



## Newsletter

*A Publication of the  
Society for Music Theory*

### News from the Society

|                        |       |
|------------------------|-------|
| Officer Reports.....   | 1–5   |
| Committee Reports..... | 6–15  |
| Interest Groups.....   | 16–19 |
| Other SMT News.....    | 19–20 |

### News of Interest

|                                       |       |
|---------------------------------------|-------|
| Regional Societies.....               | 20–23 |
| Graduate Student Organizations.....   | 23    |
| Other News Items.....                 | 23–25 |
| Dates, Deadlines, and Miscellany..... | 25    |

**Volume 42  
Number 1**

**February 2019**

## OFFICER REPORTS

### FROM THE PRESIDENT

Let me begin by remedying an inexplicable omission in my report to the 2018 SMT Business Meeting in San Antonio. I neglected to acknowledge the splendid work done over the past three years by outgoing *Music Theory Spectrum* Editor David Bernstein and Associate Editor Yayoi Uno Everett. The high standard of professionalism in recent volumes of *Spectrum* is a tribute to their talents as editors and leaders of the editorial team, and I am delighted to draw special attention here to their extraordinary service to the Society in two of its most demanding roles.



Indeed, SMT is fortunate to have many wonderful members who serve so selflessly. In San Antonio, we bade a fond farewell to Past-President Dora Hanninen, Treasurer Jan Miyake, and Executive Board Members-at-Large Catherine Losada and Deborah Rifkin. Each of them served above and beyond the call in supporting the various missions of the Society. At the same time, we welcomed President-Elect Patricia Hall, Treasurer Jocelyn Neal, and Members-at-Large Nancy Rao and Leigh VanHandel, who before the end of 2018 had already participated in the deliberations of the Board on several initiatives (see below). We also had the opportunity to introduce our new Executive Director, Jennifer Diaz, who has just finished a splendid first year with a successful joint conference under her belt. As head of local arrangements, she deftly coordinated our various responses to a discriminatory Texas law. In addition, she worked closely with AMS Executive Director Robert Judd to organize and schedule our joint Meeting, even finding time to create our first play space for children (a very popular new Meeting feature!). Jennifer has secured a location and a highly favorable contract for our 2021 solo Meeting, which will be held at the downtown Hyatt in Jacksonville, Florida.

In response to that Texas law, I am happy to report that our two special sessions on Friday morning, organized by SMT Vice-President Nancy Rogers and AMS Vice-President Georgia Cowart, respectively, were well-attended, informative, and often quite moving in addressing the rights of all our members. For leadership in crafting website responses hewing to our bylaws while also reaching out to our affected members, we are grateful to Board member Maryam Moshaver. Though we are enjoined by the SMT bylaws not to participate in any political activity, the Board will continue to respond in ways that express our intention to preserve and protect the basic human rights and dignities of our members whenever and however they may be threatened (for example, by bans on travel). We consider the values in our mission statement to be above politics. Though we will not as a Society actively lobby for particular political candidates when those values are threatened, we will respond by fostering educational forums where members may have freedom to discuss and debate the present social climate. Thus, two principles govern our response: 1. caring for our members by publicly defending their dignity and human rights; and 2. providing opportunities for our members to explore current issues, both as they affect members' lives and as they have bearing on their understanding of music in all its cultural and social complexity. In their compassionate and careful consideration of these pressing issues, I could not be prouder of the officers and Board members who have helped guide the Society this past year. They have exemplified the values we would seek to ensure for every member, regardless of background or belief.

*continued on next page*

## Future Annual Meetings

2019

November 7–10  
Hyatt Regency Columbus  
Columbus, Ohio

2020

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

2021

November 4–7  
Hyatt Regency Jacksonville  
Jacksonville, Florida



### *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.*

Along those lines, our Ad Hoc Communications Subcommittee is currently studying AMS's Guidelines for Ethical Conduct and their Policy on Harassment, in order to propose a similar set of guidelines for SMT. In addition, I have appointed a new Task Force on Diversity, chaired by Yonatan Malin and with representation from all our standing committees and Interest Groups who are stakeholders, to consider a range of issues bearing on diversity. They will examine how we can best address issues of gender and sexuality, race and ethnicity, physical and psychological disability, and work and family concerns (including contingent labor) within our current or perhaps reconceived committee structure. I welcome your thoughts along these lines.

Meanwhile, to help support our Society's stated mission of inclusivity, the Demographics and Diversity Task Force has completed its work, and the data-entry form and privacy policy will be implemented this year across all our platforms. Your anonymized data will be available to committees and editors in order to track the demographics of participation and acceptance among various activities of the Society, including conferences, journals, memberships, nominations, elections, and awards. Last year's statistics for conference proposals revealed one very positive trend—an identical acceptance rate of around one-third for proposals by women and by men, respectively. That said, we should continue to be aware of several areas needing attention: for example, participation rates by members of color. For more details, please see the Program Committee report by outgoing chair, Roman Ivanovitch. As we continue to improve our database for demographics and diversity, the Society will be able to better study and address inclusivity in all offerings.

The Annual Meetings Subcommittee has interpreted the results of the post-conference survey completed last December. I direct your attention to the report on pp. 6–7 from Chair Jay Hook. One clear outcome was overwhelming support for the new scheduling of papers and sessions as implemented in San Antonio, which will continue for 2019 and 2020. The twenty-minute paper length was largely responsible for the overall acceptance rate of one-third, even with a rise in submissions (well above 400 now). The inevitable increase in the number of submissions prompted the Executive Board to authorize a two-tiered system of evaluation of proposals, which the Program Committee will implement on a trial basis this year. Every proposal will be evaluated initially by four of the seven members (including experts and non-experts for each topic, as assigned by the chair, Eric McKee), with the top sixty percent then being considered by all seven members. As a check against bias, any committee member may also advocate for any proposal regardless of initial scoring. The Board also encouraged the Program Committee's enhanced call for posters, along with links to helpful suggestions in preparing them (thanks to Betsy Marvin for spearheading this initiative). Posters are an essential form of presentation for empirical research, and the Society is committed to providing improved exhibition space.

I'm delighted to announce that the SMT website will soon be updated with an improved interface, due to ongoing efforts by the Networking Committee (Brian Moseley, chair; Michael McClimon, webmaster). We hope that both search capability and formatting (including smartphone display) will be functionally enhanced, and we welcome your comments.

The finances of the Society continue to be strong. Last fall we announced the first-ever withdrawal of up to three percent from our fund-functioning-as-an-endowment, which was possible due to the fund's having reached a three-year aver-

## FROM THE PRESIDENT

*(continued)*

age threshold of \$300,000. We allocated \$9,250 of the possible withdrawal to support three important missions of the Society: research, inclusion, and internal functioning. For research, the Board approved a second SMT-40 Dissertation Fellowship and a new student conference paper award; for inclusion, five new conference-access travel grants for minority students and un/under-supported faculty; and for internal functioning, an increase of \$3,500 in the Publication Committee's budget for editorial support of *Spectrum* and *MTO* as well as production support of *SMT-V*.

Our new fundraising initiative, SMT Forward, has added over \$10,000 this year to our endowment; special thanks to those of you who responded generously to the end-of-year invitation from Alex Rehding, new chair of the Development Committee. Since SMT-40 began, contributions have topped \$100,000, and under the wise stewardship of the SMT Investments Committee (outgoing chair, Bill Caplin; incoming chair, Breighan Brown Boeskool), our fund has experienced considerable growth.

As our Society also continues its remarkable growth, I invite each of you to enjoy the opportunities for collegial participation in, and the shared responsibility of dedicated service to, our thriving organization of scholars. May SMT continue to be a source of musical and music-theoretical inspiration for all.

—Robert Hatten

\* \* \* \* \*

## 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 also chaired 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 both to the Texas law discriminating against LGBTQ individuals and the retaliatory California law banning travel by state employees to Texas. In response, SMT and AMS co-sponsored two special sessions at the Annual Meeting in San Antonio: "Active Citizenship," featuring speakers/panelists Lynn Brinckmeyer (Texas State University), Julia Smith (Citizens' Climate Lobby), and Briana Barrera (Public Citizen); and "Gestural Politics of Movement: New Perspectives on Music and Current Social Issues," featuring speaker Mel Y. Chen (University of California at Berkeley) and respondents Suzanne Cusick (New York University) and Gavin Lee (Sochow University). In a gesture of support to San Antonio's LGBTQ community, SMT and AMS members also generously contributed more than \$350 to the San Antonio chapter of PFLAG, whose leaders expressed enormous gratitude. Special thanks to Jennifer Beavers for spearheading this effort.



Two publications subventions were awarded in the July 2018 round of applications. WayAnne Watson received \$1231 to cover the costs of copyright permission fees for "Mashup Strategies in *Las Cuatro Estaciones Porteñas: A Model for Connecting Compositional Techniques to Cultural Interpretations*," and Eric Isaacson received \$1500 towards the costs of image scanning, copyright per-

*continued on next page*

## Society for Music Theory 2019 Executive Board

Robert Hatten, *President*  
Butler School of Music  
MRH 3.710  
UT Austin  
2406 Robert Dedman Drive  
Austin, Texas 78712  
[president@societymusictheory.org](mailto:president@societymusictheory.org)

Patricia Hall, *President-Elect*  
School of Music, Theater, & Dance  
1318 Moore Building, 1100 Baits Dr.  
Ann Arbor, MI 48109-2085  
[pahall@umich.edu](mailto:pahall@umich.edu)

Nancy Rogers, *Vice President*  
Florida State University  
College of Music  
Longmire 406  
122 N. Copeland Street  
Tallahassee, FL 32306  
[vicepresident@societymusictheory.org](mailto:vicepresident@societymusictheory.org)

Philip Stoecker, *Secretary*  
Department of Music  
160 Hofstra University  
101B Shapiro Family Hall  
Hempstead, New York 11549  
[secretary@societymusictheory.org](mailto:secretary@societymusictheory.org)

Jocelyn Neal, *Treasurer*  
UNC Department of Music  
Hill Hall 216  
Chapel Hill, NC 27599-3320  
[treasurer@societymusictheory.org](mailto:treasurer@societymusictheory.org)

Jennifer Diaz, *Executive Director (ex officio)*  
The Society for Music Theory  
Indiana University  
Jacobs School of Music  
1201 East Third Street  
Bloomington, IN 47405  
[smt@societymusictheory.org](mailto:smt@societymusictheory.org)

## Society for Music Theory 2019 Executive Board

*(continued)*

### *Members-at-Large*

Yonatan Malin, 2019

University of Colorado Boulder

Maryam Moshaver, 2019

University of Alberta

Inessa Bazayev, 2020

Louisiana State University

Julian Hook, 2020

Indiana University

Nancy Yunhwa Rao, 2021

Rutgers University

Leigh VanHandel, 2021

Michigan State University

mission fees, and indexing for *Visualizing Music*. It was also gratifying to see the success of Diversifying Music Academia: Strengthening the Pipeline, a conference that immediately preceded the Annual Meeting and was partially supported though an SMT subvention awarded in January of 2018. I thank Maryam Moshaver, Don Traut, Robert Cook, and Taylor Greer for their service on this committee. Increased subvention funding over the last few years has been made possible by SMT's good fiscal condition and by the generous donations of many individual SMT members. Subventions are awarded annually in January and July; guidelines are provided at <https://societymusictheory.org/grants/subvention>, and members are encouraged to apply.

