



Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

- Conference Information.....1-3
- Officer Reports.....4-7
- Committee Reports.....7-12
- News from Interest Groups.....13-16
- Revised SMT-ANNOUNCE guidelines.....17
- Kudos.....18
- SMT 2021 Call for Proposals.....19-21
- In Memoriam.....22-23

News of Interest

- Regional Societies.....24-25
- Graduate Student Organizations.....26
- Select Dates and Deadlines.....26
- Submissions to the Newsletter.....26

**Volume 43
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August 2020

SMT VIRTUAL MEETING 2020



The Society for Music Theory will soon celebrate its forty-third Annual Meeting jointly with the American Musicological Society. Due to the COVID-19 pandemic, the boards of the American Musicological Association and the Society for Music Theory have made the difficult decision to cancel our face-to-face joint meeting, originally scheduled for November 4-7, 2020 in Minneapolis. Instead, we are planning a joint virtual conference that will take place over two weekends: **November 7-8 and 14-15**. This virtual conference will feature on-demand, pre-recorded papers as well as Q&A and other live events. There will be separate conference platforms for AMS and SMT that are time-coordinated, with the flexibility of registering separately for AMS, SMT, or for both conferences. All accepted presenters are strongly encouraged to deliver their work in the virtual conference. More information, including tutorials for presenters, will be communicated soon. Many of you will be disappointed by not being able to meet face-to-face with your colleagues, but we hope this will be offset in part by the increased accessibility to so many fine presentations, as well as considerable savings in travel costs and a reduction of our carbon footprint.

The schedule will be published in early September. For further information, see the Program Committee’s report below on pages 7-8.

CONFERENCE REGISTRATION

Conference registration is now open. Please visit <https://societymusictheory.org/meeting2020>. This year’s registration is à la carte style: register for SMT, AMS, or both! Single society registrants will still have access to exhibits and joint sessions and meetings.

EXHIBITOR AND ADVERTISING OPPORTUNITIES

We invite you to explore our range of [exhibitor and advertising](#) options.

continued on next page

Future Annual Meetings

2020

November 7–8 and 14–15

Virtual

(SMT and AMS)

2021

November 4–7

Hyatt Regency Jacksonville

Jacksonville, Florida

2022

November 10–13

Hilton New Orleans Riverside

New Orleans, Louisiana

(SMT, AMS, and SEM)

2023

November 9–12

Sheraton Denver Downtown

Denver, Colorado

(SMT and AMS)

2020 Annual Meeting Registration Fees

Early bird rates (register by October 1):

SMT members

\$55 for regular members

\$25 grad student/retired/low income

Non-members

\$165 for regular non-members

\$75 grad student/retired/low income

Regular rates (after October 1):

SMT members

\$85 for regular members

\$55 grad student/retired/low income

Non-members

\$200 for regular non-members

\$100 grad student/retired/low income

*All undergraduate students may register and attend at **no charge** (email smt@societymusictheory.org for more information).

CONFERENCE GUIDE PROGRAM

If you are planning to attend our virtual annual meeting, consider serving as a conference guide. This program, sponsored by the Professional Development Committee, offers a simple and informal means for longer-term SMT members to welcome and connect with newer members. This program plays an important role making the conference—and discipline—welcoming to all. As in previous years, guides will be paired with newer members, but this year there will be no programmed element during the conference. Instead, pairs will be encouraged to communicate via e-mail or video call before and after the conference.

If this is your first time attending a national conference, we encourage you to participate—all are welcome! If you have students attending the conference for the first time, please pass this information on to them.

You can sign up to participate as a conference guide or to request a conference guide through the link in the “Information for Attendees” section on the SMT annual meeting [home page](#). Contact Crystal Peebles (cpeebles@ithaca.edu) with questions.

CV REVIEW SESSION

The SMT Professional Development Committee will host its annual CV and Cover Letter Review Session, but this year assigned pairs will communicate via email and, if they wish, via Zoom. Our team of faculty reviewers will provide tailored feedback on CVs and other job documents. We warmly invite SMT members at all career stages—students, recent graduates, faculty members, independent scholars—to participate in the session. Over the years, the CV and Cover Letter Review Session has helped numerous SMT members prepare for the job market. The link to register can be found in the “Information for Attendees” section on the SMT annual meeting [home page](#). Contact Ellen Bakulina (Ellen.Bakulina@unt.edu) with questions.

GRANT INFORMATION

Through financial resources provided by donors and members, the SMT is able to make available a number of grants in support of conference attendance.

The grants awarded include:

- **Minority Travel Grant:** Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) and who are citizens of, or are currently residing in, the US or Canada are invited to apply for Minority Travel Grants. We recognize that the virtual format of the 2020 conference and the far-reaching impacts of the COVID-19 pandemic may result in unexpected difficulties and challenges for conference attendees. The primary intent of these grants in 2020 is to waive the conference registration fee for grant recipients.
- **International Travel Grant:** Non-U.S. and non-Canadian citizens who reside outside the United States and Canada are invited to apply for International Travel Grants. We recognize that the virtual format of the 2020 conference and the far-reaching impacts of the COVID-19 pandemic may result in unexpected difficulties and challenges for conference attendees. The pri-

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2020 ANNUAL MEETING *(continued)*

many intent of these grants in 2020 is to waive the conference registration fee for grant recipients.

• **Independent/Unsupported/Undersupported Scholar Grant:** Adjunct instructors, independent scholars who do not hold academic positions, and all those for whom conference attendance would pose financial difficulties and who have no access to other funding are invited to apply for this award. *For 2020 only, full-time graduate students may apply.* We recognize that the virtual format of the 2020 conference and the far-reaching impacts of the COVID-19 pandemic may result in unexpected difficulties and challenges for conference attendees. The primary intent of these grants in 2020 is to waive the conference registration fee for grant recipients.

• **Family Care Grant:** Those for whom participating in the SMT annual conference incurs additional family care costs are invited to apply for a Family Care Grant. We recognize that the virtual format of the 2020 conference may generate unique circumstances for attendees, and we welcome applications from conference participants for whom those circumstances will incur expenses with regard to family care and childcare.

• **Accessibility Grant:** Anyone with disability-related expenses for participating in the annual meeting is invited to apply for the Accessibility Grant. We recognize that the virtual format of the 2020 conference and the impact of COVID-19 may result in unique challenges and difficulties for attendees with disabilities and illnesses. We welcome applications from conference participants for whom those circumstances will incur expenses with regard to accessibility needs. We also welcome applications from conference participants who are facing financial difficulties or burdens due to disability or illness during the COVID-19 pandemic.

Additional information about eligibility and application procedures is posted on the SMT website (<https://societymusictheory.org/grants/meetings>).

The deadline for receipt of applications for these grants is **September 1, 2020**. We ask that grant applicants not register for the conference until after decisions have been announced.

* * * * *

Please consider [donating to SMT](#) to support these and other grants. Check out the new SMT Forward video [here!](#)



Society for Music Theory 2020 Executive Board

Patricia Hall, President
University of Michigan
president@societymusictheory.org

Robert Hatten, Past President
University of Texas at Austin
pastpresident@societymusictheory.org

Gretchen Horlacher, Vice President
University of Maryland
vicepresident@societymusictheory.org

Philip Stoecker, Secretary
Hofstra University
secretary@societymusictheory.org

Jocelyn Neal, Treasurer
UNC at Chapel Hill
treasurer@societymusictheory.org

Jennifer Diaz, Executive Director (*ex officio*)
smt@societymusictheory.org

Members-at-Large

Inessa Bazayev, 2020, Louisiana State University
Julian Hook, 2020, Indiana University
Nancy Yunhwa Rao, 2021, Rutgers University
Leigh VanHandel, 2021, University of British Columbia
Anna Gawboy, 2022, Ohio State University
Jennifer Iverson, 2022, University of Chicago

SMT-40 Dissertation Fellowship

The application deadline for this year's SMT-40 Dissertation Fellowship is **Friday, October 30, 2020**. This yearly award, made possible by the SMT-40 campaign, is intended to recognize and foster excellent research in music theory by helping highly qualified Ph.D. students to complete their dissertations. Fellowship information, guidelines, and an application form are available at <https://societymusictheory.org/grants/dissertation>.

FROM THE PRESIDENT

***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.



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

email: smt@societymusictheory.org

It's still difficult for me to fathom the changes we've experienced in the last three months because of the COVID-19 pandemic. As I write this column, most of us are still practicing social distancing, and unsure of what to expect in the fall—both in terms of our professional and personal lives. We are hearing dire reports from our universities about budget deficits, hiring freezes, furloughs and travel bans. We have had to adapt very quickly to a virtual classroom, often while taking care of and/or homeschooling children. I want to outline a few ways that SMT has already responded to these challenges.



Because of COVID travel restrictions, the 2020 Program Committee, chaired by Danny Jenkins, met online for the first time in the Society's history to select papers and plan our joint meeting with AMS. Many of the wonderful innovations of the 2019 conference, including the plenary poster session and the graduate programs reception, will be retained, or even enlarged. As an observer of these online meetings, I was impressed by the thoughtful and detailed discussions of the paper proposals, and the broad research expertise of the committee members.

Brian Moseley and Megan Lavengood of the Networking Committee immediately addressed the new virtual teaching environment by creating a collaborative [online repository of teaching materials](#). Many of these materials have been contributed by SMT members and utilize websites, YouTube channels, and open access books, articles and textbooks. As we are learning, there are myriad solutions to virtual teaching that match our comfort levels with new technology, the subject matter we are teaching, and the software available through our universities.

The AMS/SMT Task Force, Alternative to Face-to-Face Annual Meeting, has been meeting regularly to discuss the logistics of the forthcoming virtual conference. Unlike many societies, we have had time to plan a virtual conference that has advantages beyond the obvious safety issues: the increased accessibility for members who cannot travel because of distance or cost; the stability of recorded talks that can be reviewed multiple times; the environmental impact. We also have had time to think of creative solutions to Q&A, workshops, and other events that we associate with a live context.

I have been meeting biweekly with the presidents of AMS, SAM, SEM, and CMS to learn more about their societies, and how they have adapted to the COVID-19 challenges in negotiating with conference hotels, planning alternate virtual conferences, and addressing the needs of their members. We have also had lengthy discussions about George Floyd's tragic death, and the historic era of change we are now experiencing. We question what our fields might look like in the future, and how we can insure equity and inclusion.

