demanding and detailed, but no major passed through the Alabama music program unmoved by his day-one lecture, "What is a tonic?" While reactions would vary for the first few months working with Steve, his students' assessment upon graduation was simple and unanimous: "The Best Teacher I Will Ever Have." A student remembered him thus: "His deadpan wit matched Groucho Marx, and his reasoning capacity Rudolph Carnap. He could speak extemporaneously for hours about James Joyce, of philosophy of science of *fin de siècle* Vienna. ... Dr. Peles often reminded us, "I'm choosing my words with great care," the implication being that a well planted seed of disciplined language could blossom by inference into a whole forest of thought, for anyone who took the time to listen.

On August 6th Steven was memorialized at Lake George, NY, with a tree and a plaque, which reads "Composer, Scholar, Activist, Friend." He was surely all of these and more.

—Andrew Mead
Amy Hamburg-Mead
Marianne Kielian-Gilbert
Thomas Robinson

AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETIES

For links to all Regional and Affiliate Societies, please visit <http://societymusictheory.org/societies/regional>

Canadian University Music Society

Joelle Welling
scpa@ucalgary.ca

Columbia Music Scholarship Conference

Michael Weinstein-Reiman
mdw2115@columbia.edu

Music Theory and Musicology at CCM

Molly Reid
mollyreid616@gmail.com

Music Theory Society at Florida State University

Jennifer Harding
jenn.d.harding@gmail.com

GAMMA-UT

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

Graduate Students in Music at CUNY

Megan Lavengood
CUNY.GSIM@gmail.com

Harvard Graduate Music Forum

Paul Koenig
pkoenig@g.harvard.edu

Indiana University Graduate Theory Association

Gabrielle Gaudreault
gta@indiana.edu

McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Midwest Graduate Music Consortium

Duncan Schultz
dcschultz@gmail.com

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NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of the Mid-Atlantic (MTSMA)** held our sixteenth annual meeting on 23–24 March, 2018 at William Paterson University in Wayne, NJ. Poundie Burstein (Hunter College, CUNY) delivered a fascinating keynote address on pedagogical rules and practice titled “The Sky is Not Blue and Teaching Traditional Harmony and Counterpoint.” He also led the group in a workshop on “Form and Formal Process in the Exposition of Mozart’s Symphony in F, K. 43/I,” a topic that generated much lively discussion of our understanding of form. The Dorothy Payne Award for best student paper went to Nathan Lam (Indiana University) for his informative and insightful talk, “Relative Diatonic Modality in English Pastoral Music: A Dorian Case Study.”

The Program Committee for the meeting performed sterling work in selecting twenty exciting papers on a variety of topics, and we applaud their work. The Committee was chaired by Dan Zimmerman (University of Maryland, College Park), and included Joseph Siu (University of Maryland, Baltimore County), Jenine Brown (Peabody Institute of the Johns Hopkins University), Eugene Montague (The George Washington University), and Kip Wile (Peabody Institute). We are also very grateful to our local arrangements team led by Anton Vishio (William Paterson University). Thanks to all of these individuals for making this past conference a great success.

The following new officers were elected at the conference: president, Eugene Montague (GWU) secretary, Jenine Brown (Peabody); members-at-large, Bill O’Hara (Gettysburg College), Jen Shafer (University of Delaware), Joseph Siu (UMBC), and Jenine Brown (Peabody). These officers join the veteran group of continuing officers: Vice President Nancy Rao (Rutgers University), Treasurer Kip Wile (Peabody), Members-at-Large Robert A. Baker (The Catholic University of America) and Jon Kochavi (Swarthmore College), and Student Representative Blake Ritchie (Rutgers University).

Our journal *GAMUT*, under the leadership of co-editors Michael Baker and Keith Salley, published its first volume of 2018 in April. Please see the *GAMUT* website at trace.tennesse.edu/gamut to find freely available articles as well as guidelines on how to submit your work. Our 2019 meeting will take place at the University of Maryland, Baltimore County, on March 29–30. We invite any and all interested members of SMT to join us for what will be a friendly conference overflowing with stimulating discussions, engaging papers, and delicious meals. MTSMA welcomes members from all geographic areas; for more information about the society, please see our website: www.mtsma.org.