The diverse research interests of SMT's membership are represented by the 23 Interest Groups that gathered at the Annual Meeting. Our Interest Groups range from Dance and Movement to Music Informatics, from Scholars for Social Responsibility to Work and Family, and from Pop Music to Early Music Analysis—and membership is open to all. Four Interest Groups, Improvisation, Music and Disability, Music Theory Pedagogy, and Film and Multimedia, sponsored or co-sponsored programmed sessions at the Annual Meeting. It was a pleasure to join so many of these sessions and meetings and enjoy the energy and enthusiasm of the participants. As a reminder, SMT members who have presented at Interest Group meetings that were not on the official conference program should use the following citation template: Author, Title, \_\_\_ Interest Group meeting, Society for Music Theory Annual Meeting, City, date. Interest Group leaders had a very productive meeting in San Antonio to share ideas and offer practical suggestions for communicating with members, supporting their activities, and promoting scholarship and scholarly interaction. To see a complete list of interest groups and find links to their individual home pages, please visit <https://societymusictheory.org/societies/interest>.

Representatives of nine regional music theory societies met in San Antonio and discussed mutual interests in governance, liability, and conference planning. They also provided information about student awards, publications, and workshops, plus various organized social events and social media use. We hope that continuing to share and discuss their practices and ideas will benefit all of the regional societies.

Please don't hesitate to contact me at [vicepresident@societymusictheory.org](mailto:vicepresident@societymusictheory.org) if you have questions, comments, or feedback pertaining to interest groups, subventions, or SMT's relationship with other societies.

—Nancy Rogers



## 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](mailto:smt@societymusictheory.org)

## Actions of the Executive Board

### FROM THE SECRETARY

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

1. To approve the Minutes from the most recent (video) meeting of the Executive Board, on 3 May 2018.

*continued on next page*

## OFFICER REPORTS

(continued)

2. To approve the Minutes from the most recent (video) meeting of the Executive Board, on August 2, 2018.
3. To approve the amended Privacy Policy in the report from the Demographics and Diversity Task Force.
4. To accept the recommendations of the Publication Awards Committee for the 2018 awards.
5. To create an SMT Graduate Student Conference Paper Award.
6. To draw a cash disbursement of \$9,600 from the Fund Functioning as Endowment to fund a second SMT-40 Dissertation Fellowship (\$3500), to increase the budget for *SMT-V* to \$1500, to support editors of *Music Theory Spectrum* and *Music Theory Online* (\$2000), to fund the SMT Graduate Student Conference Paper Award (\$250), and to fund five more conference access grants for the upcoming 2019 fiscal year (\$2000).

—Philip Stoecker

\* \* \* \* \*

## FROM THE TREASURER

The society's finances at the close of 2018 maintain their healthy status. Because the board approved a budget that aggressively predicted expenses and conservatively predicted income, we spent less and received more than planned. In this even-numbered year of no conference income (we will receive our share of the joint conference income during the 2019 fiscal year), we ended with a deficit of approximately \$5500. This is excellent news. The budget spreadsheet is available on the website at <https://societymusictheory.org/administration/finances>. Columns C and D provide a detailed breakdown of 2018.



For 2019 (Column E), the board approved a budget that included several notable changes: (1) Increased commitment to conference access support by offering five additional travel grants, two for minority scholars and three for independent/unsupported/undersupported scholars; (2) a second SMT 40 fellowship; (3) financial support for editors; (4) funding a new award, and (5) financial support for our webmaster. As our membership remains strong and our investments start to generate income, it has been exciting to witness all of the new and expanded ways the society is pursuing its mission.

The society's total assets fell by about \$20,000. But even this result reflects well on our finances. \$14,500 of that loss occurred in our investment accounts, which experienced a decrease of 3%. This result beat the 2018 performance of the S&P 500 (down 6.2%), the Dow Jones Industrial Average (down 5.6%), and the Nasdaq Composite (down 3.9%). The remaining \$5500 of loss was our year-end operating deficit, which was also good news in this year with no conference income.

It has been an honor to serve as your treasurer for the past four years. Jocelyn Neal is already handling the treasurer duties with great success, and I am delighted to leave these duties in her capable hands.

—Jan Miyake

## Society for Music Theory 2019 Committees

### Development Committee

Alexander Rehding, chair  
Eloise Boisjoli  
Jane Piper Clendinning  
Aaron Grant  
Eric Isaacson  
Sherry Lee  
Jocelyn Neal, Executive Board Liaison  
Jennifer Diaz, ongoing  
Robert Hatten, *ex officio*

### IT/Networking Committee

Brian Moseley, chair  
Michael McClimon, webmaster  
Megan Lavengood, associate webmaster

### Members-at-Large

Claire Arthur  
Jeremiah Goyette  
William O'Hara  
Tahirih Motazedian  
Jeff Yunek

### Liaisons

Brian Alegant, Publications Committee  
Julian Hook, Executive Board  
Robert Kosovsky, list moderator  
William Marvin, Accessibility Cmte  
Seth Monahan, associate editor, *SMT-V*  
Jeff Perry, editor, *MTO*  
Brent Yorgason, managing editor, *MTO*

### 2019 Program Committee

Eric McKee, chair  
David Cohen  
Robert Hatten, *ex officio*  
Jennifer Iverson  
J. Daniel Jenkins  
Elizabeth West Marvin  
Martin Scherzinger  
Steven Vande Moortele

### 2019 Local Arrangements Committee

Jennifer Diaz, chair  
Anna Gawboy

(continued on next page)

## Society for Music Theory 2019 Committees

(continued)

### Committee on the Status of Women

Judy Lochhead, chair  
Laura Emmerly  
Anna Fulton  
Victoria Malawey  
Cora Palfy  
Carmel Raz  
Anton Vishio

### Committee on Diversity

Somangshu Mukherji, chair  
Robin Attas  
Clifton Boyd  
Aaron Carter-Ényi  
Diego Cubero  
Charity Lofthouse  
Rachel Lumsden  
Noriko Manabe  
Lawrence Shuster

### Committee on Workshop Programs

Richard Cohn, chair  
Eric McKee (chair, 2019 Program  
Committee)  
Emily Gertsch  
Dmitri Tymoczko

### Professional Development Committee

Stan Kleppinger, chair  
Ellen Bakulina  
Justin Hoffman  
Molly Murdock  
Judith Ofcarcik  
Brenda Ravenscroft  
Christopher Segall  
Peter Selinsky

### 2019 Student Paper Award Committee

Blair Johnston, chair  
Sarah Ellis  
Richard Kurth

(continued on next page)

### Results of the SMT 2018 Post-Conference Survey on Meeting Design

Following the San Antonio Meeting, the **Annual Meetings Subcommittee** surveyed the SMT membership a second time to gauge reactions to the new thirty-minute time slots for individual papers. The survey also contained questions relating to the scheduling of the Annual Meeting. The 315 respondents to the post-conference survey were asked to rate a series of twenty-one proposed actions on a scale from 1 (“very undesirable”) to 5 (“very desirable”).

#### Paper length

Most members are pleased with the change to the shorter papers. In response to the proposed action *Continue scheduling papers in thirty-minute slots every year*, 65% of respondents gave a rating of 5 and another 17% gave 4. The mean rating for this question was 4.3, by a wide margin the highest mean rating earned by any of the twenty-one proposals. The alternative proposal *Revert to scheduling papers in 45-minute slots every year* received a mean rating of 1.6, the lowest of any proposal. These results are consistent with the strong support for the change demonstrated in the pre-Meeting survey earlier in 2018.

#### Acceptance rate

The increased acceptance rate for individual paper submissions also enjoys strong support. The proposal to *Try to maintain approximately a 30% acceptance rate* yielded a mean rating of 3.7, with 90% of respondents giving a rating of 3 or higher. Few respondents would prefer to *Allow the acceptance rate to fall around 20%* [the approximate pre-2018 rate] (mean rating 2.2); the proposal to *Try to take steps to increase the acceptance rate above 30%* yielded mixed responses (mean rating 3.2).

#### Evening paper sessions

Some dissatisfaction with late-night paper sessions is apparent. To the proposal *Continue scheduling paper sessions in the evenings, running until 11:00 p.m. or slightly later*, 71% of respondents chose a rating of either 1 or 2; the mean response for this question was 2.0. Responses were divided between two other proposed courses of action: *Continue scheduling paper sessions in the evenings, but no later than about 10:00 p.m.* (mean rating 3.3) and *Do not schedule paper sessions in the evenings at all* (3.6).

#### Interest Group meetings

The questions about the scheduling of Interest Group meetings yielded mixed results. The most common response to most questions was 3, suggesting that many members do not have strong opinions about the subject. Of the various proposals, the one with the highest mean rating was *Allow Interest Groups to request their preferred meeting times, which may be . . . mealtimes, evenings, or during paper sessions* (mean rating 3.8)—though as some members noted in their comments, this may be logistically the most difficult to implement. The other proposals, ordered by mean rating, were *Continue scheduling IG meetings at mealtimes* [the current system] (3.2); *Schedule IG meetings on Thursday, Friday, and Saturday evenings* (3.2); *Schedule IG meetings on Thursday and Friday evenings* [not Saturday] (2.9); and *Schedule IG meetings concurrently with paper sessions* (2.5). These results seem somewhat at odds with the results of a previous survey conducted by the Interest Group Task Force, which suggested a preference for scheduling IG meetings on Thursday and Friday evenings. In comparison with that earlier survey, it is possible that the current

continued on next page

## COMMITTEE REPORTS

(continued)

survey received a larger number of responses from members who are not active in Interest Groups and therefore do not have strong preferences.

### Other possible paper times

The results noted above suggest that members would like to see evening sessions reduced or eliminated while maintaining 2018's higher acceptance rate. In order to do both of these things, time slots must be found elsewhere for additional papers, but none of the proposed ways of doing this received especially strong support. The most popular option was to *Increase the number of concurrent paper sessions from four to five* (mean rating 3.2; only 17% gave a rating of 5), a course of action that would incur additional costs for the Society and potentially increase registration fees. Less popular ideas included *Start paper sessions at 8:30 a.m. rather than the current 9:00* (mean rating 2.6); *Schedule papers on Thursday morning* (2.6); *Schedule papers through the midday hours without a lunch break* (2.4); and *Schedule papers on Sunday afternoon* (1.7).

### Keynote alternatives

The survey's final question proposal raised the possibility of offering several featured invited talks at various times during the conference as an alternative to the traditional single keynote address. This proposal received a fairly uniform spread of responses from 1 to 5, with a mean rating of 3.1.

The Annual Meeting Committee and the Executive Board will continue exploring ways in which the design of the Annual Meeting can best serve the needs of the membership.

—Julian Hook

\* \* \* \* \*

Following the Executive Board's creation of a new Accessibility Grant at last year's Meeting, the **Accessibility Committee** was pleased to be able to present this travel award for the first time at the San Antonio Meeting. The Grant was established to offset the additional costs that are incurred by some of our members who have disabilities when traveling to our Meetings. We strongly encourage other SMT members with disabilities who would benefit from this grant to apply in the future, and to direct any questions or concerns to me, or the other members of the committee in the meantime.

The continued trend of steadily improved accessibility for members attending our national meetings, including our larger joint Meetings, is encouraging. We welcome anyone with conference accessibility concerns, or suggestions, to contact the committee in advance of our next Meeting. Addressing possible accessibility problems ahead 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.

