

SMT

SOCIETY FOR MUSIC THEORY

Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

| | |
|---------------------------|-------|
| Officer Reports..... | 1-4 |
| Ethical Affirmations..... | 5 |
| Committee Reports..... | 6-16 |
| Interest Groups..... | 16-20 |
| In Memoriam..... | 20 |

News of Interest

| | |
|-------------------------------------|----|
| Regional Societies..... | 21 |
| Graduate Student Organizations..... | 22 |
| Upcoming Deadlines..... | 22 |
| Newsletter Submissions..... | 22 |

**Volume 44
Number 1**

February 2021

OFFICER REPORTS

FROM THE PRESIDENT

I'm writing this column during Thanksgiving break, and I am indeed very thankful that so many of you worked together during the challenges of a pandemic to create such a successful virtual conference. I think back to March, when a virtual conference seemed a distant possibility; no one could imagine that in November the coronavirus would be at peak levels. It has been an immense pleasure for me to work with the Virtual Task Force, including Danny Jenkins (Program Committee chair), Brian Moseley (IT/Networking Committee chair) and our Executive Director, Jennifer Diaz. Thanks to their tireless efforts over many months, our conference ran smoothly, was financially successful, and offered an enormous variety of topics. Brian's conference platform was effortless to navigate and specifically designed for SMT's needs. The Slack community allowed us to socialize and discuss topics before and after sessions. Of course, one of the greatest advantages of the virtual conference was accessibility. According to data collected on session attendance, many of the sessions had more than 100 participants from five different continents!



Our virtual conference was the first of many new changes that are taking place in our Society. We are beginning to discuss facets of virtual conferences that can be retained in face-to-face conferences to lessen our carbon footprint and allow access to members who are not able to travel—in other words, a hybrid conference. We are becoming more sensitive to disability issues and the need for closed captioning during recorded video presentations.

The Executive Board is also working to increase the representation of minoritized scholars and to facilitate a more diverse curriculum. We approved the new Diversity Pedagogy Award proposed by Alex Rehding. This award honors the best syllabus promoting diversity in music theory, which will be published on the SMT website. We also approved a new Publication Award for BIPOC research, the Presidential Award, which honors an article, book, edited volume or other scholarly entries. This award was formulated by Noriko Manabe, Clifton Boyd and me over the last seven months, with the generous input of many AMS and SMT members. I particularly thank Nancy Yunhwa Rao for her expert wording of this award.

A new publication on podcasts, *SMT-Pod*, was also approved, to join *Music Theory Online*, *Music Theory Spectrum*, and *SMT-V*. This committee, proposed by Megan Lyons, will be chaired by Jennifer Beavers, and will promote 30-minute podcasts featuring interviews, pedagogy sessions, analysis and other topics.

We want to continue to be supportive of our members who are experiencing precarious employment and other economic challenges. Because of our separate conference platform, we were able to offer significantly lower registration fees. We continued to award “travel awards,” family care grants, and free registration to undergraduates.

Finally, I would like to heartily thank our outgoing Board members, Robert Hatten (Past-President), Phil Stoecker (Secretary), Inessa Bazayev and Jay Hook (Members-at-Large) for their hard work and enthusiasm in realizing

continued on next page

Future Annual Meetings

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)



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.

these new initiatives. We welcome our new Board members, Michael Buchler (President-Elect), Gretchen Foley (Secretary), Mary Farbood and Cynthia Gonzales (Members-at-Large). And as always, I thank those of you who have generously served on SMT Boards and Committees despite the inordinate challenges of the last year.

—Patricia Hall

FROM THE VICE PRESIDENT

Greetings to all during these continuing difficult times and I am hoping you are staying healthy. My duties this year have included chairing the Publications Subvention Committee, serving as Executive Board liaison to SMT Interest Groups, communicating with the regional, international, and graduate student societies, and representing the Executive Board on the Climate Task Force and post-conference Survey group.

The July 2020 round for publications subventions yielded three awards. Funds associated with the costs of publication or conference organization were awarded to Drake Anderson (for the article “Earle Brown and the Minimalist Dialectic,” in *Perspectives of New Music*), Zachary Bernstein (for the book *Thinking In and About Music: Analytical Reflections on Milton Babbitt's Music and Thought* for Oxford University Press) and Sean Smither (for the article “‘Flexible Conceptual Maps:’ A Schema-Based Approach to the Analysis of Jazz Tunes” in *Theory and Practice*). The deadlines for subventions are January 30 and July 30; details may be found [here](#). These awards are funded in part by the generous donations of many individual SMT members.



In spite of our current circumstances, SMT's many interest groups continue to thrive. Most hosted virtual sessions at the November 2020 conference, garnering large audiences and engaging topics and discussion. I invite you to peruse their [SMT websites](#).

Their websites offer a plethora of helpful material such as syllabi, reading lists, and 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 [here](#).

Interest groups may [apply for funds](#) to support conference activities.

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.

Finally, I draw attention to SMT's set of Ethical Affirmations, provided below on page 5 of this *Newsletter*.

I look forward to supporting initiatives that help the society grow and learn. Please don't hesitate to contact me at vicepresident@societymusictheory.org in helping our society better represent us all. Thank you for the opportunity to serve.

—Gretchen Horlacher

ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

Since the previous Secretary’s report for the August 2020 SMT Newsletter, the Executive Board has passed the following motions:

1. To approve the Minutes of the August 7, 2020 Executive Board’s Special Session video meeting.
2. To approve the August 14, 2020 Executive Board video meeting.
3. To rename to the Policy for Membership at SMT Annual Meetings as the “Policy on Registration and Membership,” and approve revisions to the policy.
4. To approve a fourth associate editor for *Music Theory Online*.
5. To accept the revised Ethical Affirmations Statement.
6. To approve the SMT Diversity in Pedagogy Award.
7. To approve the Presidential Award on BIPOC Research.
8. To approve an award recognizing the Executive Director’s exceptional work this year.
9. To accept the recommendations of the Publication Awards Committee for the 2020 awards.
10. To establish a committee that includes graduate students for SMT podcasts (*SMT-Pod*)
11. To remove RILM (\$2000) from the 2021 budget.
12. To approve the proposed 2021 budget.
13. To amend the Governance Guidelines to include the LGBTQ+ committee as a standing committee.



—Gretchen Foley

* * * * *

FROM THE TREASURER

At the end of 2020, SMT’s finances remain in good shape. Much of our planned budget for 2020 ended up shifting as SMT adapted to the circumstances of the year: virtual program committee meetings, a virtual conference, and a hosting partnership with AMS for the joint virtual conference that was different than in past years. We watched our investment accounts change significantly in value over the course of the year. But at the end of the year, our investment accounts present a robust financial picture, our conference was a financial success, our publications remained on budget, and the major projects outlined in our budget were realized. The 2020 end-of-year budget spreadsheet is [available here](#) on the SMT website.



In 2020, SMT’s targeted spending included awarding two dissertation fellowships (each at \$3500) and increasing the number of grants awarded for conference access support. The funds allocated for conference access

continued on next page

Society for Music Theory 2021 Executive Board

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

Michael Buchler, President-Elect
Florida State University
pres-elect@societymusictheory.org

Gretchen Horlacher, Vice President
Indiana University
vicepresident@societymusictheory.org

Gretchen Foley, Secretary
University of Nebraska-Lincoln
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

Nancy Yunhwa Rao, 2021, Rutgers University

Leigh VanHandel, 2021, Michigan State Univ.

Anna Gawboy, 2022, Ohio State University

Jennifer Iverson, 2022, University of Chicago

Mary Farbood, 2023, New York University

Cynthia Gonzales, 2023, Texas State University

* * *

Thank you to outgoing Board members Robert Hatten (Past President), Philip Stoecker (Secretary), and Inessa Bazayev and Julian Hook (Members-at-Large) for your service to the SMT! The Society benefited immensely from your contributions. We welcome Michael Buchler (President-Elect), Gretchen Foley (Secretary), and Mary Farbood and Cynthia Gonzales (Members-at-Large). We are looking forward to working with you to deepen the Society’s impact!