Meanwhile, the daily work of the Society continues. On February 25th, the Executive Board approved the creation of two important new task forces: the Contingent Labor Task Force, co-chaired by Lawrence Shuster and Michael Berry, and the Climate Task Force, chaired by Miriam Piilonen. Based on recommendations of the 2019 chair of the Publication Awards Committee, Danu-

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FROM THE PRESIDENT

(continued)

ta Mirka, the Executive Board voted to increase the size of that committee to eleven members. On May 26th, the LGBTQ+ Task Force proposal was accepted to form a new standing committee, the Committee on LGBTQ+ Issues. We also approved a new dues structure that lowers membership rates for students, retired members, and members with an income of less than \$50,000.

Each year the president of SMT appoints approximately 60 members to editorial boards and committees. I have tried to use an “organic” process, in that I consult with the existing or incoming chair of a committee to learn about their goals and obtain recommendations for new members. I am also very concerned that women and persons of color are represented. One of the most positive experiences I have had being president thus far is working with highly motivated and organized committee and board members who are passionate about improving the Society, often putting in very long hours to accomplish their goals. In our present challenging climate, these are the members who keep our Society functioning for all of us. I thank these committee and board members, and invite new members to become involved in the work of the Society.

* * * * *

President’s Statement in Response to the Murder of George Floyd:

I’m sure you are as deeply disturbed by the murder of George Floyd as I am. I am feeling a sense of futility that police brutality directed toward African-Americans will never end. The extent of the demonstrations, both in the United States and abroad, indicate the frustration and anger that people are feeling because of this unending cycle of violence.

Last night I reread Barack Obama’s statement on the death of George Floyd. He expresses the daily injustices experienced by African-Americans far better, and more eloquently than I could:

It’s natural to wish for life “to get back to normal” as a pandemic and economic crisis upend everything around us. But we have to remember that for millions of Americans, being treated differently on account of race is tragically, painfully, maddeningly “normal”—whether it’s while dealing with the health care system, or interacting with the criminal justice system, or jogging down the street, or just watching birds in a park.

This shouldn’t be “normal” in 2020 America. It can’t be “normal.” If we want our children to grow up in a nation that lives up to its highest ideals, we can and must be better.

I will deal with my own sense of frustration by continuing to improve our Society for our underrepresented members. I urge you to think of ways to counteract racism and other forms of prejudice in your own work: by changing your course content, broadening your scholarship, or simply reaching out to persons of color in our Society to express your support. Every effort we make toward positive change and “a new normal” is significant.

—Patricia Hall

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Society for Music Theory 2020 Committees

Development Committee

Alexander Rehdig, chair
Jane Piper Clendinning
Aaron Grant
Eric Isaacson
Sherry Lee
Nancy Yunhwa Rao
Jocelyn Neal, executive board liaison
Jennifer Diaz, ongoing
Patricia Hall, *ex officio*

IT/Networking Committee

Brian Moseley, chair
Megan Lavengood, webmaster
Philip Baczewski, associate webmaster

Members-at-Large

Claire Arthur
Phil Duker
Andrew Gades
Tahirih Motazedian
William O’Hara
Sam Reenan
Jeff Yunek

Liaisons

Jack Boss, chair, publications committee
Julian Hook, executive board
Robert Kosovsky, list moderator
William Marvin, accessibility committee
Seth Monahan, associate editor, *SMT-V*
René Rusch, editor, *MTO*
Brent Yorgason, managing editor, *MTO*

2020 Program Committee

J. Daniel Jenkins, chair
Jenine Brown
Marion Guck
Christoph Neidhöfer
Frank Samarotto
Janna Saslaw
Chris Stover
Patricia Hall, *ex officio*

2020 Student Presentation Award Cmte

Blair Johnston, chair
Juan Chattah
Sarah Ellis
Peter Kaminsky
Rachel Lumsden

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Society for Music Theory**2020 Committees***(continued)***Committee on the Status of Women**

Judith Lochhead, chair
 Anjni Amin
 Laura Emmerly
 Samantha Inman
 Victoria Malawey
 Cora Palfy
 Anton Vishio

Committee on Race and Ethnicity

Somangshu Mukherji, chair
 Clifton Boyd
 Aaron Carter-Ényi
 Diego Cubero
 Julianne Grasso
 Charity Lofthouse
 Panos Mavromatis
 Akane Mori
 Lawrence Shuster

Committee on Workshop Programs

Emily Gertsch, chair
 Jim Buhler
 Gretchen Foley
 J. Daniel Jenkins (chair, 2020 Program
 Committee)

Professional Development Committee

Stan Kleppinger, chair
 Ellen Bakulina
 Greg Decker
 Justin Hoffman
 Brian Miller
 Molly Murdock
 Crystal Peebles

Nominating Committee

Lynne Rogers, chair
 Suzannah Clark
 Alfred Cramer
 Stacey Davis
 Tomoko Deguchi

Networking Ombuds Committee

Patricia Hall, chair
 Jack Boss
 Brian Moseley

*(continued on next page)***FROM THE VICE PRESIDENT**

Greetings to all during this difficult year and hoping you are staying healthy. In my role as Vice President I want to share with you some positive news from SMT.

First, we continue to offer Subventions awards to SMT members to help defray costs associated with publication and conference organization. Please note: the deadlines for these grants have changed slightly. The next deadline is January 30 (not January 15), so as to allow some time after the conference proposal deadline, which for next year is January 13, 2021. The July 15 deadline is now July 30. The Subventions Committee looks forward to reading proposals; details may be found at <https://societymusictheory.org/grants/subvention>.



The Vice President also serves as a liaison to the Executive Board for our many interest groups. If you haven't explored the work of these wonderful groups, I invite you to attend one of their virtual sessions at this year's conference and to peruse their SMT websites at <https://societymusictheory.org/interest-groups>. Our interest groups stimulate dialogue and research around a wide variety of topics, and their meetings often feature novel formats and means of dissemination, so important in our current climate. Their websites offer a plethora of helpful material – syllabi, reading lists, discussion forums – that may help us all broaden our understanding of our field. Perhaps you'd like to form a new interest group! Details are found at <https://societymusictheory.org/administration/groups>. Interest groups may apply for funds to support conference activities at <https://societymusictheory.org/grants/subventions-for-events>. I look forward to meeting with representatives of these groups at the annual SMT conference. As a reminder, the SMT asks presenters at Interest Group meetings that are not on the official conference program to use the following citation template: Author, Title, __ Interest Group meeting, Society for Music Theory Annual Meeting, City, Date.

I also serve as liaison with regional, international, and graduate student societies, with whom I meet at each annual conference. Members of these groups are encouraged to contact me if there are ways SMT can support your work. Please don't hesitate to contact me at vicepresident@societymusictheory.org for assistance.

—Gretchen Horlacher

* * * * *

Student Presentation Award

The SMT Student Presentation Award is given annually to a graduate or undergraduate music student for a scholarly presentation (paper or poster) at the Annual Meeting of the Society for Music Theory. Full details, including the application process, are provided here: <https://societymusictheory.org/grants/student-presentation-award>.

The deadline for submissions is October 1, 2020.

ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

I am pleased to announce the results of our 2020 elections. Our new President-Elect will be Michael Buchler. Our new secretary will be Gretchen Foley. Morwared Farbood and Cynthia I. Gonzales have been elected Members-at-Large of our Executive Board. The terms of service for these positions will begin immediately after the 2020 conference. Thanks to all the candidates who stood for election this year and to our Nominating Committee, chaired by Lynne Rogers, for building such a strong slate of candidates.



Since I submitted my previous report for the February 2020 SMT Newsletter, the Executive Board has passed the following motions:

1. To approve the Minutes of the 2019 Executive Board meeting.
2. To approve the recommendations of the SMT-40 Dissertation Fellowship Committee for the 2020 awards.
3. To approve the Minutes of the February 25, 2020 Executive Board video meeting.
4. To approve hybrid Open Access for *Music Theory Spectrum*.
5. To approve an adjustment to the SMT membership fees around equity.
6. To approve an online, virtual meeting for the 2020 SMT/AMS Annual Conference.
7. To approve the LGBTQ+ Task Force proposal to create a new standing committee called the Committee on LGBTQ+ Issues, with minor changes to their document.

—Philip Stoecker

COMMITTEE REPORTS

Because of the emergence of COVID-19, the **Program Committee** meeting originally scheduled to take place in person in Minneapolis, March 26–29, 2020, was conducted virtually via Zoom. With a compressed schedule, the committee worked diligently over four days to complete the task of choosing presentations for the annual meeting. Among the composers whose music will be discussed on the program are familiar names including J. S. Bach, Beethoven, Boulez, Brahms, Chopin, Dallapiccola, Haydn, Ligeti, Mahler, Schubert, Robert Schumann, Stravinsky, and Wagner. Proposals accepted for presentation also engaged with the work of a number of theorists, composers, and performers who are not white males, including Cardi B, Amy Beach, Louise Bertin, Anthony Braxton, Eddie Brown, James Brown, Ruth Brown, Shirley Brown, Ray Charles, Claire Chase, Carlos Chávez, Chen Yang, Ruth Crawford, Miles Davis, Willie Dixon, Fats Domino, Missy Elliott, Vivian Fine, Dai Fujikura, Sofia Gubaidulina, Hidejiro Honjoh, Jia Guoping, Yoshida Kenkō, G. S. Khare, Valentina Kholopova, Kuwata Keisuke, Yusef A. Lateef, LL Cool J, Barbara Mandrell, Fanny Mendelssohn, Nicki Minaj, Joni Mitchell, Else Marie Pade, Rihanna, Tatiana Schmailyuk, Clara Schumann, Caroline Shaw, Tanya Tagaq, Tanaka Shōhei, Cecil Taylor, Maggie Teyte, George Theophilus

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Society for Music Theory 2020 Committees

(continued)

Publications Committee

Jack Boss, chair
René Rusch (editor, *Music Theory Online*)
Trevor de Clercq, Jonathan Guez, Mitch Ohriner, and Brad Osborn (associate editors, *Music Theory Online*)
Marianne Wheeldon (editor, *Music Theory Spectrum*)
Kyle Adams and Guy Capuzzo (associate editors, *Music Theory Spectrum*)
Jared Hartt (editor, *SMT Newsletter*)
Sarah Marlowe (associate editor, *SMT Newsletter*)
Poundie Burstein (editor, *SMT-V*)
Leigh VanHandel (Executive Board liaison)
Brian Moseley (chair, Networking Cmte)