At the San Antonio Meeting, the Accessibility Committee once again coordinated the live streaming of conference sessions in cooperation with the Networking Committee and the Executive Director. The streaming was expanded this year to include sessions on both Friday and Saturday of the Meeting, including the business meeting and keynote. Significant improvements were achieved in the quality of the stream this year by greater utilization of the AV

continued on next page

## Society for Music Theory 2019 Committees

(continued)

### Publications Committee

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

### Publication Awards Committee

Danuta Mirka, chair  
Alfred Cramer  
Joel Galand  
Roger Grant  
Brian Kane  
Christoph Neidhöfer  
Catherine Nolan  
Peter Schubert  
Joseph Straus

### Nominating Committee

Mark Spicer, chair  
Marion Guck  
Tim Koozin  
Benjamin Levy  
Lynne Rogers

### Accessibility Committee

Bruce Quaglia, chair  
Dave Headlam  
Brian Hyer  
William Marvin  
Fred Maus  
Nancy Rogers  
Janna Saslaw

(continued on next page)

## Society for Music Theory 2019 Committees

*(continued)*

### Subventions Committee

Nancy Rogers, chair  
Jack Boss  
Robert Cook  
Taylor Greer  
Nancy Rao

### Investment Committee

Breighan Brown Boeskool, chair  
Patrick Connolly  
Andrew Pau

### Archival Committee

Sean Atkinson, chair  
Gretchen Horlacher  
Philip Stoecker

### Delegates and Liaisons

Severine Neff, delegate to ACLS  
Matthew Arndt, representative to  
U.S. RILM  
Alan Dodson, liaison to Grove  
Andrew Davis, liaison to NASM  
Jenine Brown, SMT statistician  
Daniel Shanahan, sustainability  
coordinator  
Jennifer Diaz, liaison to AMS, SEM, &  
SAM

### Annual Meeting Grants Subcommittee

Jocelyn Neal, chair  
Inessa Bazayev  
Patricia Hall

### SMT-40 Dissertation Fellowship Cmte.

Ellie Hisama, chair  
Lee Blasius  
Karen Bottge  
Ed Gollin

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

contractor and their professional grade equipment. We thank President Robert Hatten and the Executive Board for their continuing, enthusiastic support of this growing initiative.

The Society's accessibility guidelines may be found at <https://societymusictheory.org/administration/accessibility>. Continued vigilance in monitoring and coordinating the execution of these guidelines at our Meetings is a joint responsibility shared by the entire membership. I would like to take this opportunity to thank Ève Poudrier and Mariusz Kozak for their outstanding service to the Society as they rotate off the committee. I would also like to welcome Dave Headlam and Janna Saslaw as our newest members.

—Bruce Quaglia

\* \* \* \* \*

The **Committee on Diversity** had a productive presence at the AMS/SMT Meeting in San Antonio, thanks to the efforts of outgoing chair Danny Jenkins. This included a session on Friday evening titled "Latin American Music and Music Theory." The session was divided into two parts. The first part was a paper panel, with presentations on various aspects of Latin American music and music theory by Alejandro Madrid (Cornell University), Jaime Bofill Calero (Conservatorio de Música de Puerto Rico), and Luis Jure (Universidad de la República, Uruguay). Jaime Bofill and Luis Jure joined Cynthia Gonzales (Texas State University) and Suzel Reily (Instituto de Artes, Unicamp) for part two of the session, which was a roundtable panel moderated by David Castro (St. Olaf College). This roundtable focused on some of the challenges facing Latin American scholars of music theory, especially issues of access and representation for those working in institutions within Latin America.

The Committee also hosted its annual Travel Grant Luncheon on Friday, for recipients of the SMT's Minority and International Travel Grants. As has been tradition for the past few years, the lunch was attended by not only this year's grant awardees, but also previous Travel Grant recipients, and past and present members of the Committee on Diversity. Several students from universities in the San Antonio area—University of Texas at San Antonio, Texas State University, and the University of the Incarnate Word—attended as well, as part of SMT's Local Outreach Program. About forty-five individuals took part in the lunch, which fostered intergenerational discussions about music theory and diversity. The winners of this year's International Travel Grants were Cecilia Oinas, Sebastian Wedler, and Michael Weiss, and International Senior Scholar Travel Grants were awarded to Luis Jure, and Suzel Reily. Minority Travel Grants were awarded to Chris Cháirez Batterman, Dustin Chau, Noel Torres-Rivera, Jaime Bofill, and Sundar Subramanian. Thanks to the Executive Board of SMT, at least two more Minority Travel Grants will be awarded going forward.

A related event, held right before and during the Annual Meeting this year, was "Diversifying Music Academia: Strengthening the Pipeline"—a symposium devoted to the issues of diversity and inclusion in musicology, music theory, and ethnomusicology. Led by Project Spectrum, a coalition of faculty members and graduate students, this event included several panels, workshops, and keynote presentations on the challenges faced by minority students and scholars of music as they complete their degrees and advance in the profession. Approximately 120 people attended this meeting, and several action items were discussed therein as well, whose details can be found at the Project Spectrum website: [projectspectrummusic.com](http://projectspectrummusic.com).

*continued on next page*



## COMMITTEE REPORTS

(continued)

Finally, the Committee on Diversity has a new website: [diversity.societymusictheory.org](http://diversity.societymusictheory.org). This website will serve as a portal for the various exciting endeavors the Committee will be pursuing in coming months, including an initiative to create more diverse pedagogical resources for teaching music theory, and a mentoring program for junior minority scholars and students of music theory.

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

—Somangshu Mukherji

\* \* \* \* \*

The **Committee on the Status of Women** for SMT sponsored a session at the 2018 Annual Meeting in San Antonio on the topics of minimizing implicit bias to improve campus climate and creating an inclusive classroom. The first part of the session on implicit bias was led by Dr. Betty Jean Taylor, University of Texas at Austin, and Dr. Claudia Garcia-Louis, University of Texas, San Antonio. The second part included presentations on creating an inclusive classroom by Anaar Desai-Stephens, Eastman School of Music; Bonnie Gordon, University of Virginia; Marianne Kielian-Gilbert, Indiana University; Jan Miyake, Oberlin College & Conservatory.

At the 2019 Annual Meeting in Columbus, Ohio the CSW will sponsor a session on “Women, Music, Technologies.” Our goal in this session is to focus attention on the ways women have been involved with various forms of technology as musicians, composers, scholars, and researchers, and to highlight ways in which their work might have been impeded and/or encouraged.

### Services to Promote Gender Equity and Feminist Scholarship

- The proposal-mentoring program and the peer-mentored research program (Virtual Research Group) For more information on these programs, please contact Laura Emmerly at [CSW.mentoring@gmail.com](mailto:CSW.mentoring@gmail.com).
- A Facebook page with 556 members. Please join us at [SMT Committee on the Status of Women](https://www.facebook.com/SMTCommitteeontheStatusofWomen).
- 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@ae.mpg.de](mailto:carmel.raz@ae.mpg.de).
- The “Ask Me!” Situational Mentoring Program, a service for people seeking mentoring outside of the usual channels.

Full information about all of these services may be found at these two websites: <https://societymusictheory.org/administration/committees/csw> and <https://womeninmusictheory.wordpress.com/welcome-from-the-csw-chair/>. Any suggestions or questions regarding the CSW may be sent to Judy Lochhead, Chair of CSW, at [csw@societymusictheory.org](mailto:csw@societymusictheory.org).

—Judy Lochhead

\* \* \* \* \*

continued on next page

## Society for Music Theory Publications

### *Music Theory Spectrum*

#### Editors

Marianne Wheeldon, editor  
Kyle Adams, associate editor  
Guy Capuzzo, associate editor  
Áine Heneghan, reviews editor

#### Editorial Board

Amy Bauer  
Chelsea Burns  
Lori Burns  
Alan Dodson  
Sarah Fuller  
Rob Haskins  
Keith Howard  
Graham Hunt  
Mark Katz  
Frank Lehman  
Nathan Martin  
John Peterson  
Stephen Rodgers  
Peter Smith  
Jon Wild  
Eric Wen  
Leigh VanHandel

### *Music Theory Online*

#### Editors

Jeff Perry, editor  
Bryn Hughes, associate editor  
Jon Kochavi, associate editor  
René Rusch, associate editor  
Michael Callahan, reviews editor  
Joti Rockwell, reviews editor

#### Editorial Board

Matt BaileyShea  
Janet Bourne  
John Covach  
Johanna Frymoyer  
Michael Gallope  
Ben Givan  
Jonathan Guez  
Gretchen Horlacher

(continued on next page)

**Music Theory Online  
Editorial Board (cont'd)**

Ed Klorman  
 Joe Kraus  
 Sam Ng  
 Mitchell Ohriner  
 Brad Osborn  
 Michael Tenzer  
 Naomi Waltham-Smith  
 Keith Waters  
 Jason Yust

**SMT-V  
Editors**

Poundie Burstein, editor  
 Seth Monahan, associate editor

**Editorial Board**

Michael Buchler  
 Melissa Hoag  
 Megan Kaes Long  
 Henry Martin  
 David Neumeyer  
 Drew Nobile  
 Carmel Raz  
 Jonathan De Souza  
 Daphne Tan  
 Christopher White

**SMT Newsletter****Editors**

Brent Auerbach, editor  
 Jared Hartt, associate editor

After the successful completion of the SMT-40 campaign, the **Development Committee** now looks ahead to new challenges and opportunities. With the SMT Forward Initiative, we are now working towards further ambitious goals that the Society has set for itself. Enhancing diversity and access is front and center of our initiative. This financial campaign will help us build up a number of vital initiatives:

- Minority and International Travel
- Family Care
- Accessibility Grants for attendees of the SMT Annual Meeting
- Grants for independent, unsupported, and undersupported scholars
- Graduate-Student and Peer-Learning Workshops
- Subventions to assist with research travel and publication expenses.

The Society is always grateful for your support. The easiest way to support the SMT is by visiting the [Donate page](#) on the Society's website. We will soon introduce an option of monthly automatically renewable contributions, following the "sustaining member" model. Please do not hesitate to reach out to me directly at [development@societymusictheory.org](mailto:development@societymusictheory.org) if you have any thoughts or suggestions for the Development Committee. I always look forward to hearing from you.

—Alex Rehding

\* \* \* \* \*

The **Investment Committee** would like to extend a warm thanks to Bill Caplin for his service as Chair for the last two years. His constructive questions and clean writing style led us to clarify many aspects regarding the role of our investment portfolio in meeting the future goals of the Society. We welcome Breighan (Brown) Boeskool as the new chair of the committee. She is one of the founding members of the investment portfolio and has been instrumental in developing the portfolio and the policies that guide our investments. We also welcome Andrew Pau to the committee and thank Patrick Connolly for his continued role.

—Breighan (Brown) Boeskool

\* \* \* \* \*

Since the August *Newsletter*, the **IT Committee** has been hard at work on a number of projects. Our website redesign is well underway. Jeremiah Goyette has completed much of the website's back end and members of the IT Committee have been slowly migrating content from the old site. We're confident that it will be live and available to members sometime this spring.

Much of our committee's work was in preparation for the Annual Meeting in San Antonio. We once again partnered with the Accessibility committee to livestream certain sessions of our conference, and this year, we increased the quality of the stream and expanded our streaming to two days. This couldn't have been done without the help of Bruce Quaglia and the wonderful technicians at AVSC. And for the fourth year in a row, our webmaster Michael McClimon created an online conference guide that provided a daily schedule, hotel maps, and author search. This year we added a feature that allowed participants to upload handouts, and we had an unprecedented number of them submitted.