Thank you to following outgoing chairpersons and editors for your service to the SMT:

J. Daniel Jenkins (Program Committee)
 Emily Gertsch (Committee on Workshops)
 Catherine Nolan (Publication Awards Committee)
 Lynne Rogers (Nominating Committee)
 Karen Bottge (SMT-40 Dissertation Fellowship Committee)
 Alex Rehding (Development Committee)
 Judy Lochhead (Committee on the Status of Women)
 Somangshu Mukherji (Committee on Race and Ethnicity)
 Stan Kleppinger (Professional Development Committee)
 Brian Moseley (IT/Networking Committee)
 Blair Johnston (2020 SMT Student Presentation Award Committee)
 Julian Hook (Annual Meeting Ad Hoc Committee)
 Judy Lochhead (SMT Diversity Coordinating Committee)
 Michael Berry and Lawrence Shuster (Contingent Labor Task Force)
 Severine Neff (ACLS Liaison)
 Matthew Arndt (Representative to U.S. RILM)
 Marianne Wheeldon (*Music Theory Spectrum*)
 Jeff Perry (*Music Theory Online*)
 Poundie Burstein (*SMT-V*)

Welcome to our incoming chairpersons and editors:

Frank Samarotto (Program Committee)
 Gretchen Foley (Committee on Workshops)
 Noriko Manabe (Publication Awards Committee)
 Suzannah Clark (Nominating Committee)
 Ryan McClelland (SMT-40 Dissertation Fellowship Committee)
 Jane Clendinning (Development Committee)
 Jan Miyake (Committee on the Status of Women)
 Panos Mavromatis (Committee on Race and Ethnicity)
 Greg Decker (Professional Development Committee)
 Phil Duker (IT/Networking Committee)
 Juan Chattah (2021 SMT Student Presentation Award Committee)
 Yonatan Malin (Annual Meeting Ad Hoc Committee)
 Jan Miyake (SMT Diversity Coordinating Committee)
 Catrina Kim (Contingent Labor Task Force)
 Justin London (ACLS Liaison)
 Sara Bakker (Representative to U.S. RILM)
 Alex Rehding (Diversity Pedagogy Award)
 Fred Maus (Committee on LGBTQ+ issues)
 Peter Smith (*Music Theory Spectrum*)
 Mitch Ohriner (*Music Theory Online*)
 Megan Kaes Long (*SMT-V*)
 Jennifer Beavers (*SMT-Pod*)

support did not function in the typical way this year because of the virtual conference, but those grants were used to cover registration fees for applicants in every category and reduce the conference costs overall for every attendee. Of some note, our infrastructure costs, particularly in relation to our website and its associated databases, are rising significantly, exceeding the planned 2020 budget for those items by more than \$2000, and the Executive Board will need to continue to address these costs.

In spite of the trying circumstances of 2020, donations to SMT were a generous \$15,598.30, which is higher than recent years. The Development Committee also undertook the sale of conference items as a fundraiser with a net profit of \$707.79, but beyond the money raised, the project certainly added to the sense of community and overall enjoyment of the conference.

Our investments fared well in 2020, as described in the Investment Committee's report. Due to the radical reconfiguration of our conference and associated expenses, we were able to fund this year's expenses without withdrawing the allocated expendable funds. The Executive Board has planned the 2021 budget, however, to include disbursement of \$10,900, which will allow the priorities and projects as identified in the 2021 budget to be funded.

Two new additions appear on this year's budget spreadsheet. Along with the encumbrances from subvention grants, our budget now includes a line for funds that have been processed through our membership and conference registration website but have not yet reached our accounts. This balance is simply an artifact of the new website's processing mechanism for dues and conference registrations. And second, the "uncategorized income" line in our budget is the conversion of accrued credit card points, most of which were turned into deposits for our quasi-endowment.

As is typical in joint-conference years, we have not yet closed out the conference expenses that come from the joint AMS-SMT endeavors, and as such, the complete financial outcome of the conference remains to be determined. All preliminary estimations, however, are that it was a financial success, and that the extreme efforts that the conference planning committee took to constrain costs while creating the best possible experience for attendees were successful.

For 2021, the Executive Board passed a very generous and ambitious budget that includes a deficit of approximately \$32,000, and that targets the top priorities of the Society. This budget reflects the optimism and enthusiasm from the Board for all the important work currently being undertaken by the Society, as well as the very positive financial outcomes from 2020 for the Society.

—Jocelyn Neal

ETHICAL AFFIRMATIONS

We acknowledge that since the inception of our Society, a white racial frame has played a significant role in shaping discourse, teaching, and demographics. We deeply apologize to our BIPOC members, whom we have excluded in many ways, and to whom we have caused immeasurable pain. Although we cannot change the past, we are committed to the following. We encourage respectful dialogue among members, fostering the principles of diversity, inclusivity, and equitability that enable us to come together as scholars, teachers, and concerned individuals. We will continue to nourish freedom of expression, along with the collegiality that has always characterized our academic Society, even as we seek resolution of conflicts stemming from past and current inequities. The following commitments guide our ethics:

1. We support scholarly and pedagogical research embracing a wide variety of approaches and engaging a broad audience, including scholars, listeners, composers, performers, teachers, and students.
2. We strive for a diverse and inclusive membership. We are committed to providing equal opportunity for full participation in our professional community, and to addressing systemic inequities that have negatively affected our members, always in a climate of safety and mutual respect.
3. We support freedom of inquiry and respect diverse points of view in all our activities.
4. In our publications and other activities we are committed to maintaining the highest standards, including peer review and non-harassing, non-handicapping, antiracist, non-sexist, non-homophobic, and gender-neutral language. We recognize intellectual property rights in the dissemination of information.
5. We seek fairness and honesty, and avoidance of bias and conflicts of interest, in evaluating the work of colleagues and students.
6. We will continue to create guidelines in support of these values and practices, and share them with recommendations for their adoption by the wider academic community. Although our jurisdiction as a Society extends only to the activities of our Society, we reserve the right to voice our concerns publicly whenever our values are being threatened, and whenever our members are being harmed, by actions or policies occurring in the theory profession, academia as a whole, and beyond.

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.

Society for Music Theory 2021 Committees

Development Committee

Jane Clendinning, chair
 Brian Alegant
 Stanley Fink
 Mariusz Kozak
 Nancy Yunhwa Rao
 Anna Wang
 Jocelyn Neal, executive board liaison
 Jennifer Diaz, ongoing
 Patricia Hall, *ex officio*

IT/Networking Committee

Phil Duker, chair
 Megan Lavengood, webmaster
 Philip Baczewski, associate webmaster

Members-at-Large

Stephanie Acevedo
 Johanna Devaney
 Andrew Gades
 Greg McCandless
 Tahirih Motazedian
 Sam Reenan
 Jeff Yunek

Liaisons

Jack Boss, chair, publications committee
 Anna Gawboy, executive board
 Jennifer Diaz, list moderator
 Anabel Mahler, accessibility committee
 Megan Kaes Long, editor, *SMT-V*
 Jonathan de Souza, associate editor, *SMT-V*
 Mitch Ohriner, editor, *MTO*
 Brent Yorgason, managing editor, *MTO*

2021 Program Committee

Frank Samarotto, chair
 Johanna Devaney
 YouYoung Kang
 Nathan Martin
 John Roeder
 Mark Spicer
 Jason Yust
 Patricia Hall, *ex officio*

2021 Local Arrangements Committee

Jennifer Diaz, chair
 Alex Martin
 Peter Smucker

(continued on next page)

Society for Music Theory 2021 Committees

(continued)

2021 Student Presentation Award Committee

Juan Chattah, chair
David Clampitt
Peter Kaminsky
Rachel Lumsden
Joti Rockwell

Committee on the Status of Women

Jan Miyake, chair
Anjni Amin
Samantha Inman
Eric Isaacson
Victoria Malawey
Severine Neff
Cora Palfy

Committee on Race and Ethnicity

Panos Mavromatis, chair
Aaron Carter-Ényì
Diego Cubero
Julianne Grasso
Charity Lofthouse
Akane Mori
Onyee Nwankpa
Ikenna Onwuegbuna
Grant Sawatzky

Committee on Workshop Programs

Gretchen Foley, chair
J. Daniel Jenkins
Scott Murphy
Frank Samarotto (chair, 2021 Program Cmte)

Professional Development Committee

Greg Decker, chair
Ellen Bakulina
John Combs
Justin Hoffman
Brian Miller
Crystal Peebles
Abby Shupe

2021 Nominating Committee

Suzannah Clark, chair
Walt Everett
Bob Hasegawa
Ian Quinn
Benjamin Steege

(continued on next page)

COMMITTEE REPORTS

The **2020 SMT Program Committee** included J. Daniel Jenkins (chair), Jenine Brown, Marion Guck, Christoph Neidhöfer, Frank Samarotto, Janna Saslaw, Chris Stover, and Patricia Hall (ex officio). The Committee first convened in November 2019 in Columbus at the annual meeting and discussed a plenary focused on issues of embodiment. In March 2020, due to concerns about COVID-19, the planned meeting in Minneapolis was cancelled and the Committee completed its business on Zoom. After considerable discussion with AMS, the decision was made to have a virtual conference and the program was finalized.