Publication Awards Committee

Catherine Nolan, chair
Michael Callahan
Maureen Carr
Joel Galand
Frank Heidlberger
Tim Koozin
Noriko Manabe
Peter Schubert

Diversity Coordinating Committee

Judith Lochhead, chair
Stan Kleppinger
Somangshu Mukherji
Anabel Maler
Nancy Yunhwa Rao

Committee on Disability and Accessibility

Anabel Maler, chair
Dave Headlam
Marianne Kielian-Gilbert
William Marvin
Fred Maus
Demi Nicks
Janna Saslaw

Annual Meeting Grants Subcommittee

Jocelyn Neal, chair
Patricia Hall
Jennifer Iverson

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Society for Music Theory 2020 Committees

(continued)

Subventions Committee

Gretchen Horlacher, chair
 Josh Albrecht
 Alyssa Barna
 Jack Boss
 Nancy Yunhwa Rao

Archival Committee

Sean Atkinson, chair
 Gretchen Horlacher
 Philip Stoecker
 Jennifer Diaz, *ex officio*
 Patricia Hall, *ex officio*

Delegates and Liaisons

Severine Neff, delegate to ACLS
 Matthew Arndt, representative to U.S. RILM
 Alan Dodson, liaison to Grove
 Sebastiano Bisciglia, SMT statistician
 Andrew Davis, liaison to NASM
 Miriam Piilonen, sustainability coordinator
 Inessa Bazayev, liaison to Project Spectrum
 Jennifer Diaz, liaison to AMS, SEM, and SAM

SMT-40 Dissertation Fellowship Cmte

Karen Bottge, chair
 Ed Gollin
 Shersten Johnson
 Ryan McClelland

Climate Task Force

Miriam Piilonen, chair
 Knar Abrahamyan
 Philip Duker
 Yonatan Malin
 Stephanie Probst
 Daniel Shanahan
 Miklós Veszprémi
 Gretchen Horlacher (Executive Board liaison)
 Jennifer Diaz (*ex officio*)

Contingent Labor Task Force

Michael Berry and Lawrence Shuster, chairs
 Julianne Grasso
 Charity Lofthouse
 Sam Mukherji
 Greg Decker (PDC liaison)
 Jennifer Iverson (Executive Board liaison)

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Walker, Alissa White-Gluz, and Stevie Wonder. Other topics on the program that broaden traditional definitions of music theoretical discourse include ancient Chinese music theory, rhythmic techniques in deaf hip hop, gender in Stockhausen's *Samstag aus Licht*, Colombian currulao, music theory and Imperial Japan, the Barbershop Harmony Society, Chinese huangmei opera, an autoethnographic Schenkerian analysis of Bach in dialogue with feminist and queer scholarship, and three papers on global music theory.

A number of special sessions, roundtables, and workshops were also accepted, including:

- Fostering Decoloniality in Music: From Local Archives to Global Dialogue (Joint AMS/SMT)
- Gary Karpinski's Aural Skills Acquisition: Its Influence Twenty Years Post-Publication and Future Directions
- Histories of Music Pedagogy (Joint AMS/SMT)
- Musical Interculturality (Joint AMS/SMT)
- New Perspectives on Referents in Analyses of Improvisation
- Phish at the Intersection of Music Theory and Cultural Studies (Joint AMS/SMT)
- Postwar Transformations of the American Common Stock
- Provincializing Music Theory: Epistemic Frameworks for the New Comparativism
- Rediscovering Opera: The Politics of Form, Semiotics, and Representation
- Salvatore Sciarrino's Novel Forms: Organic Ideals and Multilinear Temporalities
- Substantial Similarity and the Role of Forensic Musicology in Music Copyright Litigation (Joint AMS/SMT)
- Theorists Talk About Sex...in Musicals
- Using Open Educational Resources for Inclusive, Flexible, and Innovative Music Theory Pedagogy

Several excellent proposals were accepted for the ever-expanding poster session. The plenary session will focus on the issue of embodiment in music theory and music analysis from a variety of perspectives, including presentations by Marianne Kielian-Gilbert (Indiana University), Marius Kozak (Columbia University), Daphne Leong (University of Colorado at Boulder), and Fred Maus (University of Virginia). Additionally, three of the standing committees will present sessions: the Professional Development Committee will engage "Roles and Ethics in the Peer-Review Process"; the Committee on the Status of Women will ask "Who is Allowed to Be a Genius?"; and the Committee on Race and Ethnicity will tell "Stories from the Frontlines." While there is certainly a great deal of work still to be done, it is our hope

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COMMITTEE REPORTS

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that this program represents some positive steps forward down the paths suggested by last year's electrifying plenary, "Reframing Music Theory."

The 2020 Program Committee includes J. Daniel Jenkins (chair), Jenine Brown, Marion Guck, Christoph Neidhöfer, Frank Samarotto, Janna Saslaw, Chris Stover, and Patricia Hall (ex officio).

—J. Daniel Jenkins

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Following the Columbus meeting, the SMT's **Annual Meeting Committee** again surveyed the Society's membership about various aspects of the scheduling of the Annual Meeting. This report summarizes the results of this latest survey. (The survey was conducted before the emergence of the novel coronavirus, and possible changes in plans to the 2020 conference because of the COVID-19 pandemic are not addressed here.)

The 2019 survey confirmed some of the conclusions drawn from the previous year's survey but left unanswered some questions regarding the best strategies for scheduling Annual Meetings in the future.

In particular, it is clear that the increased acceptance rate for individual paper submissions at the last two conferences (above 35% in 2019) remains popular. Only about 10% of respondents would prefer to see the acceptance rate fall back to the pre-2018 level (below 30%).

The high acceptance rate in 2019 was made possible in part by a small decrease in the number of proposals submitted. If, as seems likely, that number should rise again in the future, the acceptance rate will inevitably fall unless other substantive changes are made to the scheduling of papers. The survey asked about several possible strategies for increasing the number of time slots for papers, but none of these strategies enjoy broad support among the membership:

- Fewer than one-third of respondents support increasing the number of concurrent paper sessions from four to five.
- Almost no one would like to reinstate late-evening sessions, and more than 40% would prefer to eliminate evening sessions entirely. (In 2019 all evening sessions ended no later than 10:00 p.m., most somewhat earlier.)
- Fewer than one-quarter of respondents would like morning paper sessions to start earlier than the longstanding 9:00 a.m. start time.
- Fewer than one-third would like to see paper sessions scheduled continuously through the lunchtime hours.

In a survey question that asked respondents holistically which of several schedule descriptions they preferred, maintaining the 2019 schedule was the clear winner, receiving almost twice as many votes as the next most favored alternative.

A conference schedule similar to the 2019 schedule may remain workable for the immediate future, but should the acceptance rate fall again, the Society will need to consider other options. A study of other professional societies conducted by the Annual Meeting Committee in 2019 showed that the SMT is an outlier in scheduling evening paper sessions at all, but morning sessions at most large conferences routinely start earlier than 9:00 a.m., and at many conferences papers are scheduled continuously through the noontime hours. Moreover, many large conferences have far more than four concurrent sessions, and in proportion to the total meeting at-

Society for Music Theory 2020 Committees

(continued)

Communications Committee

Philip Stoecker, chair
Anna Gawboy
Patricia Hall
Robert Hatten

Investment Committee

Breighan Brown Boeskool, chair
Patrick Connolly
Andrew Pau

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

Society for Music Theory Publications

Music Theory Spectrum

Editors

Marianne Wheeldon, editor
Peter Smith, incoming editor
Kyle Adams and Guy Capuzzo, associate editors
Lori Burns, Laura Emmery, Julie Pedneault-Deslauriers, incoming associate editors
Frank Lehman, reviews editor

Editorial Board

Amy Bauer
Chelsea Burns
Lori Burns
Trevor de Clercq
Alan Dodson
Roger Grant
Keith Howard
Graham Hunt
Mark Katz
Nathan Martin
Andrew Mead
John Peterson
Heather Platt
Stephen Rodgers
Daniel Shanahan
Peter Smith
Daphne Tan
Leigh VanHandel

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Music Theory Online**Editors**

René Rusch, editor
Jonathan Guez, Mitch Ohriner,
and Brad Osborn, associate
editors
Trevor deClercq, interim associ-
ate editor
David Heetderks and Bryan
Parkhurst, reviews editors

Editorial Board

Janet Bourne
Matthew Boyle
Deborah Burton
John Covach
Sarah Ellis
Johanna Frymoyer
Michael Gallope
Jonathan Guez
Ed Klorman
Joe Kraus
Nancy Murphy
Drew Nobile
Steven Reale
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tendance, the SMT's number of concurrent sessions appears low in comparison to most other societies.

In other matters addressed in the survey, the committee is pleased to note that more than 80% of respondents agreed (either "strongly" or "somewhat") that the 2019 conference program included content of interest to them, and more than 80% also agreed that diversity of content should be taken into account when planning the program. The survey also asked members' reactions to several specific events at the meeting, and most of these events were favorably received by those who attended them. The plenary session received particularly high marks, but attendees also reacted positively to the poster session, the graduate programs reception, and (even) the business meeting. The reaction to the opening reception was mixed, with many attendees expressing disappointment at the lack of food.

—Julian Hook

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The **Committee on Race and Ethnicity (CoRE)** is sponsoring a session at the 2020 meeting called "Stories from the Frontlines," which will address issues at the intersection of race and class in the professional and personal lives of music scholars and teachers. This intersection is an important but often under-acknowledged one in the musical academy, especially in issues surrounding labor contingency, and in restrictions on access to educational and job opportunities. Therefore, the session will feature stories from a variety of speakers on their experiences with these topics, beginning with four presentations—viz., by Michael Berry (University of Washington), Anna Nelson (University of Michigan), Adem Merter Birson (Hofstra University), and Joshua Banks Mailman (Columbia University)—who will talk about their experiences as contingent music theory faculty. This will be followed by presentations from several invited speakers, including representatives from the academic labor movement, an HBCU, a Minneapolis-area high school, and Project Spectrum—i.e., groups and institutions that have studied and responded to the effects of class on music scholarship and pedagogy, and especially its effect on racial and ethnic diversity in the profession. The session will also feature discussions between the speakers and members of the audience.