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

*continued on next page*

## COMMITTEE REPORTS

(continued)

As always, I want to remind the membership about the numerous electronic resources we provide. [SMT Discuss](#) and our group at the [Humanities Commons](#) provide outlets to discuss music theory matters with the membership and upload work you'd like to share; [SMT Announce](#) is our e-mail announcement listserv; and we are also on [Facebook](#) and [Twitter](#). We also maintain a comprehensive list of upcoming events and calls for papers on the main SMT site at <https://societymusictheory.org/events/upcoming>.

I'd like to thank all of the members of the committee who work tirelessly to keep these online resources functioning and up-to-date. This includes our technical expert, Jeremiah Goyette; our webmaster, Michael McClimon; our associate webmaster, Megan Lavengood; our list moderator, Bob Kosovsky; our SMT Discuss moderator, Brent Yorgason; and our committee members at large, Tahirih Motazedian, Jeff Yunek, Claire Arthur, and William O'Hara. The committee is always open to new ideas and suggestions. If you have any thoughts or concerns, please let us know.

—Brian Moseley

\* \* \* \* \*

The **SMT Nominating Committee** (Mark Spicer, chair; Marion Guck, Tim Koozin, Ben Levy, and Lynne Rogers) issued a call for online nominations last November, shortly after the Annual Meeting in San Antonio, and accepted nominations through December 15. The committee is currently preparing a slate of candidates for the offices of vice president and two members-at-large of the Executive Board. Secretary Philip Stoecker will soon inform the membership about the slate, and online voting will take place during the month of April. Please remember to vote!

—Mark Spicer

\* \* \* \* \*

The **Professional Development Committee (PDC)** sponsored a variety of events at the Annual Meeting in San Antonio. The CV review session, organized by PDC member Christopher Segall, was attended by twenty-two participants, who received help on their CV and other job-application materials. Many thanks go to Kevin Clifton, Jonathan Guez, Yonatan Malin, Cora Palfy, Stephen Rodgers, Sarah Sarver, and Margaret Thomas for providing this invaluable service. Approximately sixty-eight students attended our traditional Student Breakfast at the Meeting. The winner of this year's raffle for a one-year free membership to SMT was Trevor Penoyer-Kulin (McGill University).

The Conference Guides Program contributes to the professional development of SMT members in the earliest stage of their careers by pairing interested newcomers with experienced faculty and graduate students. For the Meeting, we received twenty-three requests for conference guides. Thanks to all those who volunteered to serve as guides, and to Judith Ofarcik, who coordinated the program for the San Antonio Meeting. The PDC also sponsored a special session at the 2018 Meeting entitled "The Dynamics of the Job Interview." This event explored 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, other faculty, and administrators. Many thanks to panelists Michael Callahan (Michigan State University), Philip Duker (University of Delaware), Megan Lavengood (George Mason University), and Elizabeth Sayers (Ohio University).

For the 2019 Annual Meeting, the PDC is planning a session that focuses on opportunities for music theorists to transition into academic administration roles, and the factors to be weighed when considering such a move. More information will be forthcoming on

*continued on next page*

## Renew Your SMT Membership!

To receive the spring issue of *Spectrum*, make sure your membership is current as of Sunday 17 March.

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:

The Society for Music Theory  
Indiana University  
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>.

*(continued)*


# SMT FORWARD

## 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 Forward. 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  
Indiana University  
Jacobs School of Music  
1201 East Third Street  
Bloomington, IN 47405

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.*

**SMT Announce** before the conference in Columbus. Last, I would remind our members that the PDC maintains a Facebook page for graduate students. This page offers students their own forum for announcements and discussion. Information about all aspects of PDC, including the location of the Facebook page and other helpful resources on PDC-related issues, may be found at <http://societymusictheory.org/administration/committees/pdc>. Members are encouraged to contribute to the list of resources on any PDC related topic by sending them to me at [pdcs@societymusictheory.org](mailto:pdcs@societymusictheory.org).

—Stan Kleppinger

The 2018 SMT **Program Committee** included Roman Ivanovitch (Indiana University), chair, Amy Bauer (University of California, Irvine), Mark Butler (Northwestern University), David Clampitt (Ohio State University), Michael Gallope (University of Minnesota), John McKay (University of South Carolina), Janet Schmalfeldt (Emerita, Tufts University), and Robert Hatten (The University of Texas at Austin), *ex officio*.

The committee first convened at the Arlington Annual Meeting in November 2017 to plan for the upcoming year and to select a keynote speaker. We hoped that the 2018 program might reflect the shared conversations afforded by our meeting jointly with the American Musicological Society, and so to deliver the keynote lecture we invited Carolyn Abbate, who graciously accepted. We were delighted too that Brian Kane agreed to provide an introduction and response. The session itself, in San Antonio, will be remembered for Prof. Abbate's *tour de force* presentation, the friendly spirit of the two interlocutors, and for the new avenues and conversations it opened up for the field as a whole.

In April 2018, the Committee met again at the Hyatt Regency hotel in Chicago to program the Annual Meeting. After a long weekend of productive discussion and hard work, a preliminary draft of the SMT program—the largest ever—was complete. The change from forty-five- to thirty-minute time slots in principle increased the number of available slots by about a half. In practice, factoring in joint sessions with AMS and standing committee obligations, we had roughly a third more slots available for individual and special session programming compared with last year's Meeting. The increased acceptance rate for papers in San Antonio partially reflects this greater capacity. For the San Antonio Meeting, the committee received 423 distinct items and we accepted 143, for an overall acceptance rate of almost 34% (compared with 25% in 2017). One-third of the submissions (133) were from women, two-thirds (281) were from men, and the (self-identified) groups had an acceptance rate of 31.5% and 33%, respectively. Of the 371 individual/joint authored paper proposals submitted, the committee accepted 111, for an acceptance rate of 30%. Of the fifteen special session proposals that were submitted, the committee accepted seven, for an acceptance rate of 46%. The committee also programmed six papers as part of an interactive session, which featured short talks and poster presentations. In addition, the AMS and SMT program committees together accepted seven joint sessions, out of fifteen that were proposed.

Considering individual/joint authored proposals only, in terms of rank, assistant professors had their proposals accepted at a rate of 38%, followed by graduate students at a rate of 36%, those with limited term or other appointments at 26%, and associate professors at 22%. Full professors had their papers accepted at a rate of 11%. This last figure is striking, and while it might be mitigated by the quite small absolute numbers involved (3 acceptances out of 28 proposals), it is nonetheless half the rate of 2017 (six out of twenty-eight proposals). It is surely worth paying attention to future trends in this category.

*continued on next page*

**COMMITTEE REPORTS**

(continued)

The first table below breaks these categories down by gender. One troubling gender imbalance noted in 2017, a relatively low acceptance rate for female graduate students and women in limited term or other appointments, was not as marked in 2018.

|        | Graduate student | Limited term/ other | Assistant Professor | Associate Professor | Full Professor |
|--------|------------------|---------------------|---------------------|---------------------|----------------|
| Male   | 41 of 107<br>38% | 11 of 36<br>31%     | 14 of 42<br>33%     | 6 of 33<br>18%      | 1 of 23<br>4%  |
| Female | 13 of 42<br>31%  | 4 of 20<br>20%      | 12 of 31<br>39%     | 3 of 12<br>25%      | 2 of 5<br>40%  |

The acceptance rate for proposers by ethnicity is shown in the table below. It includes both individual/joint authors and participants in special sessions, but not those involved in standing committee sessions (note: around forty individuals fell into the categories of “prefer not to answer” or “unknown”). I have only included groups that had at least four proposers.

| Asian / Pacific Islander | Hispanic     | Mixed Race     | White             |
|--------------------------|--------------|----------------|-------------------|
| 13 of 33<br>39%          | 0 of 7<br>0% | 4 of 11<br>36% | 112 of 329<br>34% |

The acceptance rate for Hispanic proposers is clearly disappointing. Also falling below the number for representative inclusion in last table was the single proposal from an individual who identified as black (although that proposal was accepted). Despite a 34% acceptance rate for all four non-white categories combined, the low numbers of proposals and/or acceptances in these two specific categories should serve as a reminder of the work that remains to be done to increase diversity in participation at our Society’s meetings.

I would like to thank the 2018 Program Committee for their extraordinary dedication and collegiality. Their collective breadth of knowledge, deployed so humanely and conscientiously, was inspiring. I offer my gratitude, too, to Nancy Rogers for organizing a valuable special session on “Active Citizenship,” and to Bruce Quaglia and Brian Moseley (among others), who arranged the more-extensive-than-usual livestreaming in San Antonio. Finally, my deepest thanks go to Robert Hatten and Dora Hanninen for their unfailing guidance in this unusual year, to Carol Hess, Bob Judd and Katie VanDerMeer (on the AMS side), and to Vicky Long and Jennifer Diaz.

—Roman Ivanovitch

\* \* \* \* \*

On behalf of the **Publications Committee**, I am pleased to report that the Society’s three publications, *Music Theory Online (MTO)*, *Music Theory Spectrum (MTS)*, and *Society for Music Theory-Video (SMT-V)*, are thriving. Readership is up, the acceptance rates and gender balance are holding steady, and the new editorial teams have made smooth transitions. I would add three brief points:

- 1) Perhaps the most pressing issue last year with *MTS* is the delay in publication time. We are working on solving this backlog by publishing eight essays in each volume (instead of six). Furthermore, we are taking advantage of Oxford University Press’s “advance access,” so that essays can appear online as soon as they are accepted and formatted; that is well in advance of their appearance in print.
- 2) I have two initiatives to report with *MTO*. First, with great assistance from Brent Yorgason, *MTO* will begin using an on-line submission system beginning with issue 25.1. This will make a world of difference for the editorial team. Additionally, we have entered into an arrangement with CrossRef so that we can create DOIs (digital object identifies) for all content in *MTO* and *SMT-V*. Thanks to Chris Misa, we are up to date with *SMT-V*, and we are working backwards to complete DOIs for *MTO*. We should complete this process fairly shortly.

*continued on next page*

## COMMITTEE REPORTS

(continued)

- 3) *SMT-V* is picking up steam, and is beginning to expand its operations. The editorial team is working assiduously to streamline videos, and to achieve a higher “finish” rate.

—Brian Alegant

\* \* \* \* \*

The 2018 **Publication Awards Committee** selected recipients in five different categories: the Wallace Berry Award for a distinguished book by an author at any career stage; the Outstanding Publication Award for a distinguished article by an author at any career stage; the Emerging Scholar (Book) and Emerging Scholar (Article) Awards for publications within seven years of the author’s receipt of the Ph.D. (or before the author reaches the age of forty), and the Outstanding Multi-Author Collection Award.

The **Wallace Berry Award** was presented to **Steven Vande Moortele** for *The Romantic Overture and Musical Form from Rossini to Wagner*, published by Cambridge University Press. This book raises the curtain on a prominent genre of instrumental music that poses something of a paradox: despite its centrality in nineteenth-century musical life, the overture has received relatively little attention from analysts and theorists. Analyzing a number of celebrated overtures, Vande Moortele carefully reconstructs the aesthetics and historical development of the genre of the overture in the light of contemporaneous sources and proceeds to account for its forms in terms of his bold and thoughtful recalibration of twenty-first-century *Formenlehre*.