Several virtual conference models were considered. SMT decided not to go with a third-party provider, but rather relied on the Networking Committee to develop our own platform. We decided to align our scheduling with AMS in order to preserve the joint conference, and thus the conference took place over two weekends, November 7–8 and November 14–15. Paper and poster presenters were asked to upload their materials in advance, giving attendees the opportunity to view materials asynchronously both before and after the session. Sessions took place on Zoom and were limited to 50 minutes. Presenters gave a five-minute (paper session) or three-minute (poster session) summary, followed by a question and answer period. This format kept the amount of synchronous screen time each day to a minimum. Discussion continued asynchronously on Slack. Some events, including the business meeting and the awards ceremony, were only synchronous. The excellent plenary session, “Changing the Story: Embodiment as Musical Practices and Experiences,” was chaired by Marion Guck with presentations by Mariusz Kozak, Marianne Kielian-Gilbert, Fred Maus, and Daphne Leong.

The Program Committee reviewed 383 distinct proposals, including 345 single- or joint-authored papers, 11 posters, three integrated sessions involving 12 papers, eight alternative sessions, and seven joint AMS/SMT sessions. Within the pool of proposers, people identified in the following ways. (Some individuals did not respond, and are not included in this data.) SMT 2019 membership demographics are given in brackets.

| | | |
|---|-----|----------------------|
| Man | 273 | 64.08% [63.9%] |
| Woman | 143 | 33.57% [33.2%] |
| Transgender | 2 | 0.47% [0.3%] |
| Prefer not to answer | 8 | 1.88% [2.4%] |
| White | 356 | 79.29% [83.7%] |
| Asian | 48 | 10.69% [7.0%] |
| Hispanic, Latino, or Spanish | 28 | 6.24% [2.7%] |
| Black or African American | 4 | 0.89% [1.0%] |
| Native American | 4 | 0.89% [0.1%] |
| Middle Eastern or North African | 2 | 0.45% [n/a in 2019] |
| Native Hawaiian or Other Pacific Islander | 1 | 0.22% [n/a in 2019] |
| Another Identification | 6 | 1.34% [n/a in 2019] |
| Student | 141 | 33.41% [31.8%] |
| Assistant Professor | 90 | 21.33% [16.5%] |
| Associate Professor | 62 | 14.69% [17.6%] |
| Full Professor | 47 | 11.14% [16.1%] |
| Lecturer/Instructor | 43 | 10.19% [n/a in 2019] |
| Other | 39 | 9.24% [18.0%] |

continued on next page

COMMITTEE REPORTS

(continued)

The acceptance rate for proposals was 39.12%. Within the pool of accepted proposals, people identified in the following ways. (Some individuals did not respond, and are not included in this data.) The percentages in parentheses represent the ratio of those who so identified in the pool of accepted proposals to those who so identified in the overall pool. For example, 38.46% of those who identified as “Man” had their proposal accepted, compared to 47.55% of those who identified as “Woman.”

| | | |
|---|---------|-----------|
| Man | 105/273 | (38.46%) |
| Woman | 68/143 | (47.55%) |
| Transgender | 0/2 | (0.00%) |
| Prefer not to answer | 3/8 | (37.50%) |
| White | 150/356 | (42.13%) |
| Asian | 28/48 | (58.33%) |
| Hispanic, Latino, or Spanish | 8/28 | (28.57%) |
| Black or African American | 1/4 | (25.00%) |
| Native American | 1/4 | (25.00%) |
| Middle Eastern or North African | 0/2 | (0.00%) |
| Native Hawaiian or Other Pacific Islander | 1/1 | (100.00%) |
| Another Identification | 3/6 | (50.00%) |
| Student | 59/141 | (41.84%) |
| Assistant Prof. | 49/90 | (54.44%) |
| Associate Prof. | 24/62 | (38.71%) |
| Full Prof. | 17/47 | (36.17%) |
| Lecturer/Instructor | 13/43 | (30.23%) |
| Other | 10/39 | (25.64%) |

It is important to note that the SMT demographic survey allows individuals to identify with multiple categories. Therefore, the demographics measure ways people identify, not individual persons. If you were to consider individuals, there would be 419 in the pool of proposers. Of these 419, those who identified only as “White” and no other racial or ethnic identification (330), were 78.76% of the pool. All others (89) were 21.24% of the pool. In the acceptance pool, those who identify as “White” only were 77.84% of the pool. All others were 22.16% of the pool. (In the 2019 SMT membership demographics, 83.7% identified as “White.”) This bird’s-eye view might indicate that the acceptance of proposals by those who identified in some way other than “White” as a group outpaced their percentage within SMT membership. However, the gains were not consistent among all categories, and it should be clear that there is still much to be done to bring more BIPOC into the Society and to support and promote their scholarship.

In closing, I would like to thank the 2020 Program Committee for their extraordinary dedication, breadth of knowledge, and collegiality. It was a pleasure to work with each and every one of them. I would like to thank the presenters who showed remarkable flexibility in preparing their materials in advance. Thanks as well to the attendees, who showed a high level of engagement and asked excellent questions. Finally, my deepest appreciation goes to Pat Hall, Jennifer Diaz, and Brian Moseley for all the work that we did together.

—J. Daniel Jenkins

* * * * *

continued on next page

Society for Music Theory 2021 Committees

(continued)

Publications Committee

Jack Boss, chair
René Rusch (editor, *Music Theory Online*)
Brent Auerbach, Inessa Bazayev, Jenine Brown, Bryn Hughes, Mitch Ohriner, and Brad Osborn (associate editors, *Music Theory Online*)
Peter Smith (editor, *Music Theory Spectrum*)
Lori Burns, Laura Emmery, Julie Pedneault-Deslauriers (associate editors, *Music Theory Spectrum*)
Jared Hartt (editor, *SMT Newsletter*)
Sarah Marlowe (associate editor, *SMT Newsletter*)
Megan Kaes Long (editor, *SMT-V*)
Leigh VanHandel (Executive Board liaison)
Phil Duker (chair, Networking Committee)

Publication Awards Committee

Noriko Manabe, chair
Vasili Byros
Michael Callahan
Maureen Carr
Thomas Christensen
Alan Gosman
Frank Heidlberger
Tim Koozin
Catherine Losada
Andrew Pau
Danielle Sofer

Diversity Coordinating Committee

Jan Miyake, chair
Greg Decker
Anabel Maler
Fred Maus
Panos Mavromatis
Nancy Yunhwa Rao

SMT-40 Dissertation Fellowship Committee

Ryan McClelland, chair
Clare Eng
Shersten Johnson
Christopher Segall

(continued on next page)

Society for Music Theory 2021 Committees

(continued)

Networking Ombuds Committee

Patricia Hall, chair
Jack Boss
Phil Duker

Committee on Disability and Accessibility

Anabel Maler, chair
Dave Headlam
Marianne Kielian-Gilbert
Chantal Lemire
Demi Nicks
Judith Ofcarcik
Janna Saslaw

Subventions Committee

Gretchen Horlacher, chair
Josh Albrecht
Alyssa Barna
Nancy Yunhwa Rao

Investment Committee

Breighan Brown Boeskool, chair
Patrick Connolly

Archival Committee

Sean Atkinson, chair
Dora Hanninen
Gretchen Horlacher
Jennifer Diaz, *ex officio*
Patricia Hall, *ex officio*

Delegates and Liaisons

Sara Bakker, representative to U.S. RILM
Sebastiano Bisciglia, SMT statistician
Andrew Davis, liaison to NASM
Jennifer Diaz, liaison to AMS, SEM, SAM
Alan Dodson, liaison to Grove
Mary Farbood, liaison to Project Spectrum
Justin London, delegate to ACLS
Miriam Piilonen, sustainability coordinator

Annual Meeting Grants Subcommittee

Jocelyn Neal, chair
Patricia Hall
Jennifer Iverson

(continued on next page)

Despite the challenges of the pandemic, the **Committee on Race and Ethnicity** (CoRE) had a continued productive presence at the AMS/SMT 2020 Virtual Conference, thanks to the energy and commitment of its members and, in particular, to the generous efforts of outgoing chair Somangshu Mukherji.