—Eugene Montague

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Music Theory Midwest’s (MTMW) twenty-ninth annual conference—our first international conference!—was held 17–19 May, 2018 at Western University in London, Ontario. Approximately seventy-five registered members of MTMW were in attendance. Jonathan De Souza (Western University) managed local arrangements for this conference. Andrew Pau (Oberlin College) chaired the program committee, which also included Sarah Ellis (University of Oklahoma), John Lawrence (University of Chicago), Victoria Malawey (Macalester College), Somangshu Mukherji (University of Michigan), Christopher Segall (University of Cincinnati-CCM), Kristen Wallentinsen (University of Northern Colorado), and Stanley Kleppinger (University of Nebraska-Lincoln, *ex officio* as MTMW president). The program consisted of thirty-nine papers across thirteen panels on a wide range of topics, including pop music, pedagogy, tonal music, post-tonal music, and a special session on “Se cerca, se dice.” Both the keynote address and the workshop centered on pedagogy. The keynote address, “What I Learned from Schoenberg, and Where to Go from Here,” was delivered by J. Daniel Jenkins (University of South Carolina), and the pre-conference workshop, “Teaching Music Theory in the 21st Century,” was led by Jennifer Snodgrass (Appalachian State University).

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NEWS FROM REGIONAL SOCIETIES

(continued)

This year, the committee for the Arthur J. Komar Award for the outstanding paper delivered by a student was chaired by Ryan McClelland (University of Toronto) and included Christopher Brody (University of Louisville), Cara Stroud (Michigan State University), and Aleksandra Vojcic (University of Michigan). The award was presented to Leah Frederick (Indiana University) for her paper, “Diatonic Voice-Leading Transformations,” which drew on both transformational and geometrical approaches to provide new insights into diatonic voice leading.

New officers elected this year include: Christopher Segall (University of Cincinnati-CCM), secretary; Brett Clement (Ball State University), area II representative; Jeremy Orosz (University of Memphis), area IV representative; and Martin Ross (Western University), areas I and III student representative. The following officers will continue for another year: Stanley Kleppinger (University of Nebraska-Lincoln), president; Daphne Tan (University of Toronto), treasurer; René Rusch (University of Michigan), area I representative; Gretchen Foley (University of Nebraska-Lincoln), area III representative; and Miriam Piilonen (Northwestern University), areas II and IV student representative. Many thanks go to the chair of the nominating committee, Leigh VanHandel (Michigan State University), and to the other members of the committee, Gregory Decker (Bowling Green State University), and Sumanth Gopinath (University of Minnesota).

Our thirtieth annual meeting will take place at the Cincinnati College-Conservatory of Music in Cincinnati, Ohio on 10–11 May, 2019, with a pre-conference workshop on 9 May. Christopher Segall (University of Cincinnati-CCM), incoming secretary, has agreed to serve as the local arrangements chair. Further details about the conference will be forthcoming. To remind all, MTMW draws its officers and executive board from the Great Lakes and Great Plains states as well as portions of Canada (Manitoba and Western Ontario). Anyone from the area interested in participating more actively as an officer or committee member is encouraged to volunteer by contacting Stanley Kleppinger at kleppinger@unl.edu. MTMW welcomes members from all geographic areas; more information about membership and participation in our annual conference can be found at our web site: <http://www.mtmw.org/>.

—Haley Beverburg

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The Music Theory Society of New York State (MTSNYS) held its annual meeting at Hunter College CUNY (New York) on 14–15 April, 2018 with Loretta Terrigno (Julliard) serving as local arrangements chair. More than twenty scholars presented on diverse theoretical and analytic topics and repertoire. Sumanth Gopinath (University of Minnesota) gave a memorable and intriguing keynote address, “Towards a Shitty musicology: Theses on Shittyflute.” Jennifer Iverson (University of Chicago) led a student workshop on “Accommodating Differences in the Classroom and Beyond.”

The Music Theory Society of New York State presents the Patricia Carpenter Emerging Scholar Award for best paper delivered by a graduate student at its annual meeting, held this year at Hunter College, CUNY, on 14–15 April. The award provides a cash prize and promise of publication in our journal, *Theory and Practice*. I am delighted to announce that Thomas Jul Kirkegaard-Larsen (Aarhus University, Denmark & the CUNY Graduate Center) received the 2018 Award for his paper, “Transformational Attitudes in Scandinavian Function Theories.” Congratulations!