The **Outstanding Publication Award** went to **Anna Zayaruznaya** for her article “Intelligibility Redux: Motets and the Modern Medieval Sound,” published in *Music Theory Online* 17.23.2. With its challenging text settings, the medieval motet has long been recognized as a thorny problem of music analysis. The English composer and music historian Hubert Parry once speculated that the genre of the motet ended as soon as the singers actually started listening to one another. The 2018 Outstanding Publication Award recognizes a study that urges us to retune our ears when we hear medieval motets. Drawing on an impressive latitude of sources and methods, ranging from Jacobus to auditory scene analysis, the article focuses on the issue of intelligibility in polytextual settings. It reveals how certain twentieth-century performance and recording practices have rendered the sound of these motets homogeneous, which has sometimes encouraged us to imagine that their distinct, simultaneous texts were incomprehensible. With deft and novel use of both audio and video, Zayaruznaya invites us to imagine how hearing each voice in these works might not have been impossible at all, and could have been as simple as listening to one’s conversation partner at a cocktail party. The article demonstrates the historically contingent nature of our listening practices, giving new voice to this important medieval genre.



The **Emerging Scholar Award** in the article category was presented to **Bryan Parkhurst** for his article, “Making a Virtue of Necessity: Schenker and Kantian Teleology,” published in the *Journal for Music Theory* 61 (1): 59–109. The award honors an in-depth study of aesthetic and philosophical underpinnings of one of the most prominent theories of Western art music, Schenkerian analysis. The article interrogates the ideal of “musical science,” which Eduard Hanslick had posited a generation earlier but which he had not pursued himself. It gives flesh to Hanslick’s absolutism by adopting the doctrine of “final causation” introduced by Immanuel Kant to grasp the structure of biological organisms. The organicism of Schenker’s theory is reflected, famously, in analytical graphs, which depict the musical work as a tissue of organically necessary contin-



## 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 U.S. \$300 to \$650. The deadline for application is 10 September.

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

.....

### 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>.

continued on next page

## DO YOU KNOW ABOUT THESE SMT GRANTS?

### MORE SMT TRAVEL GRANTS

All SMT members are invited to apply for Family Care Grants for expenses incurred by attendance at the Annual Meeting. Awards are also available for Independent/Unsupported/Undersupported faculty members who do not have institutional support for conference travel. In line with our values of inclusivity and diversity, we want our annual meeting attendance to be as accessible as possible for all SMT members. The deadline for application is 10 September. For more information, see <https://societymusictheory.org/grants/meetings>.

.....

### SMT PROGRAM SUBVENTION GRANTS

The Annual Meeting Grants Subcommittee is accepting applications from standing committees, interest groups, and other scholars seeking funding to support a special presentation or event at the Annual Meeting. Proposals are due 10 April. For more information, visit <https://societymusictheory.org/subventions-for-events>.

gencies; however, Parkhursts's offering shows that things are never quite as straightforward as they seem.

The **Emerging Scholar Award** in the book category was presented to **Andrew Hicks**, for *Composing the World: Harmony in the Medieval Platonic Cosmos*, published by Oxford University Press. The award recognizes a landmark volume on music, philosophy, and sound. Placing recent discoveries in astrophysics into conversation with twentieth-century critical theory and ancient philosophy and cosmology, Hicks's work provides a new intellectual history of our persistent fascination with universal musical harmony. In it, Hicks explains the foundational and normative role of music theory within ancient and medieval models of the cosmos, focusing in particular on the twelfth-century reception of Platonism. With philosophical verve and philological rigor, the book demonstrates the continued relevance of these early doctrines for contemporary conversations in both modern science and critical thought.



The **Outstanding Multi-Authored Publication** was presented to **Pieter Bergé and Markus Neuwirth** for the edited volume, *What Is a Cadence: Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire*, published by Leuven University Press. The work is devoted to a question whose answer may at first seem obvious. The authors and editors are grounded in far-flung areas that include the theory of formal functions and representatives of the New Formenlehre, the history of music theory and pedagogy, empirical and corpus-based musicology, Schenkerian analysis, discourse analysis and generative linguistics, cognitive schema theory and *galant* specialists; however, each essay finds intersections between these sub-disciplinary boundaries, making this a collection of rare coherence. The essays clarify, enrich, and let us see anew as they explore what it takes to recognize a cadence, perceive it as closural, and hear its elements as more than a mystery or theoretical fiction. What emerges is a diverse and novel set of answers to the question raised by the book's title: "What Is a Cadence?"



The members of the publication awards committee were Alfred Cramer, Roger Grant, Marion Guck, Ryan McClelland, Danuta Mirka, Christoph Neidhofer, Ian Quinn, and Joseph Straus; they deserve thanks for their important service to the committee and the Society. I am also grateful to the SMT members who nominated publications for consideration, and we warmly encourage nominations for exceptional publications through 1 April 2019 at [https://societymusictheory.org/publication\\_award\\_nomination](https://societymusictheory.org/publication_award_nomination).

—Alexander Rehding

## 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 **Analysis of World Music Interest Group** held a very fruitful discussion about its role in SMT (as a conduit between SMT and SEM, among other organizations) and what kinds of activities it ought to be engaging in at future SMT meetings and throughout the year. Born as an interface with Analytical Approaches to World Music (<http://www.aawmjournal.com/>), the IG has for several years been a space for papers and special presentations, and while we will continue this tradition, we are also seeking ways to involve the SMT membership more broadly. To this end, we invite all SMT members to participate in [this one-question poll](#), which will also go out on the smt-announce list later this spring.

Looking further ahead, we are beginning to build a pedagogically-oriented project around the following questions: (1) How can we help to bring global and vernacular music practices, repertoires, concepts, contexts, issues, etc. into the music theory core? (2) What kinds of political or epistemological issues are at stake? (3) How do or can we mitigate them? (4) What kinds of questions do we need to be asking? (5) What kinds of training do theory teachers need to ethically engage music from different cultural contexts? (6) What kinds of interruptions of existing structures (or at least questionings of assumptions) need to be enacted? One aspect of this project that we will be beginning—in which we will graciously invite interested SMT members to participate—is an online database of musical excerpts that could be pedagogically useful. This idea is inspired by what the Jazz and Popular Music IGs, as well as important web resources like [musictheoryexamplesbywomen.com](http://musictheoryexamplesbywomen.com), have developed. In conjunction with this work, we will be soliciting contributions to an open access volume featuring short pedagogically-oriented essays and activities, along the lines of the *Engaging Students* model. More to come on all fronts!

We would also like to draw the reader's attention to two upcoming events. The first is a "special topics symposium" presented by AAWM at Birmingham City University, 2–4 July, 2019. The topic of this mini-conference is "Computational Approaches to World Music Analysis," with a CFP deadline of 1 March, 2019. The *Sixth Annual International Conference for Analytical Approaches to World Music* will be in Paris, 24–27 June, 2020, hosted by the Musée de l'homme. A call for papers will be coming soon.

Finally, we would like to thank Panos Mavromatis for his marvelous service as IG co-chair for the last two years. Chris Stover is staying on, and we welcome Anna Wang as our new co-chair.  
—Chris Stover and Anna Wang

\* \* \* \* \*

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.

At the Annual Meeting in San Antonio, the music cognition interest group hosted a panel titled "How I Learned to Stop Worrying and Love Experiments." The music theorists and musicologists on this panel addressed some of the barriers or pitfalls music scholars have when running or even just talking about experiments in connection to their research. Dan Shanahan, Chris White, and Josh Albrecht each spoke about collecting data, Stefanie Acevedo and Andrew Goldman spoke about analyzing data, and Zachary Wallmark, Janet Bourne, and Leigh VanHandel spoke about collaboration and interdisciplinarity in general. For questions about the Music Cognition Interest Group, please contact Janet Bourne at [jbourne@music.ucsb.edu](mailto:jbourne@music.ucsb.edu).

—Janet Bourne

\* \* \* \* \*

The SMT **Dance and Movement Interest Group** met in San Antonio on Thursday, 4 November, 2018. We began with a brief business meeting, in which we announced the results of the poll to elect two new co-chairs, Rachel Short and Matthew Bell. We also thanked Rebecca Simpson-Litke for her service as co-chair for the past three years. We then proceeded with an informal roundtable on publishing research on music, dance, and movement. The theorists on the panel (Rosa Abrahams, Robin Attas, Rachel Short, Chris Stover, and Matthew Bell) each gave a brief presentation on problems they have encountered when presenting and publishing their research. A general discussion followed, where several other attendees offered suggestions and insights. We closed by calling for suggestions for future meeting topics and formats. For further news on the group's activities and to get involved, join our community on Humanities Commons (<https://hcommons.org/groups/smt-dance-and-movement-interest-group/>). Please direct inquiries or suggestions to [rshort@su.edu](mailto:rshort@su.edu) or [mtbell@fsu.edu](mailto:mtbell@fsu.edu).

—Matthew Bell

\* \* \* \* \*

The SMT **Disability and Music Interest Group** had a productive annual meeting in San Antonio. We co-sponsored a panel with the AMS Study Groups on Music and Disability and Eco-criticism, titled "Music, Disability, and the Environment: Bridging Scholarship with Activism," which highlighted contributions from music theory, musicology, and ethnomusicology. The panel was well-attended and sparked new conversations across disciplines. The SMT Disability Studies IG will once again hold a short lunch meeting in Columbus (details TBA). In addition to a brief discussion of group business, we also intend to hold a short session. Please stay tuned for upcoming announcements regarding the details of that discussion and meeting. We are also in the process of electing a new co-chair; the results of the online election will be shared when finalized.

We continue to support and expand our mentoring program, which offers confidential discussion of disability issues in teach-

*continued on next page*



ing and professional life. SMT members who would like to be assigned a mentor, or who would like to serve as a mentor to others, should contact Anabel Maler [anmaler@iu.edu](mailto:anmaler@iu.edu) to be added to our list. On our website, one finds guest blog posts, instructions to join the DISMUS-L email listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com>. Important and ongoing projects include a “support network” to help SMT/AMS members encountering disability: <http://musicdisabilitystudies.wordpress.com/support-networks/> and a database, “Musical Representations of Disability,” which chronicles musical works that thematize disability: <http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/>

—Anabel Maler

\* \* \* \* \*

On 2 November, 2018, the **Film and Multimedia Interest Group** met jointly with the AMS Music and Media Study Group for a session of paired, interdisciplinary lightning talks. Each pair represented a collaboration between one member of SMT and one of AMS, in which both partners examined a single topic from different methodological perspectives. The session was massively successful, drawing a standing-room only crowd. The co-chairs’ two-year terms will end with the 2019 meeting: please be on the lookout for a call for nominations and consider yourself or a friend or colleague to run for this leadership opportunity.

—Steven Reale

\* \* \* \* \*

At the joint AMS / SMT meeting in San Antonio, the **History of Theory Interest Group** hosted a workshop with Suzie Clark on “Schumann, Liszt, and Two Lessons in Reading Tonal Spaces.” A lively discussion among attendees followed. The conference also featured a special evening session sponsored by the AMS History of Theory Study Group dedicated to the subject of “Women in the History of Music Theory.” This session featured six exciting papers on female music theorists as well as other essential contributors to the field, which were selected following a very successful call for papers.

—Carmel Raz

\* \* \* \* \*

The **Jazz Theory and Analysis Interest Group** held its twenty-fourth annual meeting in San Antonio. There, the Jazz Theory and Analysis Publication Committee awarded Paul Steinbeck (Washington University in St. Louis) this year’s Steve Larson Award for Jazz Scholarship. Steinbeck’s book *Message to Our Folks: The Art Ensemble of Chicago* (University of Chicago Press, 2017) provides an extremely thorough and innovative approach that greatly increases our understanding of the group’s music. One committee member remarked that it “presents a rare mix of musicology and music theory, each considered with rigorous scholarly attention.” Congratulations to Paul, who is the

second two-time winner of the award. Daniel Shanahan served as the outgoing chair of the awards committee; the other committee members were Joon Park and Clay Downham, who will be next year’s chair. Janna Saslaw volunteered to serve on the committee as well.