This year's CoRE sponsored session, titled "Stories from the Frontlines," focused on the intersection of race and class in music theory scholarship and pedagogy. Initially scheduled for three hours, the move to the online format meant a reduction of time to 75 minutes, during which pre-recorded lightning talks by five of our nine presenters were live-streamed, followed by 20 minutes for Q&A with all nine presenters. The pre-recorded talks by the other four presenters had been made available on the conference website for asynchronous viewing prior to the live streaming. The session was streamed live on Sunday, November 8 at 2:00–3:15 CST. The talks covered a variety of perspectives on race and class in music theory, including perspectives from the academic labor movement, from contingent faculty and graduate students, from HBCUs, and from the historical musicology and ethnomusicology communities. Our nine presenters were Adem Merter Birson (Hofstra University); Catrina S. Kim (University of North Carolina at Greensboro); Paula Grissom (Spelman College); Noé Dinnerstein (John Jay College of Criminal Justice, CUNY); Sumanth Gopinath (University of Minnesota); Anna Nelson (University of Michigan); Michael Berry (University of Washington); Reba Wissner (Columbus State University); and SMT President Patricia Hall (University of Michigan). All nine pre-recorded talks were available for viewing on the conference web site until January 15, 2021.

The CoRE's Travel Grant Luncheon was also held in virtual format on Sunday, November 8 at 12:00–2:00 CST. This annual event is hosted by the Committee in honor of the recipients of SMT's Minority and International Travel Grants. Given the online format of the conference, this year's grants covered the conference registration fee only. The Minority Grant recipients were Samuel Chan, Matthew Chiu, Liam Hynes-Tawa, Hanisha Kulothparan, Lucy Liu, Kimberly Loeffert, Yiqing (Mitty) Ma, and Sa Ra Park. The International Grants were awarded to Christian Utz (Austria), Nikola Komatović (Serbia), Mingyue Li (China/UK), and Desirée Mayr (Brazil). As has been tradition for the past few years, the lunch was attended by not only this year's grant awardees, but also previous Travel Grant recipients, as well as past and present members of the Committee and representatives of the SMT Board.

The conference not being held on-site in Minneapolis this year meant that there were no opportunities to conduct local outreach activities. For this reason, the Committee decided to suspend its local outreach initiative for this year. We hope that any such activities in Jacksonville next year will make up for this.

Following the CoRE's sponsored session in Columbus last year, whose theme was diversifying music theory pedagogy, several members of the CoRE began to develop a variety of teaching resources that are intended to assist the profession in its ongoing effort to diversify music theory pedagogy. This initiative proved to be particularly timely, given this past year's painful events of racial injustice, which triggered calls across our field to actively address systemic racial inequality through our teaching and scholarship. The fruits of this ongoing effort to compile pedagogical resources can be found on the [CoRE's website](#). The page currently features information about journals, articles, sample curricula, and other such resources that may be of use in the diversity-oriented theory classroom. The page focuses specifically on two areas

continued on next page

COMMITTEE REPORTS

(continued)

where classroom diversity has been a point of focus recently, namely in pedagogies that prioritize minority musicians and composers in Western music theory courses, and in pedagogies that focus on non-Western and world musics in the classroom. In the coming year, we hope to expand this range of material by including resources for other points of pedagogical focus, such as for global popular musics. Readers of this Newsletter who may know of any pedagogical resources that they feel should be included on our page are invited to contact me by email at panos.mavromatis@nyu.edu.

The CoRE's Mentoring Program, an important initiative inaugurated last year, provides mentoring support to music theory students and junior faculty who identify as racial and ethnic minorities, covering research and intellectual matters, as well as matters pertaining to professional development. Outgoing CoRE member Clifton Boyd has been serving in the role of Mentoring Coordinator for this initiative, which involves making potential mentees aware of this program, and helping them find mentors for them to work with. To this date, around 50 junior and senior theorists have been paired up with each other in mentor/mentee relationships. We plan to continue building upon this important program moving forward.

To find out more about the Committee's pedagogy, mentoring, and other activities, please visit our [website](#).

The SMT Committee on Race and Ethnicity seeks to promote diversity of race and ethnicity—from global and regional perspectives—and also that of culture, values, and points of view within the Society. To this end, the committee seeks to facilitate an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by email at panos.mavromatis@nyu.edu.

—Panayotis Mavromatis

* * * * *

The **Committee on the Status of Women**, in conjunction with the Queer Resources Group, sponsored a session on the topic "Who is allowed to be a genius?" Our goal in this session was to focus attention on the ways that the 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.

Over the next two years, CSW will sponsor sessions that facilitate scholarship impacted by the concept of intersectionality. Our 90-minute 2021 session will be educational in nature. Three invited panelists will briefly present their definition of intersectionality and provide examples of how it can impact musical analysis. These presentations will be followed by a moderated discussion. This 2021 session will set up a 2022 session that highlights new analytical work that incorporates the concept of intersectionality.

Services to Promote Gender Equity and Feminist Scholarship:

- The Proposal-Mentoring program. This program pairs music theory graduate students and junior scholars who identify as female, non-binary, or trans with mentors who have been served on national and international program committees and/or are music theorists whose paper proposals have consistently met with success. For more information on these programs, please contact Severine Neff (sevneff@aol.com).

continued on next page

Society for Music Theory 2021 Committees

(continued)

Communications Committee

Jennifer Iverson, chair
Michael Buchler
Patricia Hall

Committee on LGBTQ+ Issues

Fred Maus, Chair
Edward Klorman
Gavin Lee
Vivian Luong

Contingent Labor Task Force

Catrina Kim, chair
Greg Decker, professional development
committee liaison
Jennifer Iverson, executive board liaison

Climate Task Force

Miriam Piilonen, chair
Knar Abrahamyan
Phil Duker
Yonatan Malin
Stephanie Probst
Daniel Shanahan
Miklós Veszprémi
Gretchen Horlacher, executive board
liaison
Jennifer Diaz, ex officio

2021 Diversity Pedagogy Award

Alex Rehding, chair
Marc Hannaford
Lissa Reed
Joseph Straus
Leigh VanHandel, executive board
liaison

Annual Meeting Ad Hoc Committee

Yonatan Malin, chair
Jennifer Diaz
Gretchen Horlacher
J. Daniel Jenkins
Frank Samarotto
Lindsay Warrenburg

Links to all of SMT's committees may be found [here](#).

Society for Music Theory Publications

Music Theory Spectrum

Editors

Peter Smith, editor
Lori Burns, associate editor
Laura Emmery, associate editor
Julie Pedneault-Deslauriers, associate editor
Frank Lehman, reviews editor

Editorial Board

Amy Bauer
Chelsea Burns
Lori Burns
Trevor deClercq
Alan Dodson
Karen Fournier
Roger Grant
Orit Hilewicz
Graham Hunt
Anne Hyland
Ed Klorman
Andrew Mead
John Peterson
Heather Platt
Stephen Rodgers
Daniel Shanahan
Daphne Tan
Steven Vande Moortele

Music Theory Online

Editors

Mitch Ohriner, editor
Brent Auerbach, associate editor
Inessa Bazayev, associate editor
Jenine Brown, associate editor
Brad Osborn, associate editor
David Heetderks, reviews editor
Bryan Parkhurst, reviews editor
Brent Yorgason, managing editor

Editorial Board

Richard Ashley
Janet Bourne
Matthew Boyle
Deborah Burton
John Covach
Sarah Ellis
Johanna Frymoyer

(continued on next page)

- The Virtual Research Group program. This program establishes groups of three to four peers who identify as female, non-binary, or trans, at any rank (graduate student to senior scholar) who meet online. Groups will discuss writing goals and solutions to common writing problems, and get feedback from one another on their writing. Between meetings, peers will share their work and edit the work of one fellow peer. Groups normally meet three times. Once a group has completed its meeting schedule, members may ask to be paired with an outside mentor. This person will bring fresh eyes to the project and offer tips on appropriate journals or publishers. For more information on these programs, please contact Cora Palfy (cpalfy@elon.edu).

- Professional Mentoring. The Professional Mentoring Program provides mentoring for any SMT member to confidentially discuss gender-related professional issues with volunteer mentors who have navigated similar situations in their own careers. Mentors are available to discuss a broad range of issues such as job searches, tenure and promotion, negotiation, work and family, harassment, discrimination, and others. More information and links to mentors can be found on our Professional Mentoring page. Please contact Eric Isaacson for information on this service (isaacson@indiana.edu).

- A Facebook page with about 600 members. Please join us at at [SMT Committee on the Status of Women](#).

Any suggestions or questions regarding the CSW may be sent to Jan Miyake, chair of CSW at csw@societymusictheory.org.

—Jan Miyake

* * * * *

The **Student Presentation Award Committee** is ecstatic to announce that **Lina Sofia Tabak** is the winner of the 2020 SMT Student Presentation Award. Her presentation was a delight—rich written materials and vibrant video delivery.