Volume 42 (2017) of *Theory and Practice*, edited by Sarah Marlowe (New York University) and William Marvin (Eastman School of Music), now should be in members’ hands. The Society’s 2019 meeting will take place at The College of Saint Rose (Albany, NY), on 14–15 April, with Bruce Roter in charge of local arrangements. The call for papers will be posted on our website, <http://www.mtsnys.org>. The program committee is Zachary Bernstein (Eastman School of Music), chair; Ellie Hisama (Columbia University); Braxton Shelly (Harvard University); Daphne Tan (University of Toronto); and Timothy Johnson (Ithaca College), *ex officio*.

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETIES

(continued)

Music Theory Society of the Mid-Atlantic

Rachel Bergman
George Mason University
rbergman@gmu.edu

Music Theory Midwest

Melissa Hoag
Oakland University
hoag@oakland.edu

Music Theory Society of New York State

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

Music Theory Southeast

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

New England Conference of Music Theorists

Christopher White
University of Massachusetts
Amherst
cwmwhite@umass.edu

Oklahoma Theory Round Table

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

Rocky Mountain Society for Music Theory

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

Society for Music Research at the University of Michigan

Vivian Luong
luongv@umich.edu

South Central Society for Music Theory

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

AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETIES

(continued)

Temple University Theory and Musicology Society (THEMUS)

Sean Davis
animarequiem@gmail.com

Texas Society for Music Theory

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

University of Arizona Graduate Student in Music Society

Gabriel Venegas
gabovenegas@gmail.com

West Coast Conference of Music Theory and Analysis

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

Western University Graduate Symposium on Music

Adam Roy
aroy89@uwo.ca

Yale Graduate Music Society

Holly Chung
holly.chung@yale.edu

The current officers are Timothy A. Johnson (Ithaca College), president; Philip Ewell (Hunter College and the CUNY Graduate Center), vice president; Charity Lofthouse (Hobart and William Smith Colleges) secretary; Christopher Bartlette (Binghamton University), treasurer. Board members at-large are Benjamin Baker (Eastman School of Music), Jessica Barnett-Moseley (Fredonia-SUNY), Chelsea Burns (Eastman School of Music), and Loretta Terrigno (The Juilliard School of Music).

—Timothy A. Johnson

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The annual meeting of the **South Central Society for Music Theory (SCSMT)** was held at the University of Southern Mississippi. Presenters and attendees arrived from many regions of the United States and Canada. Daniel Harrison (Yale University) gave a keynote on undergraduate pedagogy that proposed a set theory-infused presentation of fundamentals. Scott Murphy led an innovative graduate student workshop with eleven attendees on film music and its connections with art repertoires. Andrew Selle, a graduate student at Florida State University, won the Best Student Paper Award with “Formal Function in Electroacoustic Music: A Spectromorphological Approach.” This was the second year with concurrent sessions, which allowed a greater number of papers to be presented. Before Friday’s dinner, attendees were treated to a solo piano recital by Miklós Veszprémi (Yale University), who performed virtuosic transcriptions of film scores from the original *Star Wars* trilogy and *Interstellar*.

In the business meeting, Louisiana State University (Baton Rouge) was selected as the venue for 2019, tentatively slated for 22–23 March, with a possible focus on corpus studies. A raise in registration fees to \$30 per year for faculty only was approved to match fees of other regional conferences. Ben Wadsworth (Kennesaw State) was reelected to a second two-year term (2018–2020) as president. Rebecca Long (UMASS Amherst) joined the officers as social media coordinator, joining Webmaster Trevor Declercq to create an IT Committee. Clare Sher Ling Eng (Chair, Belmont University), Jeremy Orosz (University of Memphis), Angela Ripley (University of Alabama), and Andrew Selle (Florida State University) were appointed to the Program Committee for 2018–2019.

This year also, sadly, marked the passing of Stephen Peles, who was active for many years in SCSMT. We mourn his passing while honoring his many years of contributions, both as a colleague and scholar. Jeffrey Perry’s touching tribute to him is posted at <http://www.scsmt.org/about/news/>.