The challenges created by class inequality, and its intersection with race and ethnicity, is something the CoRE will continue to explore in the near future. To support this, President Patricia Hall created a Task Force on Contingent Labor recently, co-chaired by Michael Berry (who is one of the speakers in the CoRE's session in Minneapolis), and CoRE member Lawrence Shuster. More about this Task Force can be found on their social media forums: Twitter (<https://twitter.com/SmTcontingent>), Instagram (<https://www.instagram.com/smtcontingent/>), and Facebook (<https://www.facebook.com/groups/599100770950963/>)

The CoRE has also been involved in a number of other initiatives to foster racial and ethnic diversity within music theory—especially a mentoring program for students and junior scholars who identify as under-represented racial or ethnic minorities in music theory. This program has been particularly successful this past year, with around 50 mentors and mentees now participating in it—thanks largely to the efforts of Committee member Clifton Boyd, who has been coordinating the program. To find out more about this program, or to request, or volunteer your services as, a mentor, please visit <http://diversity.societymusictheory.org/mentoring>.

We are also delighted to share with you a new [page of resources](#) for diversifying music theory pedagogy.

—Somangshu Mukherji

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COMMITTEE REPORTS

(continued)

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

In conjunction with the Queer Resources Group of the Society for Music Theory, the CSW will host a session entitled “Who is Allowed to be a Genius?” at the 2020 meeting. Our goal in this session is to focus attention on the ways that designation of “genius” is bestowed on some and denied to others and also on the ways that the designation of “genius” has permitted and even encouraged behaviors that are discriminatory and abusive. The session will begin and end with introductory and concluding papers by members of the CSW and QRG that will take up such issues as: a) the history of the concept of genius; b) the relation of genius designations to gender, sexuality, ethnicity, religion, and biology more generally; c) the relation of genius to distributed creativity, as for instance in the case of the Guerilla Girls. The session includes:

- “What is ‘Genius’ and Who is Allowed to be One?”
Members of the CSW and QRG
- “The Work of a Novice: Genius, Professionalism, and Contemporary American Women Monastic Composers”
Charity Lofthouse
- “A Nun or Avant-Gardist?”
Nikola Komatović
- “Romantic Geniuses, Idiot Savants, and Autistic People who are Good at Music”
Joseph Straus
- “Artificial Creativity, Artificial Genius: Improvising Computers and the Listening Subject”
Jessica Shand
- “Is the Concept of Genius Complicit in Exclusionary Practices in Music Theory?”
Members of the CSW and QRG

Please also note that the CSW sponsors several services open to members of the Society for Music Theory, including 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.
- A [Facebook](#) page with over 500 members. Please join us at “SMT Committee on the Status of Women.”
- The “Women in Music Theory” blog and a Women in Music Theory directory at <https://womeninmusictheory.wordpress.com/>. If you have ideas or submissions for the blog, contact Carmel Raz at carmel.raz@ae.mpg.de.
- The “Ask Me!” Situational Mentoring Program, a service for people seeking mentoring outside of the usual channels. Contact Judith Lochhead for information on this service at csw@societymusictheory.org.

Full information about all of these services may be found at <https://societymusictheory.org/administration/committees/csw>. Any suggestions for the CSW may be sent to Judith Lochhead at: csw@societymusictheory.org.

—Judith Lochhead

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Renew Your SMT Membership!

Join or renew your SMT membership by September 3 to receive the Fall 2020 issue of Music Theory Spectrum. To renew your membership, visit <http://societymusictheory.org/membership>.

Dues are payable online, 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>.



We are on Amazon!

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

Consider monthly giving—just click the “**Donate**” button on the SMT website. Your support transforms the Society.

COMMITTEE REPORTS

(continued)

Building on the success of the Wall of Buttons and the “DiverSMT” campaign in 2019, the **Development Committee** began preparing a few projects for the 2020 meeting. Our umbrella theme of “You Belong” aimed to foster a supportive climate of inclusivity for an increasingly diverse Society. One important component of this campaign was an intergenerational Oral History project, modeled on Storycorps, where older and younger members could tell their stories about the society, its past, and their aspirations for its future.

The COVID-19 crisis put all our plans on ice. But instead other urgent issues came to the fore. The financial fallout of the pandemic is potentially catastrophic, and it will likely maximally affect the most vulnerable among us: independent, unsupported and undersupported scholars. Not coincidentally, these are also the members for whom the support of the Society is vital. It is during crisis times like this that we depend even more on your goodwill. Please [donate generously](#), if you can, so that we can ensure the continued support of our most vulnerable members.

Meanwhile, our message of “You Belong” has taken on a whole new meaning in light of the killing of George Floyd, and the many People of Color before him, which highlighted police brutality and exposed the racial fissures in our society. The Society of Music Theory cannot be unaffected by these events that have set our cities on fire. They are an invitation for us, individually and collectively, to renew our commitment to do better. In the words of Angela Davis, it is not enough to be non-racist, we must be anti-racist.

—Alexander Rehding

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The **Professional Development Committee (PDC)** offers a variety of programs and services to benefit SMT members at every stage of their careers.

Our special session at this year’s meeting will be titled “Roles and Ethics in the Peer-Review Process,” and features Jennifer Iverson (University of Chicago), Christopher Segall (Cincinnati College Conservatory) and Joseph Straus (CUNY) as panelists. Nicole Biamonte (McGill University) will moderate the discussion. The intended focus of this panel discussion is the dynamics governing the interactions among authors, editors, and reviewers in the anonymous peer-review process. We want also to use this session to foreground the Society’s recently adopted [anti-harassment/anti-bullying policy](#) as it pertains to anonymous reviews. Our larger goal for this session is to provide a signal to all members of SMT of the Society’s advocacy for collegiality

among those participating in the process of forging peer-reviewed work, even as we advance scholarship in our discipline.

For many years the Professional Development Committee has sponsored the Conference Guides Program, in which members of SMT who are attending one of their first conferences are paired with more experienced conference-goers, who help orient them on the first day, introduce them to other scholars, and help them feel welcome at the Meeting and in the Society. If you are attending one of your first Annual Meetings and wish to be paired with a Guide, please complete the [online form](#). If you would like to serve as a Conference Guide, you can sign up to using the same [form](#).

The PDC will also offer a CV Review Session, in which senior members of the Society are available to review and critique CVs and cover letters one-on-one. Attendees at any career stage who wish to take advantage of this opportunity should complete this [online form](#). Questions should be addressed to Ellen Bakulina (Ellen.Bakulina@unt.edu), the coordinator of this session. Throughout the year, the PDC also maintains the “Society for Music Theory Graduate Students” page on Facebook, a site that facilitates discussions among students and first-year faculty. Our Facebook page, administered by Brian Miller (brian.miller@yale.edu), may be accessed from the PDC’s website at <http://societymusictheory.org/administration/committees/pdc>.

—Stan Kleppinger



DID YOU KNOW?

All previous issues of the *SMT Newsletter* are downloadable from the SMT archives [here](#). The inaugural 1978 issue, a four-page (!) document, announced the first Annual Meeting of the Society, to be held at the Hotel Leamington in Minneapolis, with four sessions of papers spread out over two days (!), along with several “Special Interest Groups” meeting concurrently. The issue also announced the founding of our flagship journal, *Music Theory Spectrum*. In the *Newsletter*’s second volume (1979), the number of SMT sessions listed for the next Annual Meeting, at the Biltmore in New York City, had already more than doubled, and it was announced that conference registration fees would be \$16 for regular members and \$8 for students. How times have changed!



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
- Free undergraduate admission program
- 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

Thank you for your donation!

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

NEWS FROM INTEREST GROUPS

Following a fruitful workshop and discussion on teaching diverse global music repertoires in the music theory classroom during our 2019 IG meeting in Columbus, the **Analysis of World Music Interest Group** is involved with two ongoing initiatives. The first is the forthcoming issue of *Engaging Students*, which is a special issue titled 'Beyond Western Musicalities'. Submissions for this special issue are due July 3. The second is a joint session with the Global Interculturalism and Musical Peripheries IG at the 2020 SMT meeting, titled 'Counterframing Music Theory: Minorities and Marginalities', which intends to enrich and amplify the message of the 2019 SMT Plenary by giving space to music theories and theorists of minoritized cultures, illuminating musical and social paradigms that are otherwise obfuscated, overshadowed, or oppressed by what Philip Ewell has called music theory's "white racial frame" and, following Yayoi Uno Everett, by "counterframing" how music theory is currently practiced and represented. Everett and Ewell will serve as respondents to the papers presented at this session. Submissions for this session were due July 15.

We invite people to join our Humanities Commons page, accessible [here](#), for updates, information, and resources related to the analysis and teaching of global music practices.

—Chris Stover and Anna Yu Wang

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The former SMT Global New Music interest group has voted to rename itself the **Global Interculturalism and Musical Peripheries interest group**, and we have a new Facebook page. Together with the Analysis of World Music Interest Group, we are co-organizing the "Counterframing Music Theory: Minorities and Marginalities" symposium at SMT 2020, building on the SMT 2019 Plenary.

A collection of posts from presenters at past meetings can be found at the Global Musical Modernisms HC website launched by interest group co-chair Gavin Lee. The Global Musical Modernisms blog currently contains posts on Jo Kondo (by Anton Vishio), Unsek Chin (by Jungmin Mina Lee), Takemitsu (by Tomoko Deguchi), and Helena Tulve (by Amy Bauer). Please write to glgavinlee@hotmail.com if you are interested in contributing a post.

—Gavin Lee

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In the joint SMT/AMS 2020 conference, the **Improvisation Interest Group** will host a discussion of two recent books on improvisation, Dana Gooley's *Fantasies of Improvisation* (OUP 2018) and Eric Lewis's *Intents and Purposes* (U Mich. Press, 2019). All are welcome to read the books and join our discussion during the IG meeting. Our plans for meeting online or in person will depend, of course, on the modality of the conference as a whole.

At the conclusion of the IG meeting, Gilad Rabinovitch will rotate off chairing the interest group and Andrew Goldman will rotate to chair. We will be seeking a new vice chair (to rotate to chair in two years) and will hold elections during the business part of the Interest Group meeting. If you are interested in this position, please contact us.