Tabak's paper, "Pulse Dissonance in Colombian Currulao," examines extreme metrical dissonances in currulao, an Afro-Colombian practice that features polymeter and a multitude of complex rhythmic ostinati. The paper introduces a pulse dissonance model in order to account for the prevalence of contrasting pulses; demonstrates how the interlocking rhythmic elements are taught by some native musicians, a pedagogical perspective which encourages a polymetric interpretation of the practice; and also considers how the contrasting pulses might be perceived by musicians, listeners, and dancers.



Lina Sofia Tabak is currently a second-year PhD student in music theory at the CUNY Graduate Center. She graduated summa cum laude from Florida State University in 2019, earning a Bachelor of Music in music theory and euphonium performance. Currently, she is an instructor of music theory at Brooklyn College Conservatory and is continuing her studies in rhythm and meter in a wide range of repertoire at the Graduate Center.

On behalf of the entire committee, warmest congratulations to Lina!

—Blair Johnston

continued on next page

COMMITTEE REPORTS

(continued)

* * * * *

Thank you to all 248 members who responded to the SMT 2020 Feedback Survey, on the virtual conference! The **Annual Meeting Ad Hoc Committee** compiled the survey and analyzed the results. We provided a detailed report to the Executive Board, including all of the open-ended responses. Here is a summary of the results:

1. Overall, people had a good experience with the virtual conference, especially considering this was the first virtual conference of the SMT. People were overwhelmingly grateful and think the conference went as smoothly as possible.
2. The aspect that suffered the most was the social experience. During the Zoom webinars, people felt “invisible” because they could not see the other participants.
3. Ratings for the conference were reasonably similar across people of different professional statuses, genders, and conference roles.
4. There were mixed feelings about the asynchronous materials, but the synchronous events were rated consistently highly.
5. Having the conference over two weekends was exhausting because people didn’t have any days off for a few weeks. Many people did not have time to read/watch presentations ahead of time. This disproportionately affected people with family care responsibilities, who cited it as the main concern about the conference experience.
6. Several people raised concerns about issues of inclusivity/equity. These have been forward to the Executive Board and Diversity Coordinating Committee.

—Yonatan Malin

* * * * *

The SMT **Nominating Committee** (Suzannah Clark, chair; Walt Everett, Bob Hasegawa, Ian Quinn, Benjamin Steege) issued a call for online nominations with a deadline of January 11, 2021. The committee is currently preparing a slate of candidates for the offices of vice president and two members-at-large of the Executive Board. Secretary Gretchen Foley will soon inform the membership about the slate, and online voting will take place during the month of April. Please remember to vote!

—Suzannah Clark

* * * * *

The **Professional Development Committee** (PDC) sponsored a variety of events during the online annual meeting in November 2020. The CV review program had 29 participants who received helpful feedback on their CV and other job-application materials. Many thanks go to PDC member Ellen Bakulina who organized the program (and reviewed CVs) and to John Roeder, Jennifer Beavers, Jonathan Dunsby, Andrew Chung, Jon-Tomas Godin, Anabel Maler, and Cora Palfy for providing this invaluable service.

The Conference Guides Program contributes to the professional development of SMT members in the earliest stage of their careers by pairing interested newcomers with experienced faculty and graduate students. For the online meeting, we received nine requests for conference guides from first-time attendees. Thanks to all those who volunteered to serve as guides and to PDC member Crystal Peebles, who coordinated the program and redesigned it for the online conference.

Sadly, because the 2020 conference was online, there was no student breakfast. However, the committee plans to offer this popular event again at the 2021 annual meeting and is making contingency plans for a virtual networking event for students should the conference need to take place online again. If any SMT members have thoughtful suggestions on this, please email them to me at the address listed below.

continued on next page

Music Theory Online Editorial Board (cont’d)

Michael Gallope
Jonathan Guez
Alexandra Kieffer
Ben Levy
Maryam Moshaver
Drew Nobile
Steven Reale
Nicholas Reyland
Janna Saslaw
Peter Schubert
Jim Sobaskie
Chris Stover
Michael Tenzer

SMT-V Editors

Megan Kaes Long, editor
Jonathan De Souza, associate
editor

Editorial Board

Chris Brody
Juan Chattah
Jeremy Day-O’Connell
Tomoko Deguchi
Melissa Hoag
Kristina Knowles
Kara Yoo Leaman
Henry Martin
Carmel Raz
Cara Stroud
John Turci-Escobar

SMT-Pod

Editors

Jennifer Beavers, editor

Editorial Board

Megan Lyons
Anna Rose Nelson
Katrina Roush
Jennifer Weaver

SMT Newsletter

Editors

Jared C. Hartt, editor
Sarah Marlowe, associate editor



DONATE TO SMT Forward!

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

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

Please join many of your SMT colleagues and make a gift or pledge to SMT Forward. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit <http://societymusictheory.org/smtdonations> or write to:

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

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.

The PDC also sponsored a special session at the 2020 meeting titled “Roles and Ethics in the Peer-Review Process.” This event provided audience members with a critical look at writing and receiving reader’s reports, communicating with editors, and the problem of harassment through the review process. The panelists’ presentations led to a dynamic and important discussion with audience members. In light of this, the PDC reminds authors, reviewers, and editors to refer to the SMT’s recently adopted [policy on harassment](#) and encourages all members to participate in the publication process with a spirit of collegiality. Many thanks to all who attended and especially to panelists Nicole Biamonte (session chair), Jennifer Iverson, Christopher Segall, and Joseph Straus.

For the 2021 conference, the PDC is planning a session that focuses on mentoring students. Panelists will explore mentoring practices and resources related to academics, career goals, preparing effective teachers, and student wellness. More information will be forthcoming as we near the annual meeting.

Finally, I remind our members that the PDC maintains a Facebook page for students. This page offers students their own forum for announcements and discussion. Information about all aspects of PDC, including the location of the Facebook page and other helpful resources, may be found [here](#). Members are encouraged to offer their thoughts, concerns, and questions on PDC-related topics by sending them to me at pdcs@societymusictheory.org.

—Greg Decker

* * * * *

Here is a summary of the activities of the **Publications Committee**, and SMT’s publications, for 2020.

- All of the Society’s journals continued to publish the highest-quality scholarship in music theory from a variety of authors and across a wide spectrum of topics, from analysis of tonal and atonal music to pop music analysis, from eighteenth- and nineteenth-century French and German music theory to queer music theory and critical race theory.
- At November’s annual meeting, the Publications Committee discussed an open letter from the Engaged Music Theory Working Group, which proposed several changes to the Society’s publications in the interest of undermining racial patriarchal power structures. These include a mentoring program for minoritized scholars to review pre-submission articles, the collection of demographic information for all submissions to our publications (not just those that are published), and the implementation of guidelines for citational ethics. The editors of the SMT’s journals and I met with members of the Engaged Music Theory Working Group to discuss these proposals in January.
- *Music Theory Spectrum* made a large number of personnel transitions: from Marianne Wheeldon to Peter Smith as Editor-in-Chief, and from Kyle Adams and Guy Capuzzo to Laura Emmerly, Lori Burns, and Julie Pedneault-Deslauriers as Associate Editors. We also replaced Chris Douthitt with Daniel Walden as managing editor, through an open search that Peter Smith and I led. The new editorial team received training with OUP in the ScholarOne platform, and has settled smoothly into the routines required to process submissions in a timely manner.
- The new editorial board of *MTS* has chosen to continue the editorial policies of their predecessors: (1) two reviewers must recommend “accept” for a final decision to ac-

continued on next page

COMMITTEE REPORTS

(continued)

cept; (2) only one round of revise-and-resubmit evaluations; (3) if the two readers are divided at the revise-and-resubmit stage, the manuscript goes to a third reader to break the tie.

- *Music Theory Online* also underwent a large number of personnel transitions. René Rusch succeeded David Neumeyer as Editor-in-Chief in early 2020, and Jon Kochavi and Bryn Hughes rotated off and Jonathan Guez joined Brad Osborn and Mitch Ohriner as Associate Editors (with Trevor deClercq serving as an interim Associate Editor). David Heetderks and Bryan Parkhurst serve as Reviews Editors.

- *MTO* was able to maintain its publication rate of 4 issues per year, despite having to pause briefly in late March due to pressures on the staff caused by COVID-19. (Thanks are due to René Rusch for keeping the journal on track.) The journal published 41 items in total, including 12 feature articles in Issue 26.2, an unusually large number.