A key strength of SCSMT is its strong roster of talent. We are appreciative of Doug Rust’s service as local arrangements chair, to Joe Brumbeloe (treasurer), to Adam Hudlow (secretary, Northwestern State University), to Trevor Declercq (webmaster), and to all program committee members (2017–2018): Jeff Yunek (chair, Kennesaw State), Courteay Harter (Rhodes College), Clare Sher Ling Eng (Belmont University), and Robert Komaniecki (Indiana University). All of their efforts have strengthened the Society, thereby increasing opportunities for scholars to present their research.

For questions about the society, please contact Ben Wadsworth at bwadsw2@kennesaw.edu. We invite all scholars throughout the country to complete a survey on the strategic direction for SCSMT. The survey should take three minutes to complete. To access it, please go to: https://kennesaw.co1.qualtrics.com/jfe/form/SV_9NeUGFxq05YHat.

—Ben Wadsworth

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NEWS FROM REGIONAL SOCIETIES

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Music Theory Southeast (MTSE) held its annual meeting on 2–3 March, 2018 at the University of South Carolina in Columbia, South Carolina. The society met jointly with AMS Southeast and “Public Music Discourse,” a conference in honor of Leonard Bernstein’s centenary that was organized alongside performances of Bernstein’s *Mass* at the School of Music. The MTSE portion included eighteen presentations and a concert by members of the Society, though three other concurrent sessions on musicological and public music topics rounded out the program of the joint conference. Juan Chattah (University of Miami) led a graduate student workshop on “Film Music: From Cognition to Interpretation,” and the conference concluded with a keynote address by Tim Page (University of Southern California) entitled “Writing about Music in the 21st Century.”

The Irna Priore Prize for Graduate Student Research was awarded to Alyssa Barna (Eastman School of Music) for “The Dance Chorus in Recent Top-40 Music” and Joshua Tanis (Florida State University) for “Murder and Musical Mystery: Pairing Plot and Modulation Schemas in *The Mystery of Edwin Drood*.” The Program Committee, chaired by Laura Emery (Emory University), included Tomoko Deguchi (Winthrop University), Megan Lavengood (George Mason University), James Mathes (Florida State University), Peter Smucker (Stetson University), and Michael Buchler (MTSE President, Florida State University). J. Daniel Jenkins (University of South Carolina) organized local arrangements for the joint meeting.

The next annual meeting will take place on 29–30 March, 2019 at Elon University in North Carolina. Pete Smucker will chair the program committee, and Cora Palfy (Elon University) will serve as chair of local arrangements. Music Theory Southeast (MTSE) is a scholarly society whose primary goal is to foster the discipline of music theory throughout the Southeastern region. MTSE welcomes members from all music disciplines and from all geographic areas. Current officers are Juan Chattah, president; Cora Palfy, treasurer; John McKay (University of South Carolina), secretary; and Greg McCandless (Appalachian State University) and Tomoko Deguchi, members-at-large. Please visit our website at <https://musictheorysoutheast.wordpress.com>.

—John Z. McKay

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The annual meeting of the **Oklahoma Music Theory Roundtable** will be held on Friday, 28 September, 2018 at The University of Science and Arts of Oklahoma. We are happy to announce that a keynote address and workshop on aural skills pedagogy will be given by Dr. Jeffrey Lovell (Lebanon Valley College). The call for papers is now out; submissions are due 15 August 15, 2018. For more information about the conference and paper submissions, please visit our new webpage at <https://musictheoryroundtable.wordpress.com/>.