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NEWS FROM INTEREST GROUPS

(continued)

Last year, we co-sponsored a special session on improvisation and cognition with the Music Cognition Group. In 2020, we will co-sponsor a special session on the program with the Jazz Interest Group, “New Perspectives on Referents in Analyses of Improvisation.” Marc Hannaford, Garrett Michaelsen, Joon Park, Sean Smither, and Michelle Yom will present papers. Matthew Butterfield will serve as the respondent. For other updates, please visit our IG website, which can be found through SMT’s main website.

—Gilad Rabinovitch and Andrew Goldman

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The **Jazz Theory and Analysis Interest Group** will host its twenty-sixth annual meeting at the 2020 AMS/SMT conference. We invite all interested members to attend.

The Jazz Publications Committee is currently soliciting nominations for the 2020 Steve Larson Award for Jazz Scholarship. This award acknowledges outstanding contributions to the field of jazz theory and analysis. Eligibility extends to books, chapters from books, articles, delivered conference papers, dissertations, or theses in English (or translated to English) that have been published, presented, or defended since January 1, 2015. A document must be nominated by one member of the Society for Music Theory (self-nominations are permitted), and an SMT member may nominate only one work per calendar year. Nominations should include (1) the name of the author and that author’s contact information (if known); (2) a description of the document and complete bibliographic information, if applicable; and (3) a statement to the effect that the work was published, presented, or defended within the previous five calendar years. The committee may ask a nominee to submit copies of the nominated document, if needed. Please send nominations to committee chair Joon Park (University of Arkansas) by Sunday, September 15, 2020. Janna Saslaw (Loyola University) and Marc Hannaford (University of Michigan) also serve on the committee.

At this year’s conference, we will be co-sponsoring a special session with the Improvisation Interest Group. The session, “New Perspectives on Referents in Analyses of Improvisation,” was organized by Garrett Michaelsen (University of Massachusetts Lowell) and Joon Park, and will feature ten-minute lightning talks by them as well as Marc Hannaford, Sean Smither (The Julliard School), and Michelle Yom (The Graduate Center, CUNY). Matthew Butterfield (Franklin & Marshall College) will provide a response.

The Jazz Interest Group’s online presence is on [Humanities Commons](#). To join, first create an account and then click the green “Join Group” button on our [group page](#). Our online bibliography (<https://jazztheory.ssac.carleton.ca>) is managed by James McGowan (Carleton University), to whom new entries, questions, and comments should be sent: JamesMcGowan@cunet.carleton.ca.

Anyone with questions about this year’s meeting or about the group in general may contact the chair Garrett Michaelsen at garrett_michaelsen@uml.edu.

—Garrett Michaelsen

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Scholars interested in music theory pedagogy are going to have a lot of exciting options available at the upcoming 2020 conference. On behalf of the **Music Theory Pedagogy Interest Group**, I share that there are three sessions on the program that will focus on aspects of pedagogy:

Gary Karpinski’s Aural Skills Acquisition: Its Influence Twenty Years Post-Publication and Future Directions

Twenty years after publication, Gary Karpinski’s *Aural Skills Acquisition* (2000) remains the central text in the field of aural skills pedagogy. A alternative-format session organized by Cynthia Gonzales (Texas State University–San Marcos), Timothy Chenette (Utah State University), and Leigh VanHandel (University of British Columbia) will examine the influence of this important text and begin the process of synthesizing post-ASA pedagogy and cognition scholarship.

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NEWS FROM INTEREST GROUPS

(continued)

Using Open Educational Resources for Inclusive, Flexible, and Innovative Music Theory Pedagogy

Our alternative-format special session promotes open educational resources (OER) as the cornerstone for building a more flexible, inclusive, and accessible music theory classroom. Through five lightning talks, we demonstrate how we use one particular OER—the new, second edition of Open Music Theory—in our effort to create a more diverse, equitable, and accessible field for our colleagues and students. This session will include talks by Bryn Hughes (University of Lethbridge), Kyle Gullings (University of Texas–Tyler), Chelsey Hamm (Christopher Newport University), Megan Lavengood (George Mason University), Brian Jarvis and John Peterson (University of Texas–El Paso and James Madison University) and Mark Gotham (Cornell University), with breakout discussions in between each talk.

Joint AMS/SMT session – Pedagogy for the People: Using Social Media Strategies to Create Understanding and Engagement

This joint session between the SMT Pedagogy Interest Group and the AMS Pedagogy Study Group will focus on the pedagogy of outreach, bringing together a panel of content creators and public scholars in the disciplines of music theory and musicology. The goal is to inspire music pedagogues to make musicology and music theory more accessible, both to students and the general public. There will be two panels of speakers; the first will focus on pedagogy in public music scholarship and the second on the creation and development of creating an audience for your outreach. For each panel, speakers will give short presentations and then there will be a discussion period.

We hope that you will join us for all of these exciting pedagogy-related activities, as well as for the Pedagogy Interest Group meeting, where we will share technologies, techniques, and strategies for online learning. Ahead of that, if you are willing to share any online resources you created for your classes this spring, please fill out the Google form at <https://forms.gle/pBJFd41LZB8yZkZf9>, and if you're looking for resources, visit <https://tinyurl.com/musictheoryresources> to see the submissions!

—Leigh VanHandel

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The **Post-1945 Music Analysis Interest Group** will co-host a special alternative-format session with the AMS Cold War and Music Study Group at the 2020 AMS/SMT joint conference. The session, titled “Mediating the Cold War,” will feature lightning talks and responses by scholars from both societies on the topics of technology and mediation during the Cold War and its aftermath. Additionally, during the Post-1945 Music Analysis Interest Group business meeting, the IG will announce the first winner of its new publication award.

Our web page can be found at <https://societymusictheory.org/societies/interest/post-1945>, and our Facebook and Humanities Commons pages can be accessed at <https://www.facebook.com/groups/214110002087547/> and <https://hcommons.org/groups/smt-post-1945-music-analysis-interest-group/> respectively.

—Antares Boyle

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DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Race and Ethnicity administers two grant programs for theorists attending the SMT Annual Meeting. Theorists who belong to an ethnic minority (defined here on the basis of the majority of current SMT members) are invited to apply for Minority Travel Grants. Theorists who reside outside the United States and Canada are invited to apply for International Travel Grants. Theorists at all stages of their careers, including graduate students, are encouraged to apply. The primary intent of these grants in 2020 is to waive the conference registration fee for grant recipients. The deadline for application is September 1.

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

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SMT SUBVENTION GRANTS

Twice annually, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Proposal submission deadlines are January 30 and July 30. For more information on these grants, visit <http://www.societymusictheory.org/grants/subvention>.

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DO YOU KNOW ABOUT THESE SMT GRANTS?

MORE SMT TRAVEL GRANTS

All SMT members are invited to apply for Family Care Grants and Accessibility Grants for expenses incurred by attendance at this year's virtual meeting. Awards are also available for Independent/Unsupported/Undersupported scholars who do not have institutional support for the conference registration fee. In line with our values of inclusivity and diversity, we want our annual meeting attendance to be as accessible as possible for all SMT members. The deadline for application is September 1. For more information, see <https://societymusictheory.org/grants/meetings>.

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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. For more information, including the application process and the deadline, visit <https://societymusictheory.org/grants/subventions-for-events>.

The **Russian Music Theory Interest Group** maintains a new website at Humanities Commons. The website serves to host discussions and to post information regarding recent publications on two topics—Russian music and theories written in the Russian language. Anyone who is interested in asking a question or distributing information on these topics should feel free to join the group and post. The group's [Facebook page](#) remains active as well.

The group will hold a session of lightning talks at the 2020 meeting of SMT. Paper proposals are currently being reviewed. If you have suggestions for future meetings of the group (topics to discuss, pieces of music to analyze, formats to explore, possible collaboration with other groups), please contact the chair, Ellen Bakulina (University of North Texas) at Ellen.Bakulina@unt.edu.

—Ellen Bakulina

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The 2020 **Work and Family Interest Group (WorkFam)** meeting will feature a series of lightning talks on Music for Children. The meeting may be in an alternative format (e.g., posted papers and discussion) due to COVID-19 and the opportunities of online formats. Proposals are being evaluated this summer; speakers and topics will be announced in the early fall.

Yonatan Malin is completing a three-year term as chair of the interest group. We are pleased to welcome Inessa Bazayev (LSU) and Rachel Lumsden (FSU) as incoming co-chairs with duties to begin after the 2020 meeting.

The SMT Work and Family Interest Group (WorkFam) advocates for members who desire better balance between work and family life. Resources on the [Work and Family website](#) include a bibliography, personal narratives from the interview initiative (2018), leave survey results (2016), recommendations for faculty and administrators on supporting families at institutions of higher learning (2015), and the family policies survey results (2012).

If you are interested in joining WorkFam, if you would like mentoring regarding work-family issues, or if you have questions about WorkFam, email [Yonatan Malin](#).

—Yonatan Malin



The deadlines for submitting an application for a Subvention Grant are now **January 30 and July 30.**

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.

REVISED SMT-ANNOUNCE GUIDELINES

The following revisions were approved by the SMT Executive Board on August 14, 2020.

1. Only subscribers to SMT-Announce may submit messages for posting to the list. Though individuals may submit messages, most appropriate announcements are submitted on behalf of an organization (a society, a journal, a publisher, or a school, for example).
 2. Messages are restricted to announcements likely to be of general interest to many members of the professional music theory community. Examples of such announcements may include:
 - an official communication from an SMT officer, committee chair, or editor
 - an announcement from an SMT Interest Group
 - news from a regional society
 - an announcement of a conference or workshop
 - a call for papers
 - an announcement of a new journal issue
 - an announcement of a new book
 - an announcement of a new website
 - a call for nominations or applications for an award or scholarship
 - an announcement of award winners
 - a job posting
 - an advertisement for a commercial product (subject to restrictions outlined below)
 3. Advertisements for commercial products, including software, may be submitted to SMT-Announce as long as they are informational in tone and relevant to the list membership. Marketing hype and references to competing products must be avoided. The Networking Ombuds Subcommittee will review all advertisements before distribution. Advertisements for a commercial product are limited to one announcement in any six-month period.
 4. Every message submitted to SMT-Announce must conclude with a signature containing the poster's name, email address, and institutional affiliation (if any) or geographic location.
 5. Messages not conforming to the above guidelines will be rejected. In particular, messages of the kinds listed below are not appropriate for SMT-Announce:
 - an announcement of a single new article or blog post, or any other message promoting one's own work or personal profile (book announcements are permitted as noted above)
 - an announcement of a list of resources on a particular topic
 - a query about musical examples, textbooks, teaching strategies, or other topics
 - a request for volunteers for a research study
 - any other message intended to stimulate discussion or to elicit personal replies
- All such messages will be rejected by the moderator. In many cases, messages like these may more appropriately be posted on SMT Discuss or Humanities Commons rather than submitted to SMT-Announce.
6. If a message is rejected, the person who submitted the message may appeal to the SMT Networking Ombuds Subcommittee. The subcommittee's decision may be appealed to the SMT Executive Board, whose decision is final.
 7. Announcements are distributed to the list as soon as they are approved by the moderator.