- In late 2019 and early 2020, David Neumeyer, René Rusch, and the editors and editorial board of *MTO* rewrote and updated the Author Guidelines with my oversight and input.

- *MTO* is seeking to appoint a fourth Associate Editor, with the permission of the Executive Board. The increasing popularity of the journal and high number of submissions, as well as increasing stress placed on the editors by COVID, warrants this move.

- *SMT-V* transitioned from Poundie Burstein to Megan Kaes Long as editor, and Jonathan De Souza replaced Seth Monahan as Associate Editor.

- *SMT-V* released 5 videos on a variety of topics, from “Sensitivity, Intimacy, and Bodily Interaction in Kurtág’s Four-Handed Piano Works” to “Melodic Language & Linguistic Melodies: Text Setting in Ìgbò.”

- *SMT-V* had a relatively high acceptance rate, which outgoing editor Poundie Burstein attributes to “a nurturing attitude in which at every stage the prospective authors are provided help to make their proposals stronger, and thereby more likely to receive acceptance.”

- The *SMT Newsletter* editors reported that the August 2020 issue (43.2) was “lacking in submissions from Interest Groups, Regional Societies, and Graduate Student Associations, but this was doubtless due to the ongoing pandemic.” Future calls for submissions will strongly encourage contributions from more of these groups, societies, and associations.

—Jack Boss

* * * * *

The 2020 **Publication Awards Committee** selected recipients for six award categories: the Wallace Berry Award for a distinguished book by an author at any career stage; the Outstanding Publication Award for a distinguished article by an author at any career stage; the Emerging Scholar (Book) and Emerging Scholar (Article) Awards for publications within seven years of the author’s completion of the PhD (or before the author reaches the age of 40); the outstanding Multi-Author Collection Award; and the Citation of Special Merit for a publication of extraordinary value to the discipline. The full citations for each award, adapted from those read after the 2020 SMT Business Meeting held virtually because of the restrictions imposed by the COVID-19 pandemic, appear below.

continued on next page

Renew Your SMT Membership!

To renew your membership, visit [this link](#).

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 on our [website](#).



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)

This year's **Wallace Berry Award** honors a book that is breathtaking in its ambition, scope, and achievement. Drawing on multiple tropes of disability representation, this book explores the conditions by which modernist music reflects and shapes the history and culture of disability. The author probes the ways in which normalizing and disablist music theory respond to familiar questions about the function of music analysis, questions that may be asked not only about modernist music, but also of other musical repertoires. A conceptual framework of contrasting narratives of disability illuminates the shattering of conventions and establishment of new kinds of beauty characteristic of modernist music. The 2020 Wallace Berry Award goes to Joseph Straus for *Broken Beauty: Musical Modernism and the Representation of Disability*, published by Oxford University Press.



Joseph Straus

The recipient of this year's **Outstanding Publication Award** examines the harmonies of pop and rock music. Through a plethora of meticulous transcriptions and analyses, the article outlines the ways in which chord inversions, repeating progressions, and melodic shapes lend ambiguity as to the identity of the tonal center. It thus asks the intriguing question: in a usually tonally centric genre, can the tonic actually be absent? The article posits a continuum of stability in understated tonics, from fragile, to emergent, to absent, and considers the ways in which such tonalities support the meaning and dramatic effect of a song. It thus provides a conceptual framework for understanding the expressive qualities of pop tonality over the past fifty years. The 2020 Outstanding Publication Award goes to Mark Spicer for his article, "Fragile, Emergent, and Absent Tonics in Pop and Rock Songs," published in *Music Theory Online*.



Mark Spicer

This year's **Emerging Scholar (Article) Award** honors a study that advances our understanding of musical form in a repertoire of popular music that has been undeservedly neglected. The author artfully combines analysis of tonal goals with examinations of rhythm and phrase structure, producing a rich reading of two genres at turn of the seventeenth century. The English ballett and the French *air de cour* are distinguished by their poetry as well as by their musical rhetoric, and the author captures their complicated interactions. The importance of this erudite study lies not only in its contribution to our understanding of the origins of tonality, but in making fine-grained distinctions between national aesthetic priorities. The winner of the 2020 Emerging Scholar (Article) Award is Megan Kaes Long for her article "Cadential Syntax and Tonal Expectation in Late Sixteenth-Century Homophony," published in *Music Theory Spectrum*.



Megan Kaes Long

The recipient of this year's **Emerging Scholar (Book) Award** explores the interface between human and machine in musical creativity. Grounded in previous studies in embodied cognition and music psychology, the book probes the symbiosis through which musical instruments mediate experiences of the body, shaping music's sounding organization and the listener's experience. David Lewin's transformational theory provides a foundation in exploring how particular instrumental interfaces coordinate physical and tonal space, as the author focuses on wide-ranging instrumental idioms that include the keyboard fingerings of C.P.E. Bach and the harmonica stylings of Bob Dylan. The book advances our understanding of how instrumental mediation shapes perception, as borrowed instrumental schemas give rise to virtual instruments that project musical topics. The 2020 Emerging Scholar (Book) Award goes to Jonathan De Souza for *Music at Hand: Instruments, Bodies, and Cognition*, published by Oxford University Press.



Jonathan De Souza

continued on next page

APPLY FOR AN SMT GRANT

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. 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, please visit [this link](#).

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 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, [click here](#).

Submit your nominations for outstanding publication awards by **April 1** at [this link](#).

We welcome self-nominations!

The volume selected for this year's **Outstanding Multi-Author Collection Award** honors a collection of no fewer than twenty-six unvaryingly outstanding essays offering a critical scrutiny of concepts in music theory ranging from "pitch" to "musical grammar" that at first glance may seem fundamental, yet despite their ubiquity in analytical, theoretical, and pedagogical contexts, these and other first principles of Anglo-American theory are revealed through renewed critical inquiry to be fluid, not concrete. The eloquent essays gathered together in this volume reflect the unique insights of the contributors as well as the coalescence of a shared vision of its editors. With uniform excellence in depth and clarity, the essays demonstrate that, if we understand and teach these so-called fundamentals as immutable entities, we bypass essential disciplinary questions. The 2020 award for Outstanding Multi-Author Collection goes to *The Oxford Handbook of Critical Concepts in Music Theory*, edited by Alexander Rehding and Steven Rings, published by Oxford University Press.



Alexander Rehding



Steven Rings

The volume selected for the **Citation of Special Merit** applies a variety of methodological approaches to a genre that music theorists have tended to overlook. Serial techniques, Schenkerian theory, *Formenlehre*, *Rezeptionsgeschichte*, intellectual history, reception theory, and narrative theory all have a part to play. Despite its eclecticism, this volume hangs together as a collection not only because of its focus on a single genre but also because each of its dozen essays is concerned with showing more or less explicitly how elements of the genre can be interpreted within systems of signs. The volume therefore is valuable both as a record of the "state of the art" for analytical approaches to the specific genre and as a guide to how music analysts are currently applying semiotic theory. The recipient of the 2020 Citation of Special Merit is *Singing in Signs: New Semiotic Explorations of Opera*, edited by Gregory J. Decker and Matthew R. Shaftel, published by Oxford University Press.



Gregory J. Decker



Matthew R. Shaftel

I wish to thank Maureen Carr, Michael Callahan, Joel Galand, Frank Heidlberger, Timothy Koozin, Noriko Manabe, and Peter Schubert for their extraordinary commitment during a time of great uncertainty and for their astute and principled dedication to the work of the committee and service to the Society. I encourage members to nominate exceptional publications in our discipline for the 2021 Publication Awards.

—Catherine Nolan



The 2020 Publication Awards recipients together on Zoom.

NEWS FROM INTEREST GROUPS

The **Autographs and Archival Documents Interest Group** (AADIG) met virtually at the SMT 2020 Annual Meeting to host a presentation by Jill Vuchetich, head of the Archives and Libraries at the Walker Art Center, an institution with a long history as a leading advocate for art and music in our (virtual) host city of Minneapolis. Vuchetich gave an overview of the materials collected at the Walker and how to use their online resources. Her presentation featured examples by Julius Eastman, Meredith Monk, Jason Moran, Yoko Ono, and other artists and musicians who have held residencies at the Walker.