—Kate Sekula

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The **Rocky Mountain Society for Music Theory (RMSMT)** held its annual meeting this year in hip and sunny Tucson on 23–24 March at the Fred Fox School of Music at the University of Arizona. As is traditional, the conference was held jointly with the annual meetings of the American Musicological Society’s Rocky Mountain Chapter (AMS-RMC) and the southwestern branch of the Society for Ethnomusicology (SEMSW). Spearheading local arrangements for RMSMT was Boyd Pomeroy (Univ. of Arizona), together with the presidents of AMS-RMC (John Brobeck) and SEMSW (Dawn Corso). The program committee was chaired by David Bashwiner and included the vital contributions of Sara Bakker (Utah State University), Jim Bungert (Rocky Mountain College), Dickie Lee (Colorado State University), John Muniz (University of Arizona), Carissa Reddick (University of Northern Colorado), Kristen Wal-lentinsen (University of Northern Colorado), and the winner of the previous year’s Best Student Paper Award, Dale Tovar (University of Oregon). The keynote talk, given by John Roeder of the University of British Columbia, was titled “Comparing Musical Cycles Across the World.”

The winner of this year’s Best Student Paper Award was Jacy Pedersen, a master’s student at Texas Christian University, for a presentation titled “A Theory of Closure in the Late Works of Sergei Prokofiev.” Focusing on Prokofiev’s *Piano Sonata No. 9* and *Cello Sonata in C Major*, Pedersen examined the ways in which cadential presence, material, and strength are manifested and modulated by way of chromatic linear motion, formal placement, harmonic content, texture, and temporal articulation.

With respect to this year’s conference statistics, fifty proposals were submitted, twenty-eight of which were accepted (56%). Student submissions accounted for 52% of total submissions (26 of 50), and the number accepted was 46% of the total. The number of submissions by women was just over a quarter of total submissions (thirteen papers, or 26%), and the number of presentations by women was 32% of the total. There is clear room for improvement here, however, the acceptance rate for submissions by women was high: 69%. Finally, an experiment was conducted this year, in which feedback was given to submitters on the quality of their proposals. Members of the program committee were invited to comment to any degree of detail on proposals as they read them, and submitters had the

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NEWS FROM REGIONAL SOCIETIES

(continued)

option of requesting this feedback after acceptances and rejections were sent out. This year, we offered feedback only to those whose proposals had been rejected, but in the future we plan to offer it to all submitters. We also have offered feedback on the full papers and presentations of students who competed for the Best Student Paper Award. “Meta-feedback,” from those who requested and received it, was largely positive with only a single exception, and we have decided to repeat the procedure in the coming year.

The 2019 RMSMT Conference will be held at the University of Texas in El Paso on 1–2 March.

—David Bashwiner

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The **Texas Society for Music Theory (TSMT)** celebrated its fortieth anniversary during the 2018 meeting at Dallas Baptist University, hosted by Barbara Wallace and Jennifer Weaver. Elizabeth Helmut Margulis (University of Arkansas) delivered the keynote address, titled “Theory, Analysis, and Characterizations of the Musical.” Rebecca Jemian (University of Louisville) led the annual pedagogy session, titled “Not Quite Parallel: Two Paths in Music Theory Pedagogy.”

To celebrate our anniversary year, Frank Heidlberger (University of North Texas) organized a panel titled “Music Theory Now and Then: Forty Years of Histories and Discourse.” Other anniversary celebrations included President Peter Martens (Texas Tech University) donning a vintage 1970’s polyester shirt while reviewing a list of all TSMT past presidents, several of whom were in attendance and offered their own recollections. Jim Buhler (University of Texas) delivered a thoughtful memorial of Edward Pearsall, a TSMT past president. Additionally, outgoing secretary Philip Baczewski was honored for his decades of service to TSMT. Ellen Bakulina (University of North Texas) was elected to the Executive Board, serving with Joshua Albrecht (University of Mary Hardin-Baylor), Jennifer Beavers (UT-San Antonio) and Jennifer Weaver (Dallas Baptist University). Kevin Clifton (Sam Houston State University) became the Secretary. Other officers include Cynthia I. Gonzales (Texas State University), president; Peter Martens (Texas Tech University) past president; and Andrew Davis (University of Houston) treasurer.

The 2019 meeting will be held at Texas State University (San Marcos, TX) on 22–23 February. Rebecca Eaton is coordinating the local arrangements, and the call for papers will be distributed early in the fall. For further information about TSMT, please contact Cynthia I. Gonzales at cg34@txstate.edu. The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>. Follow TSMT at <https://www.facebook.com/TexasSMT/>.