In the remaining portion of the meeting in San Antonio, the Group discussed the ways topic theory could be applied to jazz. The group also elected Garrett Michaelsen to succeed Ben Geyer as chair.

—Garrett Michaelsen

\* \* \* \* \*

The **Pedagogy Interest Group** held its annual meeting on Saturday, 3 November, at the combined SMT/AMS Conference in San Antonio, Texas. The topic of this year’s meeting was “Student Engagement and Repertoire in Theory Fundamentals.” Gabriel Fankhauser served as organizer, assembling a team of presenters to give a series of lightning talks on the subject. Leigh VanHandel, in her talk, “Theory Fundamentals and Working Memory,” linked research in perception and cognition to music theory pedagogy in order to demonstrate how teachers can better assist students with working memory deficiencies. Melissa Hoag, in her presentation on “Engaging Students, Assuaging Challenges: Music Fundamentals Pedagogy,” suggested ways in which fundamentals courses could be more meaningfully interactive. Repertoire selection was the focus of the next two talks: Jeff Gillespie spoke on “Repertoire Immersion as Catalyst for Engagement with Fundamentals,” arguing that effective learning is achieved through repeated exposure to the same piece for analysis in varying levels of depth. Cora Palfy’s talk, “Considering the Value of Diverse Repertoire in the Music Theory Classroom,” illustrated the importance of choosing a varied repertoire that connects with students of different cultural backgrounds and promotes inclusivity. Gabriel Fankhauser concluded the set of presentations with a talk titled “Interpreting Meaning in Music Fundamentals,” making a compelling argument for introducing the connection between musical gestures and affective meaning in the fundamentals course.

For those interested in promoting outreach and collaboration with high school teachers and students in high school music theory classes, please consider getting involved with the AP Music Theory Outreach Project. For more information, contact Daniel Stevens ([stevens@udel.edu](mailto:stevens@udel.edu)). Please visit our website (<https://societymusictheory.org/societies/interest/pedagogy>), and our email listserv (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>) to participate with the group. We also invite you to start/join pedagogy-related discussions on Twitter (#mtped). Suggestions about and inquiries into the group’s happenings are always welcome and can be sent to the group’s chair, Jeff Lovell ([lovell@lvc.edu](mailto:lovell@lvc.edu)).

—Jeffrey Lovell

\* \* \* \* \*

*continued on next page*

## NEWS FROM INTEREST GROUPS

(continued)

At the meeting of the **Performance and Analysis Interest Group (PAIG)** in San Antonio, William Rothstein (CUNY Graduate Center and Queens College) delivered a paper entitled “Since Schnabel: Pondering Hypermeter in Beethoven’s Piano Sonatas.” This presentation stimulated a lively general discussion engaging aspects of metrical theory and performance/analysis relations. PAIG’s blog ([smtpaig.wordpress.com](http://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.

—Edward Klorman and Nathan Pell

\* \* \* \* \*

The **Popular Music Interest Group** meeting was well-attended this year. The main activity of the PMIG meeting was small group discussion and networking based on shared research interests. Groups were based around the following topics: lyrics, timbre, performance, tonality/modality, topic theory, corpus study, and rhythm/meter. There was broad consensus that the time was well spent, and many members expressed a desire to continue small group discussion in subsequent years. Notes from the groups are posted in the Humanities Commons group.

At the end of our meeting, we announced the winners of our two publication awards. The winner of the Adam Krims Award for the best publication by a junior scholar is Maeve Sterbenz for “Movement, Music, Feminism: An Analysis of Movement-Music Interactions and the Articulation of Masculinity in Tyler, the Creator’s ‘Yonkers’ Music Video.” This article approaches the analysis of movement in music videos from a queer and feminist framework that discusses the performance of failure as subversive in a culture that defaults to overcoming narratives. The article is published in *Music Theory Online* and can be accessed at <http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.sterbenz.html>.

The winner of the Outstanding Publication Award is Mark Spicer for his “Fragile, Emergent, and Absent Tonics in Pop and Rock Songs.” This article was already widely circulated after its debut at a 2009 SMT Meeting and its popularity and influence has increased further after its publication in *Music Theory Online*. Spicer discusses the narrative impact when a songwriter chooses to present the tonic chord of a piece in only a weakened state, and categorizes three methods for achieving this effect. The article can be accessed for free at <http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.spicer.html>. We are looking forward to another productive meeting next year!

—Megan Lavengood

\* \* \* \* \*

The **Post-1945 Interest Group** featured an exciting panel of seven lightning talks at the San Antonio Meeting by George Adams, Laura Emmery, Sara Everson, Elizabeth Hambleton, Timothy Johnson, Brian Moseley, and Matt Schullman. This year we will be holding an election for co-chair to replace Joshua Mailman. We welcome all interested members to and/or candidates to join our Google group found at <https://groups.google.com/d/forum/post-1945-interest-group>.

—Amy Bauer and Joshua Mailman

\* \* \* \* \*

The **Psychoanalysis Interest Group** provides a forum within SMT for (1) discussing the relationship of psychoanalysis to music, (2) expanding the disciplines that draw on psychoanalysis as they engage in musical interpretation (hermeneutics, critical theory, literary theory, *et al.*), and (3) considering the core practices of musical analysis. In San Antonio, the group held its third annual meeting, with approximately fifteen members in attendance. We spoke with author Seth Brodsky about his latest book, *From 1989, or European Music and the Modernist Unconscious* (University of California Press, 2017). Our conversation teased out the implications of Brodsky’s understanding of modernism as not a bygone moment in the history of aesthetics, but an ongoing, formalizing drive. Afterward, we thanked David Bard-Schwarz and Clara Latham for their service as co-chairs and founders, and elected Dylan Principi as the new chair. Membership in the group is open to all active SMT members. If you would like to join, please send an email to [dylan.principi@princeton.edu](mailto:dylan.principi@princeton.edu) to receive information about our next meeting.

—Dylan Principi

\* \* \* \* \*

The **Russian Music Theory Interest Group** meeting featured three informal presentations on the history and development of harmony in Russian textbooks and treatises. Philip Ewell (Hunter College and the CUNY Graduate Center), Ellen Bakulina (University of North Texas), and Christopher Segall (University of Cincinnati) spoke on the Russian legacy of Riemannian function theory from the 1880s through the 2000s, as well as related topics.

At our business meeting, we discussed chair term lengths, ideas for future meetings, and online resources. Members established a three-year term length for chairs; elections for a new chair will be held in 2019. We will solicit nominations and plan next year’s meeting through our online discussion forum, currently found within our Google Group (<https://is.gd/SMTrus>). Graduate student members have volunteered to help manage our online presence. Blake Ritchie (Rutgers University) and Tyler Secor (University of Cincinnati) assumed the responsibility of co-webmasters, and Amy Hatch (University of North Texas) created and will moderate our [Facebook group](#).

*continued on next page*

We invite all interested SMT members to join our interest group. Please visit our Google Group or Facebook group pages, or contact the chair, Christopher Segall ([segallcr@ucmail.uc.edu](mailto:segallcr@ucmail.uc.edu)), for more information.

—Christopher Segall

\* \* \* \* \*

At the 2018 Annual Meeting, the SMT **Queer Resource Group** organized a panel on trans issues in music studies. The panel featured presentations by Dana Baitz, Shana Goldin-Perschbacher, and Stephan Pennington. These papers addressed the general question of what might be special about trans music studies, and more specific issues about gendered vocal styles and present-day trans popular music. We were excited to have offered what we believe is the first session devoted specifically to trans issues at a SMT or AMS meeting. The work presented on this panel relates closely to the authors' chapters in the forthcoming *Oxford Handbook of Music and Queerness*.

The Queer Resource Group explores issues of music, gender, and sexuality as they pertain to scholarship on music theory and analysis and to the professional lives of music theorists. We welcome the establishment of formal and informal affiliations with friends, allies, and other SMT committees and interest groups. We encourage both new and experienced scholars and graduate students to contact the co-chairs, Clara Latham ([clara.latham@gmail.com](mailto:clara.latham@gmail.com)) and Vivian Luong ([luongv@umich.edu](mailto:luongv@umich.edu)) to begin conversations on academic, advocacy, or organizational issues. We are happy to consider and/or coordinate the organization of proposed papers into panels or special sessions.

—Clara Latham and Vivian Luong

\* \* \* \* \*

The **Scholars for Social Responsibility Interest Group** presented a robust, seminar-style discussion session on the topic of “Notions of Truth in the Era of Fake News.” Three discussion leaders presented articles on music theory in popular media (Abigail Shupe), discourse and objectivity in music theory (Miriam Piilonen), and diversity in teaching examples (Eric Hung); the discussion consistently addressed issues of music theory pedagogy. As a group, we are concerned with improving pedagogical practices for inclusive musical examples, and using broader strategies for inclusive teaching and language. We brainstormed the idea of a Google document for SMT members to share examples of non-traditional musical examples or teaching strategies with the broader community.

Our plans for next year's Meeting session are ongoing. As a group, we are open to any topic or activity broadly related to social responsibility, and we welcome suggestions for potential seminar discussions, paper sessions, or other formats for next year's event. We are especially 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](mailto:abigail.shupe@colostate.edu) to suggest a topic or idea for 2019. 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 Abigail Shupe to be added to the group.

—Abigail Shupe

\* \* \* \* \*

The **Work and Family Interest Group** meeting in San Antonio featured rich and dynamic presentations from participants in our Interview Initiative. Participants included scholars at all stages, from graduate students to full professors and a professor emerita. Issues included parenting, marriage, divorce, infant and childcare, gender dynamics, disability, elder care, grief, relocation, academic leave, self-care, communication with colleagues, and institutional policies. Reports from all the interviews are available on the [Work and Family website](#) with an SMT member login. If you are interested in joining WorkFam, please request membership at [WorkFam's Google Group site](#). If you need mentoring regarding work-family issues, or if you have questions about WorkFam, please e-mail [Yonatan Malin](#).

—Yonatan Malin

## OTHER SMT NEWS

The Society for Music Theory invites nominations for the 2019 **Publication Awards**, to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English that were published between January 1, 2016, and December 31, 2018. Dissertations are ineligible.

- **The Wallace Berry Award** is given for a distinguished book by an author of any age or career stage.
- **The Outstanding Publication Award** is given for a distinguished article by an author of any age or career stage.
- **The Emerging Scholar Award (Article)** is given for an article published no more than seven calendar years after the author's receipt of the Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).
- **The Emerging Scholar Award (Book)** is given for a book published no more than seven calendar years after the author's receipt of the Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).

*continued on next page*

## OTHER SMT NEWS

(continued)

- **The Outstanding Multi-Author Collection** is given for a distinguished multi-author collection.
- **Citations of Special Merit** are occasionally awarded for editions, translations, reference works, edited volumes, and other types of publications that are of extraordinary value to the discipline.

Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. Self-nominations are welcome, but limited to one publication per author. PDF files of nominated articles would be appreciated. **To nominate a book or article, you must be a member of SMT and logged into the SMT website.**

Nominations will be closed on Monday, 1 April, 2019. For specific questions, please contact Publication Awards Committee Chair [Danuta Mirka](#).

—Danuta Mirka

\* \* \* \* \*

### New submission portal for *Music Theory Online*

*Music Theory Online* has implemented a new online submission system. Managing editor Brent Yorgason (Brigham Young University) has created a custom interface using the open-source platform OJS (Open Journal System). Beginning in January 2019 all [submissions](#) to *MTO* will need to be made through this interface. In future we will implement editorial flow control using the same system.