To post a message to the listserv, email smt-announce@lists.societymusictheory.org.

To appeal to the SMT Networking Ombuds Subcommittee, email smt@societymusictheory.org.

KUDOS



Laura Emmerly, Assistant Professor of Music Theory at Emory University, has received a Fulbright U.S. Scholar Program award to Serbia. She will research and lecture at the University of Arts in Belgrade as part of a project on *Between the Wars: Music and Cold-War Politics in Yugoslavia's Avant-Garde Movement, 1950–1990*. The press release is [provided here](#).

Philip Ewell, Associate Professor and Director of Graduate Studies at Hunter College in New York City, has been awarded the 2020 Susan McClary and Robert Walser Fellowship by the American Council of Learned Societies. His project, “Music Theory’s White Racial Frame,” examines racial and gender disparity within the field by highlighting the ways in which whiteness and maleness are prioritized by existing power structures. Read the [project description here](#).





Jennifer Iverson, Associate Professor of Music and the Humanities at the University of Chicago, has been awarded an ACLS Fellowship for her new book, *Porous Instruments: Circulation and Exchange in Electronic Sound*. Her work brings electronic music—from mainstream cinema, to pop hits, to less-known avant-garde experiments—to the foreground. Elec-

tronic music has traditionally been understood within a purely musical rationale, as continuing the progress of Western art music. Yet electronic studios are not just musical; they incorporate the insights of science, military engineering, radio broadcasting, avant-garde and vernacular musics, and film. Heterogeneity is the structure of electronic music production. New instruments enable circulation and exchange at the moment of creation—a porosity of design—as well as at moments of production and consumption—a porosity of use. In unlikely transfers, electronic instruments and scenes mediate concerns that are alternately aesthetic, economic, and polit-

ical in nature. Tracing circulation across porous boundaries, this project theorizes how electronic sound becomes ubiquitous and examines how technologies, sounds, and practices are leveraged for power and capital—both cultural and actual—within complex networks. This inherently interdisciplinary work brings music into conversation with history, sociology, visual art, literature, science and technology studies, and more, theorizing the impact of electronic music on the cultural level.

Megan Kaes Long, Associate Professor of Music Theory and Aural Skills at the Oberlin College Conservatory of Music, has been awarded an ACLS Fellowship for her new project, “Complicating the Modal Paradigm with the Music of William Byrd.” This project develops a historically grounded model of pitch structure in the music of William Byrd, drawing on sixteenth-century music theory, recent



research on sixteenth-century pitch frameworks, and computational analysis of a digital corpus of Byrd’s works. We generally understand sixteenth-century music to be governed by modality, a system of pitch structure described in contemporary theory texts. However, scholars have questioned mode’s broad applicability, especially in England, where little modal theory and few explicitly modal musical sources survive. As an alternative, this project adopts an analytical perspective based on solmization, the sight-singing rudiments that undergirded all sixteenth-century musicians’ sense of pitch. Solmization determines what pitches a composer can use, marks some pitches as essential and others as accidental, and controls features from motivic design to harmonic plan. This pragmatic framework, grounded in vocal pedagogy rather than speculative modal theory, can radically reshape our understanding of both English and Continental music.



Nancy Yunhwa Rao, Professor and Head of Music Theory at the Department of Music, Mason Gross School of the Arts, Rutgers University, has been awarded a 2020–21 Research Fellowship by the National Endowment for

the Humanities. Her project, “Transpacific Operatic Imagination: Chinese Americans in Opera,” analyzes three intertwined histories (Chinatown theaters, fictitious Chinese tropes in opera, and contemporary operas) to explore how the artistic and cultural past has shaped the formation of operatic identity today.

2021 CALL FOR PROPOSALS

The forty-fourth Annual Meeting of the Society for Music Theory (SMT) will be held in the Hyatt Regency Jacksonville Riverfront Hotel in Jacksonville, Florida, from Thursday, November 4, to Sunday, November 7, 2021.

The Program Committee invites proposals on any topic related to music theory, as long as the work has not been published in peer-reviewed publications (print or electronic) and has not been presented at an annual conference of the AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

All proposals will be evaluated anonymously and should exclude the author's name and any other direct or indirect signal of authorship. References to the author's own work must occur in the third person. "Author" tags must be removed from electronic files. (In Adobe Acrobat, go to the "File" menu, select "Properties" and delete the name from the Author box.) Any online materials, including but not limited to YouTube channels and websites, must also be anonymized. All single- and joint-authored proposals should indicate a preference for either paper or poster presentation.

The Program Committee and Climate Task Force are also investigating the option of recorded virtual alternatives to face-to-face presentations that would allow more accessibility and reduce our carbon footprint.

Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under "Participation."

Single-Author and Joint-Author Papers

A submission for a single-author or joint-author paper must include the title and description for a presentation of 20 minutes' duration. The description (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word. In addition, the online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.

Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal's relationship to prior scholarship. The examples may include text annotations, and texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations are also acceptable; however, any text in the supplementary examples should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence. Supplementary materials must not exceed four pages.

The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.

The Committee strongly encourages all authors to visit the website of the SMT's Professional Development Committee for advice and successful proposal samples from prior years: <https://societymusictheory.org/administration/committees/pdc/proposals>.

When submitting the proposal online, authors will be prompted for identification and contact information. A sound system and LCD projector will be available for all presenters. Please indicate whether or not a piano is required. The Society cannot guarantee internet access for presentations.

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

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

Canadian University Music Society

Stephanie Lind
stephanie.lind@queensu.ca

Columbia Music Scholarship Conference

Gabrielle E. Ferrari and Althea SullyCole
columbiamusicscholarship2020@gmail.com

UC-CCM Music Theory and Musicology

Rebecca Schreiber
ccm.mtms@gmail.com

Music Theory Society at Florida State University

Chandler Blount and Zane Larson
FSUMTS@gmail.com

GAMuT

Dani Van Oort
<http://music.unt.edu/mhte/gamut>

Graduate Students in Music at CUNY

Kristi Hardman and Drake Andersen
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Harvard Graduate Music Forum

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Indiana University Graduate Theory Association

Emily Lamb Truell
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McGill Music Graduate Students' Society

mgss.pgss@mail.mcgill.ca

Midwest Graduate Music Consortium

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Music Theory Society of the Mid- Atlantic

Kip Wile, president
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**AFFILIATE REGIONAL AND
GRADUATE THEORY SOCIETY
CONTACTS**

(continued)

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Music Theory Southeast

Adrian Childs, secretary
University of Georgia
apchilds@uga.edu

**New England Conference of
Music Theorists**

Christopher White, secretary
UMass Amherst
cwmwhite@umass.edu

Oklahoma Theory Round Table

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

**Rocky Mountain Society for Music
Theory**

James Bungert, president
Rocky Mountain College
jim.bungert@rocky.edu

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

Alyssa Wells
abwells@umich.edu
Dorian Mueller
mdorian@umich.edu

**South Central Society for Music
Theory**

Ben Wadsworth, president
Kennesaw State University
bwadsw2@kennesaw.edu

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

Matthew Kiple, president
themus.tu@gmail.com

(continued on page 23)

Accepted papers will generally be allocated a 30-minute slot: 20 minutes for the paper and 10 minutes for discussion. The Committee may accept a proposed paper under the condition that it be transformed into a poster.

Single- or Joint-Authored Posters

The Program Committee strongly encourages proposals for a prominently featured Poster Session, which provides an opportunity for scholars to present their research in a more informal setting. Poster presenters will either bring a printed poster suitable for mounting on an easel, or present their poster digitally by connecting their laptop or tablet computer to an LED screen. Presenters will stay with their posters and interact with interested individuals, summarizing primary findings and answering questions about the research. Presenters may optionally augment the poster presentation with sound files (headphones required) and/or handouts.

A proposal for a poster should follow the guidelines for submission of papers but indicate the author's preference that it be considered for the poster session. Furthermore, proposers should indicate whether they plan to present a paper poster, a digital poster, or if they could present in either medium. The Society cannot guarantee internet access for poster presentations. The Committee may accept a proposed poster under the condition that it be transformed into a paper.

For tips on presenting a poster, please see the guidelines from the SMT Professional Development Committee at <https://societymusictheory.org/sites/default/files/pdc/pdc-poster-presentation-guidelines.pdf>.

SMT Special Sessions

An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available.

Integrated special session. This type comprises a set of papers that are closely related in content, thoughtfully integrated, and framed by a session rationale. Each paper occupies a regular 30-minute slot (20-minute presentation plus 10-minute question period). The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session.

The session rationale, and the individual paper proposals should be submitted by the session organizer through the SMT website as a single package. The Program Committee will see only the session rationale and the individual paper proposals.

Alternative-format special session. This type comprises a set of papers organized in a non-standard way, e.g., a panel discussion, workshop, "flipped" session, "lightning talk" session, etc. Note that this can include a set of 30-minute papers in 45-minute timeslots (the "old" SMT format). Because individual contributions typically do not fall within a standard 30-minute timeslot, such sessions are accepted or rejected in toto. All components of an alternative-format session proposal should be submitted by the session organizer through the SMT website as a single package. The Program Committee will see only the session rationale and the individual paper proposals.

Special sessions of either type may be either 90 or 180 minutes in duration. Proposals for special sessions must include a session rationale of no more than 500 words and individual proposals for all segments of the session except for respondents. These should follow, where possible, the guidelines for paper proposals. With prior approval of the Program Committee chair, however, special session proposals may be exempted from certain aspects of the guidelines listed above, including, in some cases, the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the Program Committee chair no later than January 1, 2021.