—Cynthia Gonzales

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The **West Coast Conference of Music Theory and Analysis (WCCMTA)** held our twenty-seventh annual meeting at San Diego State University from 6–8 April, 2018. We thank Andrew Aziz for hosting us and giving us a taste of sunshine and warm weather, as well as stimulating discussion about music. The program included presentations on twentieth-century music, musical form, pop music (including leitmotivic partitioning in death metal), and the philosophy of music. The keynote speech was by Amy Bauer (University of California at Irvine), who gave us an introduction to analytic approaches for post-spectral music. Thanks to Janet Bourne (University of California, Santa Barbara) and Russell Knight (Scripps College) for serving together with Andrew Aziz and Jack Boss on the program committee.

Tentative plans for 2019 are to meet at the University of British Columbia, with Alan Dodson organizing the program and local arrangements. Please consult our website, wccmta.com, for more details and a call for papers as they become available.

Plans are in the works to publish the proceedings for the San Diego conference with Cambridge Scholars; this would be our fourth volume of conference proceedings with them, and would be co-edited by Andrew Aziz and Jack Boss. At our business meeting in San Diego, Jack Boss announced that he would be stepping down as president of the society, having served since 2003. We asked for nominations at the meeting, and also sought them from past participants during June and July, and are holding an online election during July and August, to have the new president in place before SMT meets in November.

As always, the West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) that haven’t participated in the past. Dues are quite inexpensive, \$5 for students and \$10 for regular, and can be sent to: Russell Knight, 33402 Stern Wave Pl., Dana Point, CA, 92629. If you have questions or comments about our annual meeting, please e-mail jfboss@uoregon.edu.

—Jack Boss

GRADUATE STUDENT ORGANIZATIONS

The music theory graduate students at the Eastman School of Music are pleased to announce that Volume 31 of *Intégral* is now available. This issue includes articles “The Six-Four as Tonic Harmony, Tonal Emissary, and Structural Cue” (Temperley), “Mozart’s Vintage Corelli: The Microstory of a Fonte-Romanesca” (Byros), and “Corelli’s Rhythmic Models: Dance Movements in the Seventeenth and Eighteenth Centuries” and “Corelli’s Tonal Models: The Trio Sonata Op. 3, No. 1” (Wintle). It further includes book reviews on *David Lewin’s Morgengruß: Text, Context, Commentary* (Gollin) and *Formal Functions in Perspective* (Hunt). Please visit <https://www.esm.rochester.edu/theory/integral/subscriptions> for information regarding orders and subscriptions.

Intégral invites scholars to submit articles on a broad range of musical topics for review for Volumes 32 and 33. Submissions are reviewed on a rolling basis. Guidelines for submission are available at <https://www.esm.rochester.edu/theory/integral/submissions>.

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The Music Theory Society at Florida State University successfully conducted its thirty-fifth Music Theory Forum on January 13, 2018. Professor Seth Monahan (Eastman School of Music) gave the keynote address entitled “‘The Sweet Fragrance of Life’: Mortality and Rebirth in Mahler’s ‘Das Trinklied vom Jammer der Erde.’” Many thanks to all the officers for the 2017–18 academic year who helped to make this event possible: Danielle Wulf, president; Lewis Jeter, vice president; Sara Everson, treasurer; Joshua Tanis, secretary; and Jennifer Harding and Stanley Fink, forum co-chairs. The thirty-sixth annual Music Theory Forum will be held on 19 January, 2019, on the FSU campus in Tallahassee, Florida. We are excited to welcome Professor Stephen Rodgers (University of Oregon) as this year’s keynote speaker. Questions about any aspect of the Music Theory Forum may be directed to the Forum co-chairs, Stanley Fink and Alan Elkins, at fsumts_forum@gmail.com. Additional information about the Music Theory Society, including the Music Theory Forum, is available on our website: <http://fsumts.wikidot.com/>.

New Music Theory Society officers for the 2017–18 academic year include Jennifer Harding, president; Sara Everson, vice president; Joshua Tanis, treasurer, Lauren Hartburg, secretary; and Stanley Fink and Alan Elkins, Forum co-chairs. For more information about the Music Theory Society or the Music Theory Forum, please e-mail fsumts_forum@gmail.com.