To submit an item to *MTO*, you must first register with our system and log in. Instructions for doing so are available [here](#). We will also begin using OJS to solicit reviews of submissions. If you receive a request to review an article, essay, book review, or commentary, instructions will be included for response. Please send questions or comments to [mto-editor@societymusictheory.org](mailto:mto-editor@societymusictheory.org).

—Jeffrey Perry

## NEWS FROM REGIONAL SOCIETIES

**Music Theory Midwest** will hold its thirtieth annual meeting at the College-Conservatory of Music, University of Cincinnati 10–11 May 2019. The conference will feature a keynote address by Michael Buchler (Florida State University) titled “‘Sing Me a Song with Social Significance’: Battling Industrialist Oppressors on the Broadway Stage.” Nadine Hubbs (University of Michigan) will lead a pre-conference workshop for faculty and students on “Musical Analysis as Social Analysis.” Scholars from all geographic areas are invited to attend. For more information, please visit our website, <https://mtmw.org>.

—Christopher Segall

\* \* \* \* \*

**Music Theory Southeast (MTSE)** will hold its annual meeting on 29–30 March 2019 at Elon University in North Carolina. The conference will include approximately eighteen presentations and an evening concert by members of the Society. Jennifer Snodgrass (Appalachian State University) will lead a graduate student workshop on “Music Theory Pedagogy in the Twenty-First Century;” Yayoi Uno Everett (University of Illinois at Chica-

continued on next page

## AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

For links to all Regional and Affiliate Societies, please visit

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

### Canadian University Music Society

Joelle Welling  
[scpa@ucalgary.ca](mailto:scpa@ucalgary.ca)

### Columbia Music Scholarship Conference

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

### Music Theory and Musicology at CCM

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

### Music Theory Society at Florida State University

Jennifer Harding  
[jenn.d.harding@gmail.com](mailto: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](mailto:CUNY.GSIM@gmail.com)

### Harvard Graduate Music Forum

Paul Koenig  
[pkoenig@g.harvard.edu](mailto:pkoenig@g.harvard.edu)

### Indiana University Graduate Theory Association

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

### McGill Music Graduate Students' Society

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

### Midwest Graduate Music Consortium

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

(continued on next page)

**AFFILIATE REGIONAL  
AND GRADUATE THEORY  
SOCIETY CONTACTS**

(continued)

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

Rachel Bergman  
George Mason University  
[rbergman@gmu.edu](mailto:rbergman@gmu.edu)

**Music Theory Midwest**

Melissa Hoag  
Oakland University  
[hoag@oakland.edu](mailto:hoag@oakland.edu)

**Music Theory Society of New  
York State**

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

**Music Theory Southeast**

John Z. McKay  
[jzmckay@gmail.com](mailto:jzmckay@gmail.com)

**New England Conference of  
Music Theorists**

Christopher White  
UMass Amherst  
[cwmwhite@umass.edu](mailto:cwmwhite@umass.edu)

**Oklahoma Theory Round Table**

Kate Sekula  
University of Science and Arts of  
Oklahoma  
[ksekula@usao.edu](mailto:ksekula@usao.edu)

**Rocky Mountain Society for Music  
Theory**

Michael Chikinda  
University of Utah  
[m.chikinda@utah.edu](mailto:m.chikinda@utah.edu)

**Society for Music Research at the  
University of Michigan**

Vivian Luong  
[luongv@umich.edu](mailto:luongv@umich.edu)

**South Central Society for Music  
Theory**

Douglas Rust  
University of Southern Mississippi  
[douglas.rust@usm.edu](mailto:douglas.rust@usm.edu)

(continued on next page)

go) will give the keynote address, “Sonic Allegory in Thomas Adès’s *The Exterminating Angel* (2015).” The program committee, chaired by Pete Smucker (Stetson University), includes Jane Clendinning (Florida State University), Sarah Iker (University of Tampa), John Peterson (James Madison University), Joshua Tanis (Florida State University), and Juan Chattah (MTSE President, University of Miami). Cora Palfy (Elon University) will organize local arrangements.

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, secretary; and Greg McCandless and Tomoko Deguchi, members-at-large. Please visit our website at <https://musictheorystoutheast.wordpress.com>.

—Juan Chattah

\* \* \* \* \*

The **Music Theory Society of the Mid-Atlantic** will hold our seventeenth annual meeting at the University of Maryland, Baltimore County on 29–30 March 2019. We are delighted to welcome Professor Maureen Carr (Pennsylvania State University), who will deliver the keynote address on Igor Stravinsky’s compositional processes in *Duo Concertante* and *Babel*. Dr. Carr will also conduct a professional development workshop for all attendees on Stravinsky’s *In Memoriam Dylan Thomas*. We invite interested members of SMT from all geographic areas to come join us for two days of engaging discussion and collegial interaction. For more information about the society and our upcoming conference, please see our website: <http://www.mtsma.org>.

—Eugene Montague

\* \* \* \* \*

The **Music Theory Society of New York State (MTSNYS)** will hold its forty-eighth annual meeting at College of Saint Rose, on 6–7 April 2019, with David Mosher in charge of local arrangements. The program committee is Zachary Bernstein (Eastman School of Music), chair; Ellie M. Hisama (Columbia University); Braxton D. Shelley (Harvard University); Daphne Tan (University of Toronto); and Timothy A. Johnson (*ex officio*, Ithaca College). The keynote speaker will be Robert Hasegawa (McGill University). The conference will also feature a student workshop, “Three Myths about the History of Tonality,” led by Megan Kaes Long (Oberlin College and Conservatory). Further information can be found at <http://mtsnys.org>. Annual elections are taking place electronically for president and two board members. Volume 42 (2017) of our society journal, *Theory and Practice*, has been mailed to members, and editing is on schedule for Volume 43 (2018). Current editors Sarah Marlowe and Brian Moseley are accepting submissions for future issues, <https://mtsnys.org/journal-information/>.

—Timothy A. Johnson

\* \* \* \* \*

After a very successful spring meeting at Brandeis this past April, the **New England Conference of Music Theorists** will be heading north for its first-ever meeting in Canada! The Schulich School of Music at McGill University in Montreal, Quebec, has generously offered to host our thirty-fourth annual meeting in its newly renovated auditorium, on 13–14 April 2019. Note that these dates fall on a Saturday and Sunday—a departure from our usual Friday and Saturday schedule—to allow for people to travel to and from the conference more easily. John Wild will serve as local arrangement chair, and the program committee comprises Nicole Biamonte (McGill University), Chair, Catherine Nolan (University of

continued on next page

## NEWS FROM REGIONAL SOCIETIES

(continued)

Western Ontario), Jason Hooper (UMass Amherst), Will Mason (Wheaton College), and Ed Gollin (Williams College), *ex officio*. Information about the program and the keynote speaker will be available on our website: [www.necmt.org](http://www.necmt.org).

—Ed Gollin

\* \* \* \* \*

The **Oklahoma Music Theory Round Table** held its annual meeting on 28 September, 2018. Jeffrey Lovell presented the keynote and a workshop. Additional presentations were given by Kate Sekula, Scott Strovas, Ann Stutes, and Elyse Kahler. The primary focus of most presentations was on updating and improving music theory curriculum and exploring new ways to implement aural skills exercises and student demonstrations of skill mastery.

—Dillan Francis

\* \* \* \* \*

The **Rocky Mountain Society for Music Theory** will hold its annual meeting 1–2 March 2019, at the University of Texas at El Paso. As is traditional, the conference will be held jointly with the annual meetings of the American Musicological Society's Rocky Mountain Chapter and the Society for Ethnomusicology's Southwest Chapter. Our keynote speaker will be Ana Alonso Minutti of the University of New Mexico, who will be speaking about music along the border between the U.S. and Mexico. Serving on the program committee are Jim Bungert (Rocky Mountain College), Kristen Wallentinsen (University of Northern Colorado), and Kristina Knowles (Arizona State University).

—David Bashwiner

\* \* \* \* \*

The **South-Central Society for Music Theory** will hold our next annual meeting at Louisiana State University in Baton Rouge on 15–16 March 2019. We are delighted to welcome Trevor de Clercq (Middle Tennessee State University) and Daniel Shanahan (The Ohio State University), who will be leading workshops open to the public. Dr. De Clercq's workshop is entitled "Tonal and Harmonic Ambiguity in the Analysis of Popular Music"; Dr. Shanahan's is titled "Incorporating Computational and Corpus Methods into Your Research." We are projecting that each workshop will have room for approximately twelve participants. Scholars at all career stages from SMT are encouraged to sign up for either one. We hope that these innovative workshops will spur engaging discussions for the participants and visiting members. We welcome members from all geographic areas. Baton Rouge is accessible by air, both in town and from New Orleans. For more details about the upcoming meeting and the society, please visit our website: [http://www.scsmt.org/conferences/scsmt\\_2019/](http://www.scsmt.org/conferences/scsmt_2019/).

—Ben Wadsworth

\* \* \* \* \*

The **Texas Society for Music Theory** will convene its 2019 meeting 22–23 February at Texas State University in San Marcos, Texas, with Rebecca Eaton serving as local arrangements coordinator. The keynote address, "Musical Rhetoric in Jimi Hendrix's Versions of the Star-Spangled Banner," will be given by Nicole Biamonte, Associate Professor of Music Theory at McGill University's Schulich School of Music. Samantha Inman, Assistant Professor at Stephen F. Austin University, will present a plenary pedagogy session about incorporating wind literature into the music theory curriculum.

Current TSMT officers are Cynthia I. Gonzales (Texas State University), president; Peter Martens (Texas Tech University), past-president; Kevin Clifton (Sam Houston State Uni-

*continued on next page*

## AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

### Temple University Theory and Musicology Society (THEMUS)

Sean Davis

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

### Texas Society for Music Theory

Peter Martens

Texas Tech University

[peter.martens@ttu.edu](mailto:peter.martens@ttu.edu)

### University of Arizona Graduate Student in Music Society

Gabriel Venegas

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

### West Coast Conference of Music Theory and Analysis

Amy Bauer

University of California, Irvine

[abauer@uci.edu](mailto:abauer@uci.edu)

### Western University Graduate Symposium on Music

Adam Roy

[aroy89@uwo.ca](mailto:aroy89@uwo.ca)

### Yale Graduate Music Society

Holly Chung

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

## NEWS FROM REGIONAL SOCIETIES

(continued)

versity), secretary; and Andrew Davis (University of Houston), treasurer. Other members of the Executive Board are Ellen Bakulina (University of North Texas), Jennifer Beavers (University of Texas - San Antonio), Eric Lai (Baylor University), and Jennifer Weaver (Dallas Baptist University). The 2019 Program Committee includes Colin Davis (Sam Houston State University), Rachel Mitchell (UT-Rio Grande Valley), Edward Taylor (Baylor University), the 2018 recipient of the Colvin Award for Outstanding Student Paper David Keep (Eastman School of Music, University of Rochester).

The conference program and local arrangements information for this meeting will be available in January 2019 at <http://www.texasmusictheory.org/>. For additional information about TSMT, please contact Cynthia I. Gonzales ([cg34@txstate.edu](mailto:cg34@txstate.edu)). The TSMT Facebook page is located at <https://www.facebook.com/TexasSMT/>. Details about a contest for a new TSMT logo are forthcoming.