The AADIG also held a brief business meeting with several announcements about future activities. The co-chairs are currently in the process of formulating bylaws for the group, which will soon be posted to our Humanities Commons page for review, feedback, and an eventual vote for approval. For the 2021 Annual Meeting, we are planning to return to the lightning-talk format. We will also be holding elections for new co-chairs at the 2021 Meeting. If you are interested in running, please contact Benjamin Levy (levy@music.ucsb.edu) and Josh DeVries ([\[dev@umich.edu\]\(mailto:dev@umich.edu\)\). The AADIG promotes scholarship that is informed by the study of archival materials, broadly construed. To remain updated on all group activities we encourage everyone to see our \[Facebook\]\(#\) and \[Humanities Commons\]\(#\) pages, as well as our \[webpage\]\(#\) with SMT, where you can sign up for our email list.](mailto:josh-</p>
</div>
<div data-bbox=)

—Benjamin Levy

* * * * *

This past summer, the **Early Music Analysis Interest Group** held our third biennial conference, “Music, Theory, and Their Sources,” co-sponsored by the Newberry Library’s Center for Renaissance Studies. During our conference, presenters examined material objects, iconography, music-theoretical traditions, transmission histories, and even modern corpus approaches to demonstrate a multitude of ways in which engaging with musical sources can inform our scholarship and performance of past musical practices. Originally scheduled to convene at the Newberry Library in Chicago on June 18–20, the conference was restruc-

continued on next page

NEWS FROM INTEREST GROUPS

(continued)

tured to a virtual format due to the pandemic and spread across four sessions held on June 19, 23, 26, and 30. These sessions featured a performance-lecture by David Douglass (Newberry Consort), a keynote address by Rob C. Wegman (Princeton University), and twelve paper presentations delivered by a diverse group of scholars, including Kyle Adams (Indiana University), Henry Burnam (Yale University), Evan Campbell (SUNY Potsdam), Patrick Fitzgibbon (University of Chicago), Liam Hynes-Tawa (Yale University), Yujin Jang (University of Pittsburgh), Megan Kaes Long (Oberlin Conservatory), Brett Kostrzewski (Boston University), Rachel McNellis (Library of Congress), Miriam Wendling (KU Leuven), Cella Westray (Northwestern University), and Anna Zayaruznaya (Yale University). Despite the challenges we all have faced this past year, the conference was a wonderful success, and we were very pleased that the virtual format welcomed over two hundred participants from across the globe. And none of this would have been possible without the generous financial and logistical support of the Newberry Library's Center for Renaissance Studies; we wish to express our sincere gratitude to Lia Markey, Chris Fletcher, and Becky Fall for all their help in making this conference a success. For a full schedule of the conference and video recordings of the sessions, please visit the [conference page on our website](#).

The Early Music Analysis Interest Group has a diverse membership comprised of music theorists, musicologists, performers, and historical performance specialists at all career stages. For more information about our past and future activities, please visit our [website](#) (special thanks to Jessica Fulkerson). In an effort to facilitate communication, the interest group has created a Facebook page; if you're interested, you can [join us here](#). We also communicate via our mailing list; [visit here](#) to subscribe. Feel free to contact Ryan Taycher (rtaycher@roosevelt.edu) for more information.

—Ryan Taycher

* * * * *

The **Global Interculturalism and Musical Peripheries Interest Group** (GIMPIG) co-hosted with Analysis of World Music Interest Group, a successful two-hour symposium at SMT 2020 entitled "Counterframing Music Theory: Minorities and Marginalities." The symposium was inspired by the papers on race and ethnicity by Yayoi Uno Everett and Philip Ewell in the SMT 2019 Plenary Session. Eight papers on issues of race in pedagogy and scholarship, musical and cultural theories, colonial and post-colonial intersection, non-western and non-white perspectives, and posthumanist music theory were presented with Everett and Ewell serving as the respondents. GIMPIG also served as the co-organizer of a special session: "Modulations and Intersections: Disability and the (Un)Critical Role of Music," with the SMT Music and Disability Interest Group and AMS Study Group on Music and Disability.

More blogposts were added to the Global Musical Modernisms [website](#) launched by Gavin Lee. The most recent blog posts include Chinese popular music (by Ya-Hui Cheng), Jōji Yuasa's

music (by Ron Squibbs), and some thoughts on Toshio Hosokawa's opera (by Tomoko Deguchi). Please write to glgavinlee@hotmail.com if you are interested in contributing a post. We are gradually building a [bibliography page](#) (thanks to Anton Vishio for his tireless efforts) that would be of interest to the global community. Please consider [becoming a member](#) of our interest group, and check out our [Facebook page](#).

We thank our outgoing co-chair Gavin Lee after four years of his leadership and keeping the ball rolling. Tomoko Deguchi will remain as co-chair for continuity and we welcome Ji Yeon Lee as the new co-chair.

—Tomoko Deguchi

* * * * *

The **Interest Group on Improvisation** met over Zoom at the SMT Virtual Conference 2020. We hosted two authors of recent books for a discussion: Prof. Dana Gooley (Brown University), author of *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (2018), and Prof. Eric Lewis (McGill University), author of *Intents and Purposes: Philosophy and the Aesthetics of Improvisation* (2019). Gilad Rabinovitch (Florida State University) stepped down as chair, Andrew Goldman (Indiana University, Bloomington) rotated from vice-chair to chair, and Sean Smither (The Juilliard School) was elected as vice-chair. For more on our group, visit our [homepage](#) or our [page](#) on SMT's website.

—Andrew Goldman

* * * * *

The SMT **Jazz Interest Group** held its twenty-sixth annual meeting at the 2020 online conference.

The Publication Committee awarded Fernando Benadon (American University) with this year's Steve Larson Award for Jazz Scholarship. As the committee reported, Benadon's 2019 book chapter "Modern Drum Solos over Ostinatos" (in *Thought and Play in Musical Rhythm*, edited by Richard Wolf, Stephen Blum, and Christopher Hasty) "engagingly examines the synchrony and asynchrony among a drum solo, ostinato, and meter. With a clear theoretical foundation, Benadon illuminates how jazz fusion drummers construct a polymeter and how it plays with the listener's internal timekeeper." Congratulations Fernando! Joon Park (University of Arkansas) served as the outgoing chair of the committee. The other committee members were Marc Hannaford (University of Michigan) and Janna Saslaw (Loyola University), who will be next year's chair. Adam Rosado (Iona College) volunteered to complete the committee.

During the meeting, the group discussed Philip Ewell's recent *MTO* article and SMT address concerning music theory's "white racial frame." As scholars of Black music, the group contemplated the ways their research may have been influenced by this racial frame, as well as their responsibilities towards anti-racism

continued on next page

and social justice. A thoughtful and respectful discussion followed, with continuations that will likely bear fruit over the coming year.

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](#) is managed by James McGowan (james.mcgowan@carleton.ca), to whom new entries, questions, and comments should be sent.

Contact the chair Garrett Michaelsen (garrett_michaelsen@uml.edu) with any questions or comments about the group.

—Garrett Michaelsen

* * * * *

The **Mathematics of Music Analysis Interest Group** hosted three lightning talks on Sunday, November 15th during our annual meeting held virtually as part of the AMS/SMT 2020 Virtual Conference. All speakers had been chosen by the SMT Program Committee this year, and all speakers created additional materials for their lightning talks focused on mathematically-oriented aspects of their work. Presenters included Lauren Hartburg (Florida State University), Matt Chiu and Noah Kahrs (jointly, both from Eastman School of Music), and Matthew Kiple (Temple University). Summaries were followed by discussion with the interest group and further detailed discussions on Slack. Our leadership wishes to thank all the presenters for their extra work which greatly added to our program. We also hosted a short business meeting. Leah Frederick (Oberlin College and Conservatory) will now be serving as a new co-chair for the group.

Please follow us on our [SMT Math Google Group](#).

The Mathematics of Music Analysis Interest Group seeks to promote scholarship involving mathematical approaches to music theory and analysis.

For more information or to be added to our e-mail list, please contact Mike Hall at mh2468@aol.com.

—Leah Frederick and Mike Hall

* * * * *

The newly formed **Music Notation and Visualization Interest Group** met for the first time at the 2020 SMT Annual Meeting with Michael Galganski and Jennifer Harding as co-chairs. Members enjoyed socializing, sharing their current research projects, and discussing future directions for the interest group. We will meet again at SMT 2021 for a set of lightning talks, and welcome all with an interest in our topic. For information on joining the group, please contact Michael Galganski (dyllicaray@gmail.com) or Jennifer Harding (jenn.d.harding@gmail.com).

The Music Notation and Visualization Interest Group's online presence is on our [website](#) and [Facebook](#). Please contact Jennifer Harding (jenn.d.harding@gmail.com) for an invitation to our conversations on Slack.