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Participation

In regards to proposals viewed solely by the SMT Program Committee, an individual may propose to participate in **one** of the following ways:

1. Author or joint author of a 20-minute solo paper for a regular session;
2. Author or joint author of a poster;
3. Author of a 20-minute paper for an integrated special session (in this case the author's proposal is part of the single package submitted by the organizer);
4. Organizer of an integrated special session (the organizer may also propose a 20-minute paper for that same session);
5. Organizer of an alternative-format special session (the organizer may also deliver a paper of no more than 30 minutes in the same session);
6. Author of a paper of no more than 30 minutes on an alternative-format special session;
7. Author or joint author of a scholarly paper or a presentation of more than 10 minutes as part of a session presented by a standing committee (Committee on the Status of Women, Committee on Race and Ethnicity, Professional Development Committee, Committee on Disability and Accessibility, and Committee on LGBTQ+ Issues). The Program Committee will not evaluate papers or presentations by the individual standing committees, but the chairs shall submit complete descriptions of their sessions through the online portal by January 13, 2021.

In addition to the participation guidelines given above, authors may accept an invitation to chair a session, participate in a roundtable discussion, perform, give a non-scholarly presentation as part of an alternative-format special session or standing committee session, or give a scholarly presentation of no more than 10 minutes in length in an alternative-format special session or standing committee session. **Under no circumstances should an individual be involved in more than two proposals viewed by the Program Committee.**

Participation in SMT Interest Group meetings is outside the purview of the Program Committee and is not relevant to the rules of participation given above. Names of presenters in Interest Group meetings will not appear in the program.

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

In cases of multiple submissions that do not follow these rules, none of the submissions will be considered. No one may appear on the Jacksonville program more than twice.

Submission Procedure and Deadline

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

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

SMT proposals must be received by 11:59 p.m. EST, Wednesday, January 13, 2021.

Please take time zone differences into account. No proposals will be accepted after the deadline. To avoid last-minute technical problems, the Program Committee recommends that proposals be submitted at least twenty-four hours before the deadline.

Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identities of the authors of these proposals. Those who present at the conference must be members in good standing of the Society.

SMT 2021 Program Committee

- Frank Samarotto (Indiana University Bloomington, Chair), pcchair@societymusictheory.org
- YouYoung Kang (Scripps College)
- Lisa Margulis (Princeton University)
- Nathan Martin (University of Michigan)
- John Roeder (University of British Columbia)
- Mark Spicer (Hunter College and the Graduate Center, CUNY)
- Jason Yust (Boston University)
- Patricia Hall (University of Michigan, ex-officio)

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at smt@societymusictheory.org.

IN MEMORIAM

It is with sadness that we write that **Helen Brown**, longtime member of the Society for Music Theory (SMT), and one of the pioneering women in the field, passed away on April 12th, 2020. She died as a result of complications from a stroke suffered in 2012 that was followed by long-term care.

Helen was born in 1947 in Sydney, Australia, and grew up in Spring Lake, Michigan. She attended The University of Michigan School of Music (BM'69; MM'70) and taught at Muskegon Community College, Clarion State College, and University of Toledo before beginning her doctoral studies at The Ohio State University with David Butler and Burdette Green. After finishing her PhD, she taught music theory at Purdue University for twenty-six years from 1986 to 2012, becoming Associate Professor of Music in the Division of Music in the Department of Visual and Performing Arts. Many of Professor Brown's students were not traditional music majors, but engineers, scientists, and liberal arts students. They found in her a rare blend of keen assessment and critique and genuine kindness and concern for their welfare.



Helen's dissertation, "The Effects of Set Content and Temporal Context in Musicians' Aural Perception of Tonality" (1985) was the basis for her first national Society for Music Theory conference presentation in Vancouver, British Columbia in 1985, and her 1988 publication "The interplay of set content and temporal context in a functional theory of tonality perception" in the flagship journal *Music Perception*.

Helen Brown was also well known through a series of articles co-authored with David Butler, most notably "Diatonic trichords as minimal tonal cue-cells," (*In Theory Only*, 1981); "Tonal structure versus function: Studies of the recognition of harmonic motion" (*Music Perception*, 1984); "Describing the mental representation of tonality in music" (in the OUP volume *Musical Perceptions*, 1994); and "Musical and temporal influences on key discovery," (*Music Perception*, 1994 with M.R. Jones).

This work led and represented a sea-change in our approaches to tonality perception in two important ways. First, while we have abstracted knowledge of structure and distribution of the intervals/interval classes in a diatonic set, some intervals—most notably the "rare" intervals of the minor second and tritone convey more information than others, and hence they are more salient cues for the listener's tonal orientation. Second, and importantly, they showed that it is not simply the set of pitches, but

the order in which they are played that is critical for one's grasp of a tonal center. Moreover, they provided some of the first empirical documentation of these ideas. By incorporating our temporal experience of melodic and harmonic patterns, their work offered a corrective to approaches to tonality focused on the total intervallic properties of diatonic sets and subsets. In addition, their work represented some of the first empirical studies of music perception conducted by music theorists in North America, placing them at the vanguard of a now flourishing subdiscipline of music theory.

Dr. Brown played a pivotal role in advancing the presence and relevance of music cognition in SMT as one of the founding members of the Music Cognition Special Interest Group, the first special interest group of the society. She also played a leadership role in the Committee on the Status of Women, serving as chair in the late 1990s, and was active in Music Theory Midwest (President 1996), the International Conference on Music Perception and Cognition, and The College Music Society. In addition to conferences in the United States, she presented her research in Canada, Australia, Belgium, Holland, England, Poland, Yugoslavia, and Austria. She also served as a reader for the Music Theory Advanced Placement exams and was appointed in 2007 as one of two Senior Reviewers to certify college credit for every AP music theory class taught in American high schools.

Helen received a grant from the Black Metropolis Research Consortium in African-American Studies to continue her research on Margaret Bonds's art songs set to the poetry of Harlem Renaissance poet Langston Hughes (summer 2009). Though Helen never published this work on Bonds's artistic collaborations with Langston Hughes, she began to pursue a new area of musical study focused on the contributions and the artistry of black women composers in the twentieth-century.

Her colleagues remember fondly how at conferences Helen would ask a small but sharp question at a paper session, and you'd realize that you needed to go back and re-do your statistical analysis, or re-think your music analysis. She gave support and encouragement to her younger colleagues, most especially those in music cognition, when it was still a new and strange domain within SMT. She was irreverent and funny, but completely serious about the importance of our research. Everything Helen did was done with élan and joie de vivre. Her presence, always focused and vibrant, was coupled with openness to a wide range of intellectual perspectives and pursuits (she was passionate about sailing) and her desire to get a bit of fun out of life. She was a marvelous colleague, and a model for us all.

Helen is survived by her sister, Melissa C. Brown, a practicing attorney in Holland, Michigan, brother-in-law, Edward J. Baum, and nephew, Iain D. and Danielle Pedden (children, Grace, Jackson, and Josephine Pedden). A family gathering is planned for a later date. Condolences may be sent to melissabrown1@gmail.com.

—Marianne Kielian-Gilbert and Justin London

IN MEMORIAM

(continued)

John Rothgeb (1940–2020) is best known to the music theory community as an incomparable translator of Schenker’s writings—those are his words that we remember when we think of passages in Schenker’s *Counterpoint*, *Beethoven’s Ninth Symphony*, the four *Erläuterungsausgaben* of Beethoven’s last piano sonatas, and many of the analytical and theoretical essays in *The Masterwork in Music*. He was closely involved in the final stages of preparing *Free Composition* for publication, and is the translator of the passages included in its Appendix. Informed by his immersion in the musical, scholarly, cultural, and historical aspects of Schenker’s work, all of John’s translations are entirely faithful to the content and spirit of the original, yet they are always wonderfully readable. Without them, few of us would have been able to gain first-hand access to Schenker’s thought. Coupled with his editorial elucidations, they will be with us for a very long time.



After he retired from teaching John extended his translating skills beyond Schenker’s dense prose to the conversational language of his letters; working from the house he built for himself and his much loved dogs in rural Missouri, he not only completed his translation of the *Erläuterungsausgaben* (which earned him the SMT’s Citation of Special Merit) but also transcribed and translated Schenker’s voluminous correspondence with Oswald Jonas and with Anthony van Hoboken for *Schenker Documents Online*.

John began his translating work while he was at Binghamton University, where he spent his entire teaching career, with a year at Eastman filling in for me (David) while I was on leave. In the early 1960s both of us were students in the M. Mus. program at the Yale School of Music. Though at slightly different times we both went on to Yale’s PhD program. In a 1964 issue of *JMT* the two of us are listed together as editorial assistants—our duties involved copy-editing, proofreading, preparation of the paste-up layout, and the like. John was the first of Allen Forte’s advisees to complete his doctorate, in 1968.

His Schenkerian scholarship was enriched by his friendship with Ernst Oster (recommended to him by Forte for private study) and Oswald Jonas (whose *Introduction to the Theory of Heinrich Schenker* was John’s first book-length translation), and by his collaboration with Jürgen Thym, co-translator of *Counterpoint*, and with Heribert Esser on the letters for *Schenker Documents Online*. His younger colleagues were in turn enriched by his friendship. I (Allen) remember fondly our sessions together in analysis and in theory. I was a young instructor at the time, and John took me under his wing. I could not have asked for a better or more expert tutor in Schenker’s theory. He had an extensive—indeed amazing—knowledge of Schenker and his work. His graphing techniques were second to none; he was patient and a delightful colleague. I relocated to Oberlin Conservatory in 1988, and asked to study species counterpoint with him by mail. For two years, we communicated about two- and three-part counterpoint. He patiently graded and critiqued my counterpoint exercises, giving extensively of his profound knowledge of Schenker’s ideas on the subject.

John left us numerous important articles and essays, as well as reviews in which he vigorously defended the high standards he demanded for our discipline. Several of his earliest publications, quite surprisingly, involve the relation of computer studies to music theory. A valuable contribution in the area of pedagogy is his influential article (in an early issue of *Spectrum*) on the implications of Schenkerian theory for the undergraduate curriculum. His theoretical and analytical writings capture the true essence of Schenker’s thought. We can only touch on some of their highlights; they range from studies of piano works of Schubert and Chopin to a discussion of the Tristan chord, and include a recent essay on lieder of the Romantic period (in the *Festschrift* for Hellmut Federhofer, with whom he corresponded extensively).