—Cynthia I. Gonzales

## GRADUATE STUDENT ORGANIZATIONS

The music theory graduate students at the **Eastman School of Music** are thrilled to announce that, beginning with Volume 33 (Spring 2020), *Intégral: The Journal of Applied Musical Thought*, will become an online, open-access journal. We are currently accepting submissions for Volume 33. Authors are encouraged to take advantage of the multimedia possibilities afforded by the online format. For submission information, visit <https://www.esm.rochester.edu/theory/integral/submissions>.

We are furthermore pleased to share that Volume 32, our final print issue, will be available this Spring. The issue includes three new articles: “The Harmonic Theories of Jean-Adam Serre” (Andrew Pau), “Proto-Harmony and the Problem of Tonal Centricity in Rachmaninoff’s All-Night Vigil” (Ellen Bakulina), and “When and How are Modulations Diatonic?” (Yosef Goldenberg). It further includes book reviews on Laurel Parsons and Brenda Ravenscroft’s (eds.) *Analytical Essays on Music by Women Composers: Concert Music 1960–2000* (Rachel Lumsden), Edward Venn’s *Thomas Adès* (Philip Stoecker), and John MacAuslan’s *Schumann’s Music and ETA Hoffmann’s Fiction* (Jeremy Orosz). Please visit <https://www.esm.rochester.edu/theory/integral/subscriptions> to place an order.

—Alissandra Reed

\* \* \* \* \*

The **Temple University Theory, History, and Ethnomusicology Society (THEMUS)** will hold its sixth annual graduate conference on Saturday, 6 April 2019. Our keynote speakers will be Professor Rebecca Cypess of Rutgers University (Friday) and Professor Seth Monahan of Eastman School of Music

(Saturday). Professor Cypess is the author of *Curious & Modern Inventions: Instrumental Music as Discovery in Galileo’s Italy* (University of Chicago Press), along with articles and chapters on 17th- and 18th-century performance practices, music in Jewish culture, and women in music. Professor Monahan is the author of *Mahler’s Symphonic Sonatas* (Oxford University Press) and numerous articles and chapters on music of the 18th and 19th centuries, as well as music theory pedagogy. Please visit <https://sites.google.com/a/temple.edu/themus/graduate-conference/2019-conference> for submission instructions and other conference details.

—Timothy Gonzalez

## OTHER NEWS

### David Kraehenbuehl Prize

The David Kraehenbuehl Prize, named for the visionary founding editor of the *Journal of Music Theory*, was established in 2008 and is given biennially for the best article published in *JMT* by a scholar untenured at time of submission. It carries a cash award of \$2,000, and is determined by a selection committee of scholars unaffiliated with Yale or with any of the eligible authors. The two-year cycle on which the current award is based was 2016-17, or Volumes 61 and 62 of the journal. The selection committee for the award consisted of Joel Lester (Chair), Michael Buchler, and Anna Gawboy.

The *Journal of Music Theory* is pleased to award the David Kraehenbuehl Prize for 2016–17 to the authors of two articles: Daphne Tan, for her article “‘As Forming Becomes Form’; Listening, Analogizing, and Analysis in Kurth’s Bruckner and Musikpsychologie,” which appeared in Volume 61/1 (Spring 2017); and Yoel Greenberg, for his article “Of Beginnings and Ends: A Corpus-Based Inquiry into the Rise of the Recapitulation,” which appeared in Volume 61/2 (October 2017). The selection committee issued the following citations for the articles:

Ernst Kurth is quite possibly the least understood of influential modern music theorists. His treatises, published roughly a century ago, are perhaps better known for their complex language (their neologisms, prolixity, and under-defined terms), their length, and their lack of an adoptable theoretical method than for their relevance to many theoretical issues central to the twentieth and twenty-first centuries. Daphne Tan, in her lucid and compact essay, “‘As Forming Becomes Form’; Listening, Analogizing, and Analysis in Kurth’s Bruckner and Musikpsychologie,” builds on the work of previous Kurth scholars, making a strong case that his ideas and approaches are indeed relevant to many of today’s theoretical endeavors. Drawing upon Kurth’s work as well as writers from the nineteenth century to as-yet-to-be-published new scholarship, Tan situates Kurth’s thinking in the

*continued on next page*

## OTHER NEWS

(continued)

context of ideas from his age and ours, especially in terms of notions of musical form, psychology, and perception. She argues cogently that Kurth's manner of relating the most minute details of a musical texture to musical structure and expression on the largest scale has much to tell us. Approaching Kurth's ideas and prose from his own perspective, Tan effectively explains how Kurth's seemingly roundabout explanations and seemingly undefined terminology explore issues often bypassed by other theorists and analysts. In doing so, Tan writes history of theory in the best sense of the term, placing Kurth in historical context while at the same time relating his thinking to its origins in his time and its relevance to us today.

In his concise and eloquent article drawing upon history of theory, large-data corpus study, and Formenlehre, Yoel Greenberg critically and empirically investigates the origins of Classical-Era recapitulations. "Of Beginnings and Ends: A Corpus-Based Inquiry into the Rise of the Recapitulation" opens new avenues for empirical examinations of compositional design. Greenberg curates and analyzes a corpus of over seven hundred instrumental movements from 1650 to 1769, focusing on "double return" and "end-rhyme"—separate strategies that converged over the eighteenth century to create what we now consider the sonata-form recapitulation. Greenberg tracks developments decade by decade to identify compositional trends that unfolded over relatively short timespans and within limited geographical areas. Of particular note is his use of second-level statistics, which both quantifies the presence of a musical feature and predicts its correlation with other musical features. Greenberg compellingly argues that while his data illuminates the rise of the recapitulation, eighteenth-century instrumental works lacking both a double return and end-rhyme need not be judged against later expectations of a full recapitulation. He ends on a speculative note, wondering whether "the wealth of compositional opportunities available to composers in the first half of the eighteenth century . . . provide[s] provocative suggestions of alternative routes along which classical form might have developed had sonata form not become as dominant as it did." His study is a model of how multiple scholarly approaches—in this case, analysis, quantitative methods, and history-of-theory evidence—can interact productively to address complex theoretical issues.

—Patrick McCreless

\* \* \* \* \*

The next international conference of the UK's **Society for Music Analysis (SMA)** will take place on Monday to Wednesday, 29–31 July 2019 at the University of Southampton. This year the conference is unthemed and so it will feature papers on all aspects of theory and analysis, relating to music of any genre and historical period. The conference's keynote speaker will be Professor Suzannah Clark (Harvard University), whose address will be entitled "Two Lessons in the Hermeneutics of Tonal Spaces." The conference will be preceded on 27–28 July 2019 by the

Music Analysis Summer School for postgraduate students and early-career scholars. Further information, including registration details and a provisional program, will be posted on the SMA's website, <http://www.sma.ac.uk/>, in spring.

—David Bretherton

\* \* \* \* \*

### **Sixth International Conference on Analytical Approaches to World Music**

2020 will mark the tenth anniversary meeting of the Analytical Approaches to World Music (AAWM) conference series, bringing together scholars, composers, and performers to explore the world's music, both past and present. The meeting in Paris will include a special panel session on Music and Evolution, in association with the Musée de l'Homme, and another in honor of one of France's most eminent world music scholars, Simha Arom. An official call for papers will be made in 2019.

We would like, too, to introduce a new initiative of AAWM, the biennial AAWM Special Topics Symposium. The first event, on the topic of "Computational Approaches to World Music Analysis," will be held at the Royal Birmingham Conservatoire in Birmingham, UK, on 2–4 July 2019. An official announcement for this new symposium series, including a call for papers, will be made soon. For more information about past AAWM conferences and the AAWM journal, please visit our website at <http://www.aawmjournal.com/conference.htm>.

—Chris Stover

\* \* \* \* \*

### **3rd Annual Symposium of the UK & Ireland LGBTQ+ Music Study Group: 'Legacies of Resistance, Responding to Oppression: Changing Dynamics in LGBTQ+ Music Activism and Scholarship'**

Our third symposium, held 26–27 April 2019, at the University of Southampton, UK, will focus on the current and historic ramifications of LGBTQ+ oppressions on creative and intellectual musical life, by exploring the impact of attitudes and beliefs such as heterosexism, monosexism and cis-sexism, and how LGBTQ+ interests/concerns intersect with sexism, masculinism, racism, ableism, HIV/AIDSism, religionism, and so forth. How have such oppressions, and resistance to them, influenced music and its reception? How has musical and scholarly activism in these areas challenged social attitudes? How can musicians and researchers celebrate and draw on their queer—or other marginalized—subjectivities in their professional endeavors, in the pursuit of artistry, knowledge and social justice? Further information, including registration details and a provisional program, will be posted on the Study Group's website (<https://lgbtqmusicsg.wordpress.com/>) in late January.

—David Bretherton

\* \* \* \* \*

*continued on next page*



**OTHER NEWS**

*(continued)*

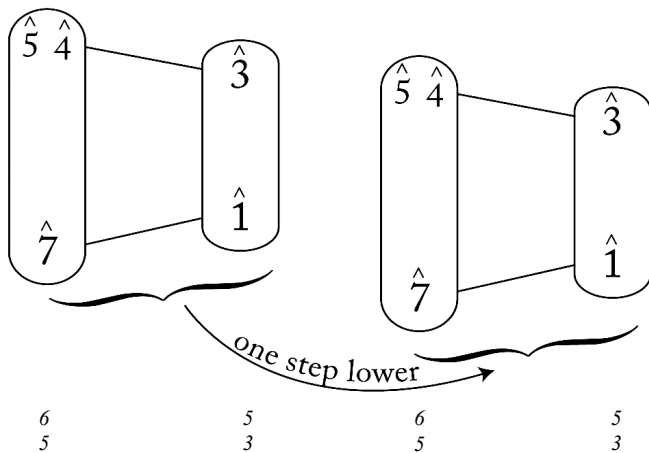
The next **Workshops in Music Theory Pedagogy** will be held 24–28 June 2019 at the University of Massachusetts Amherst. During an informative and fun week, participants will learn about teaching music theory from a faculty of leading authors and scholars including Gary S. Karpinski (Director), Cynthia I. Gonzales, Justin London, Joseph Straus, and Leigh VanHandel. Six sessions will be held each day, covering rudiments, sight singing, ear training, harmony, form, analysis, post tonal theory, instructional technologies, assessment and evaluation, project-based assignments, the influence of cognition and perception research on teaching, and music and disability. Registration will cost \$500 (\$300 for students) through 4/24/19; late registration will be \$600 by 5/24/19. Lodging and meals are available. For more information and to register, visit <https://www.umass.edu/music/workshops-music-theory-pedagogy> or <https://umass.irisregistration.com/Home/Site?code=Music-Theory>.

—Gary Karpinski

\*\*\*\*\*

**We are on Amazon! [amazon smile](#)**

Please consider supporting the Society for Music Theory as you shop online. When you shop at [AmazonSmile](#), Amazon will donate a small percentage of your eligible purchase prices to SMT Incorporated.



—<http://openmusictheory.com/schemataContinuationPatterns>  
(adapted from Gjerdingen 2007, 61)

**DATES, DEADLINES, and MISCELLANY**

**SMT Dates and Deadlines**

Proposals for SMT Program Grants  
10 April

Submissions to August *Newsletter*  
1 June

Subvention Grants  
1 July

Annual Meeting Registration Opens  
1 August

International, Minority, Family Care, and  
I/U/U Faculty Grants  
10 September

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

**SUBMISSIONS TO THE SMT NEWSLETTER**

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

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

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

Brent Auerbach, Editor, SMT Newsletter  
[newsletter@societymusictheory.org](mailto:newsletter@societymusictheory.org)