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The **Indiana University Graduate Theory Association** hosted the twenty-fourth Annual Symposium of Research in Music on 23–24 February, 2018. Dr. Michael Buchler (Florida State University) led a well-attended workshop on the subject of ornamentation in atonal music, and gave the keynote address, entitled “The Other Obligatory Register and Further Music-Theatrical Lessons on Closure.” Other feature presentations were given by Dr. Gretchen Horlacher and Dr. Marianne Kielian-Gilbert, and we were happy to welcome student presenters from throughout the U.S. and Canada. We eagerly look forward to the twenty-fifth meeting of our Symposium, which will be held in late February 2019. Please visit our website at <http://music.indiana.edu/departments/academic/music-theory/student-activity/index.shtml> for upcoming details. For more information please e-mail John Heilig, president of the Indiana Graduate Theory Association, at jcheilig@iu.edu.

—John Heilig

OTHER NEWS ITEMS

Theory Pedagogy Prize

We are pleased to announce the awarding of the first Gail Boyd de Stwolinski Prize for Best Student Paper, for research delivered at the inaugural “Pedagogy into Practice” Conference last June. Two papers were selected for the award, and both have since been evaluated by the Editorial Board of the *Journal of Music Theory Pedagogy* for publication. These articles will appear in Volume 32 of the journal, anticipated release date July 2018. All issues of *Journal of Music Theory Pedagogy* are now available in open access at <https://music.appstate.edu/about/jmtp>.

The award winners are Derek Remeš, for “Chorales in J. S. Bach’s Pedagogy: Recasting the First-Year Undergraduate Music Theory Curriculum in Light of a New Source,” and Olga Sánchez-Kisielewska, for “The Rule of the Octave in First-Year Undergraduate Theory: Teaching in the Twenty-First Century with Eighteenth-Century Strategies.”

Our congratulations to these winners! We invite members of this list to visit the *JMTP* website later this summer to read these fine contributions.

—Steve Laitz
William Marvin
Elizabeth West Marvin

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“Diversifying Music Academia: Strengthening the Pipeline” is a symposium devoted to the issue of diversity in music theory, musicology, and ethnomusicology. Led by **Project Spectrum**, a coalition of graduate students and faculty members, this event seeks to explore why many people marginalized by their race/ethnicity, gender, and/or sexuality continue to have difficulty in finishing graduate degrees, attaining gainful employment, and receiving tenure within all fields of music studies. Furthermore, the aim of this symposium is to develop concrete tools to inspire systemic change within these fields. “Diversifying Music Academia” will immediately precede the 2018 AMS/SMT Annual Meeting in San Antonio; additionally, some events will be in-

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OTHER NEWS ITEMS

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cluded in the official AMS/SMT schedule. For more information and updates, please visit our [website](#) or contact us at projectsspectrummusic@gmail.com. Students, postdoctoral fellows, independent scholars, junior and senior faculty, and individuals beyond the academy are encouraged to attend.

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Noriko Manabe (Temple University) won the 2018 [BFE Book Prize](#) from the British Forum for Ethnomusicology for her monograph, *The Revolution Will Not Be Televised: Protest Music After Fukushima* (Oxford). The award honors the best monograph or edited volume in ethnomusicology in English over the past two years. The book is an ethnography of protests and music following the devastating tsunami and nuclear disaster of 2011, examining the different kinds of spaces in which protest unfolds and how musicians work with significant constraints on their activities. The prize committee wrote, “In this moment of heightened and anxious scrutiny of cyberspace as a forum for both activism and manipulation, Manabe’s book offers a thoughtful ethnographic look at a specific context for music and political action, in a variety of spaces both physical and virtual.” The book previously won the [John Whitney Hall Book Prize](#) from the Association for Asian Studies and Honorable Mention for the [Alan Merriam Prize](#) from the Society for Ethnomusicology.



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SUBMISSIONS TO THE SMT NEWSLETTER

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

Brent Auerbach, editor, *SMT Newsletter*
newsletter@societymusictheory.org

DATES, DEADLINES, and MISCELLANY

SMT Dates and Deadlines

Annual Meeting, San Antonio, TX
1–4 November, 2018

Submissions to February Newsletter
1 December

Deadline for Nominations for vice president and
Executive Board membership
15 December

Subvention Grants
15 January

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.