I (Hedi) first encountered a translation by John in the 1970s—he submitted Schenker’s *Meisterwerk* essay on the Largo of Bach’s Sonata No. 3 for solo violin to *The Music Forum*, where I was the editorial assistant. During our long friendship we had many unforgettable discussions, and I learned enormously from him about the art of translation. I’m finding it hard to accept that I will no longer be hearing his rising “Hello Hedi” over the phone (often with the sound of a dog barking in the background).

— David Beach, Allen Cadwallader, Hedi Siegel



NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest held its thirty-first annual conference online from June 22 to September 15, 2020. The conference featured a digital archive of 43 presentations in video and PDF format and a discussion series of 16 webinars. Sincere thanks to the Technology Committee for virtually hosting the conference: Jiny Park (Indiana University), Chair; Sebastian Bisciglia (University of Toronto); Nathan Lam (Massachusetts Institute of Technology); and David Orvek (Indiana University).

We recognize the contributions of Executive Committee members whose two-year terms ended in 2020. Thanks to our outgoing members: Christopher Segall (University of Cincinnati), Secretary; Brett Clement (Ball State University) and Jeremy Orosz (University of Memphis), Area Representatives; and Martin Ross (Western University), Student Representative.

Members of the 2020–21 Executive Committee are: Anna Gawboy (Ohio State University), President; Olga Sánchez-Kisielewska (University of Chicago), Secretary; Daphne Tan (University of Toronto), Treasurer; Christopher Brody (University of Louisville), Becky Perry (Lawrence University), Sumanth Gopinath (University of Minnesota), Clare Sher Ling Eng (Belmont University), Area Representatives; and Tyler Secor (University of Cincinnati) and Christa Cole (Indiana University), Student Representatives.

Next year's meeting will be held on May 7–8, 2021, at the University of Kansas. The conference will feature a keynote address by Yayoi Uno Everett (University of Illinois at Chicago) and a pre-conference workshop by Danuta Mirka (Northwestern University), both of whom were originally scheduled, pre-pandemic, for MTMW 2020. Brad Osborn will serve as Local Arrangements Chair.

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

—Christopher Segall

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Music Theory Southeast (MTSE) had programmed its annual meeting for March 13–14, 2020, at Appalachian State University in Boone, NC, concurrently with the annual meetings of the Society for Ethnomusicology Southeast and Caribbean Chapter (SEM-SEC), the College Music Society Mid-Atlantic Chapter (CMS-MA), and the American Musicological Society Southeast Chapter (AMS-SE). In an effort to prevent the spread of the virus, the MTSE Board in consultation with local arrangements chair Jennifer Snodgrass (Appalachian State University) decided to suspend all programmed activities for the conference, including all presentations, a graduate student workshop led by Trevor de Clercq (Middle Tennessee State University), a keynote by Adriana Helbig (University of Pittsburgh), and a concert by Society members. Program committee chair Sarah Iker (Massachusetts Institute of Technology) is spearheading an initiative to hold an online/virtual MTSE conference in the near future. Looking ahead, we are delighted to announce that, in celebrating our 30th anniversary, the 2021 MTSE conference will be held at Florida State University.

A virtual election was held to select officers for the executive board. We welcome new president Joe Kraus (Florida State University) and member-at-large Dickie

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

Texas Society for Music Theory

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University of Arizona Graduate Student in Music Society

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Donte Ford
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West Coast Conference of Music Theory and Analysis

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Western University Graduate Symposium on Music

wugsom2020@gmail.com

Yale Graduate Music Society

Jade Conlee, Taryn Dubois, and
Tatiana Koike
ygms@yale.edu

Interest Groups, Regional Societies, Graduate Student Organizations:

Please [submit](#) contributions for the *Newsletter* so that the Society's membership knows what you are up to!



NEWS FROM REGIONAL SOCIETIES

(continued)

Lee (University of Georgia). Cora Palfy (Elon University) was re-elected as treasurer. Adrian Childs (University of Georgia) and Emily Gertsch (University of Georgia) continue in their terms as secretary and member-at-large, respectively. Our deepest gratitude is extended to our departing officers: president Juan Chattah (University of Miami) and member-at-large Tomoko Deguchi (Winthrop University).

Music Theory Southeast (MTSE) is a scholarly society whose primary goal is to foster the discipline of music theory throughout the Southeastern region. MTSE welcomes members from all music disciplines and from all geographic areas. Please visit our website at <https://musictheorysoutheast.wordpress.com/> for more information.

—Adrian Childs

* * * * *

The Music Theory Society of the Mid-Atlantic (MTSMA) converted its annual conference, originally planned for March 2020, to a virtual format. Presentations in the form of written papers, videos, and/or PowerPoint slides were made available from July 15 to August 15 on the Society's web site at www.musictheorymidatlantic.org. Two sessions of live discussion were held on Saturday, July 18, and blog discussion and email correspondence were also made available for each presentation.

—Kip Wile

* * * * *

The Annual Meeting of the **South-Central Society for Music Theory (SCSMT)** was held from February 28th-March 1st in Nashville, Tennessee, hosted by the Blair School of Music at Vanderbilt University. The meeting was a great success, with 62 attendees who traveled to join us from many regions of the United States and Canada. It was held in conjunction with the Southern chapter of the College Music Society, which provided for 3 days of presentations, one day beyond our usual program. This year we had 46 proposals submitted, with 33 being accepted, for an acceptance rate of 72%. Andrew Goldman (University of Western Ontario) led a workshop on The Neuroscience of Improvisation: Theories, Methods, and Philosophical Critiques; Dariusz Terefenko (Eastman) led a workshop on The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom. Each workshop was open to public observers. The workshops were followed by plenary addresses by the leaders, and then by an engaging overall discussion. Jordan Lenchitz, a graduate student at Florida State University, won the Best Student Paper Award with "Spectral Fission in Barbershop Harmony."

In the Business Meeting (held on March 1st, 2020) the University of Memphis (Tennessee) was selected as the venue for our 2021 conference. This remains the tentative plan, but if travel remains inadvisable next spring due to the continuing pandemic, we will explore the option of holding a virtual meeting instead. We thanked out-going president, Ben Wadsworth for his excellent service. Jeremy Orosz (Memphis) was elected the new president to serve 2020–22. The 2021 Program Committee will consist of Rebecca Long (Louisville), chair, Alex Martin (Stetson), Matthew Boyle (Alabama), Jordan Lenchitz (FSU) and at least one more member to be added at a later date.

SCSMT continues to be benefited by a strong roster of talent. We are appreciative of Nathan Fleshner's (Tennessee) service as Secretary (2019–21), of our Local Arrangements Co-Chairs, Claire Eng and Kristian Kelfstadt of Belmont and Brendan McConville (Tennessee), and of our Treasurer Joseph Brumbeloe (University of Southern Mississippi), of our Webmaster Trevor de Clercq (Middle Tennessee State University), and of all Program Committee members (2019–20): Jeremy Orosz (Chair, University of Memphis), Adam Hudlow (Northwestern State University of Louisiana), Wesley Bradford (University of Louisiana at Lafayette), John Y. Lawrence (University of Chicago), and Karen Bottge (Kentucky). All of their efforts have strengthened the society, thereby increasing opportunities for scholars to present their research. For questions about the society, please contact Jeremy Orosz (Memphis): jorosz@memphis.edu.

—Nathan Fleshner



GRADUATE STUDENT ORGANIZATIONS

The Graduate Theory Association of the Indiana University Jacobs School of Music successfully conducted its twenty-sixth annual Symposium of Research in Music Theory on February 22–23, 2020. This year the event featured a keynote presentation by Dr. Stephen McAdams of McGill University (“Analyzing the Perceptual Effects of Orchestration Practice Through the Lens of Auditory Grouping Principles”), who also led a workshop demonstrating his findings in greater detail. The Symposium also included roundtable discussions on performance and analysis and on noise, as well as presentations on ambiguity, structure, and popular music. To conclude the event, IU’s own Joshua Tanis gave a lecture titled “Investigating the Bane of the Quatrain: Text/Music Considerations in Richard Strauss’s Songs for Voice and Piano.” Though the timing and form of next year’s Symposium are still to be determined, we look forward to convening again to discuss the latest in musical research.

—Jack Bussert

* * * * *

The Music Theory Society at Florida State University successfully conducted its thirty-seventh Music Theory Forum on January 18, 2020. Professor Nicole Biamonte (McGill University) gave the keynote address entitled “Unpacking Formal Functions in Pop-Rock Music.” Many thanks to all the officers for the 2019–20 academic year who helped to make this event possible: Lauren Hartburg, president; Jordan Lenchitz, vice president; Chandler Blount, treasurer; Sara Everson, secretary; and Stanley Fink and Alan Elkins, Forum co-chairs. Our officers for the upcoming 2020–21 academic year are: Alan Elkins, president; John Combs, vice president; Kayla Shaeffer, treasurer; Isabel Tweraser, secretary; and Chandler Blount and Zane Larson, Forum co-chairs.

The thirty-eighth annual Music Theory Forum will be held on Saturday, January 9, 2021 on the FSU campus in Tallahassee, Florida. We are excited to welcome Professor Philip Ewell (The Graduate Center, CUNY) as this year’s keynote speaker. MTS Forum submission instructions and other conference details can be found at <http://fsumts.wikidot.com/mts-forum>. Additional questions about MTS Forum should be directed to the Forum co-chairs, Chandler Blount and Zane Larson, at fsumts.forum@gmail.com.

—Alan Elkins



SELECT DATES AND DEADLINES

Minority, International, Family Care,
Accessibility, and I/U/U Grants
September 1

Early bird SMT Meeting Registration Ends
October 1

Student Presentation Award
October 1

2020 SMT-40 Dissertation Fellowship
October 30

Submissions to the February *Newsletter*
December 1

A complete list of all music theory-related events and deadlines, including those of SMT, appears at <http://societymusictheory.org/events/upcoming>.

If you wish to post an event, visit <https://societymusictheory.org/events/submit>.

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.

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