—Michael Galganski and Jennifer Harding

* * * * *

From the **Music Theory Pedagogy Interest Group**: Pedagogy enjoyed a large presence at the SMT conference this year, with two special sessions and a joint session with the AMS Pedagogy Study Group all on the main schedule. The special session "Using Open Educational Resources for Inclusive, Flexible, and Innovative Music Theory Pedagogy" focused on the use of open educational resources to build a more flexible, inclusive, and accessible music theory classroom. Another special session, "Gary Karpinski's Aural Skills Acquisition: Its Influence 20 years Post-Publication and Future Directions," honored the volume's groundbreaking combination of aural skills pedagogy and music cognition. The co-sponsored session with the AMS Pedagogy Study Group was called "Pedagogy for the Public: Using Social Media Strategies to Create Understanding and Engagement," and contained two panels of presenters discussing the how and the why of creating a public music scholarship presence.

The wealth of pedagogy presentations on the schedule meant that at the meeting of the Pedagogy Interest Group on Saturday, November 7, we were able to use the session to discuss some new pedagogical resources and spend some time thinking positively about online teaching. The resources discussed include the Composers of Color Slack workspace, which is open to anyone who is interested in participating in discussions about diversifying the classroom and curriculum. If you're interested in joining the Slack workspace, contact either Megan Long (megan.long@oberlin.edu) or Leigh VanHandel (leigh.vanhandel@ubc.ca). Much of the material coming out of the Composers of Color project is being made available at the [Composers of Color Resource Project](#) hosted at Humanities Commons. Megan Lavengood has also been collecting [pedagogical materials related to online teaching](#) at Humanities Commons. In addition, there is a collection of online resources (videos, etc.) that your colleagues have made for their classes and are willing to share! If you have any teaching videos or any other online resources you created for your classes this year, please fill out the [Teaching resources and videos Google form](#), and if you're looking for resources, visit [Music Theory Resources](#) to see what is available!

We concluded the Pedagogy Interest Group session by breaking into discussion rooms and focusing on the positive aspects of teaching online, and what elements of online learning we plan to keep when we return to in-person learning. Discussants found that students appreciate asynchronous videos that they can watch at their own pace, and that students seem to be more comfortable engaging in stressful situations like sight-singing exams from their own space. Discussants also report that they plan to continue using resources they've developed through their course

continued on next page

NEWS FROM INTEREST GROUPS

(continued)

management system, like low stakes homework assignments and mini-quizzes, and that the opportunity to have scholars join classes virtually has made it much easier to have guest speakers join into classes!

If you would like to get involved, or join our Pedagogy mailing list, visit the [Pedagogy Interest Group page](#) or [mailing list signup page](#). Suggestions about and inquiries into the group's projects and happenings are welcome, and can be sent to Leigh VanHandel at leigh.vanhandel@ubc.ca.

— Leigh VanHandel

* * * * *

The **Popular Music Interest Group** meeting was well-attended this year, despite its virtual format. We hosted a panel discussion entitled, "The Music of "Monstrous Men": Negotiating Popular Music and the Musicians Who Make It." The participants were Maya Gibson, Tanya Honerman, Trevor de Clercq, and Emily Milius, and the respondent was William Cheng. Thanks to all of our participants, as well all of the 80+ attendees!

At the end of our meeting, we announced the winners of our two publication awards: the Adam Krims Award, for the best publication by a junior scholar, and the Outstanding Publication Award, for the best publication by a senior scholar.

This year's Adam Krims Award winner is William O'Hara, for his article, "Music Theory and the Epistemology of the Internet; or, Analyzing Music Under the New Thinkpiece Regime," published in *Analitica: Rivista online di studi musicali* in 2018. This piece examines the phenomenon of recent articles in the popular press that use music theory, treating it simultaneously as scientifically rigorous, and arcane and mysterious. O'Hara shows that these writings offer fascinating reflections upon music theory as it is practiced in the academy, particularly as it relates to the growing movement to engage with non-specialist audiences.

This year's Outstanding Publication Award winner is Robin Attas, for her article, "Music Theory as Social Justice: Pedagogical Applications of Kendrick Lamar's *To Pimp A Butterfly*," published in *Music Theory Online* in 2019. This article offers core music theory instructors opportunities to engage with popular music, to discuss theoretical topics not usually considered in the music theory core, and to diversify the range of composer identities included in classroom repertoire. In this widely applicable work, Attas encourages instructors of all backgrounds, abilities, and institutional settings to consider ways of incorporating social justice into their own classrooms.

We look forward to another productive meeting next year!

—Christine Boone

* * * * *

The **Post-1945 Music Analysis Interest Group** is a discursive space for scholars of music since 1945, with an emphasis on the modernist, experimental, and avant-garde. Through its annual meetings and online communications, the group aims to strengthen, support, and develop its members' ideas and sense of community. It also seeks to bring attention to and foster scholarship on post-1945 music both within the Society for Music Theory and in music scholarship at large.

At the 2020 annual meeting, the Post-1945 Music Analysis IG held a joint session with the AMS Cold War Music Studies, titled "Mediating the Cold War," moderated by Antares Boyle, Laura Emmerly, and Martha Sprigge. In the first pair of talks, Eduardo Herrera and Noel Torres-Rivera discussed creative practices at the Electronic Music Laboratory at the Centro Latinoamericano de Altos Estudios Musicales in Buenos Aires, Argentina. The second pair of papers, by Ryan Gourley and George Adams, focused on the circulation of musical objects and ideologies in the Cold War United States. Following the paired lightning talks, Gabrielle Cornish and Jennifer Iverson offered reflections from the disciplines of musicology and music theory, respectively, and opened up a vibrant discussion with panelists and audience members.

This year, the IG inaugurated a new annual publication award. The 2020 Post-1945 Music Analysis Interest Group Publication Award went to Philip Rupprecht for his article, "Rhythmic Dignity: Motive, Signal and Flux in the Music of James Dillon," *Musiktheorie* 34/4 (2019): 347–76. The IG wishes to congratulate Philip and thank the publication award committee (Brian Moseley, chair; Judith Lochhead; and George Adams) for their hard work.

Visit our [webpage](#) and our [Humanities Commons page](#). For information on the activities of the interest group, please contact co-chairs Antares Boyle (antares@pdx.edu) and Laura Emmerly (laura.emmerly@gmail.com) or join the Humanities Commons group.

—Laura Emmerly

* * * * *

The **Russian Music Theory Interest Group** (SMT-Rus) held its annual meeting during SMT 2020, on Saturday, November 7. The meeting featured a question-and-answer period for four papers, which were selected on a competitive basis earlier this year. The presentations themselves were posted on the SMT platform prior to the meeting. The presentations were: "Attinent Harmonic Function in Zara Levina's Poem for Viola and Piano," Christopher Segall (University of Cincinnati); "Ivan Wyschnegradsky and the Enigma of Modern Music," Lee Cannon-Brown (Harvard University); "Twelve-Tone Technique as a Formal Device in the Works of Shostakovich," Jacy Pedersen (University of Cincinnati); and "Musical Forces in the Serial Music of Igor Stravinsky," Adam Moffett (Hattiesburg, MS).

Thanks to the four presenters and all attendees for a lively and productive discussion!

The aim of **SMT-Rus** is to discuss, promote, and engage with Russian music-theoretical traditions. This includes approaches that intersect with those studied by Western scholars, as well as areas/concepts that are unique to Russian scholarship. If you wish to find information on current publications relevant to Russian music theory or start a discussion on a relevant topic, please visit our [webpage](#) on Humanities Commons. Please email Ellen.Bakulina@unt.edu if you have questions about the group.

—Ellen Bakulina

* * * * *

For the 2020 AMS/SMT conference, the **Scholars for Social Responsibility Interest Group** (SSRIG) co-organized the special session *Modulations and Intersections: Disability and the (Un)Critical Role of Music*. This session was a collaboration between four study groups and interest groups: SMT Scholars for Social Responsibility, AMS Study Group on Music and Disability, SMT Global Interculturalisms and Musical Peripheries, and SMT Music and Disability Interest Group. The session featured paper presentations by Tekla Babyak, Andrew Chung, James Deaville, Anna Gatdula, and Ryan Weber.

The SSRIG is starting to plan for SMT 2021. If you have suggestions for future meetings of the SSRIG (sessions topics, themes for lightning talks, guest speakers, collaborations with other groups) please contact the chair, Miriam Piilonen (UMass Amherst) at mpiilonen@umass.edu.

—Miriam Piilonen

* * * * *

The SMT **Work and Family Interest Group** (WorkFam) had a Zoom meeting during the our 2020 virtual conference, with lightning talks on music for and with children. Clare Sher Ling Eng presented “Teaching Chromatic Harmony with Children’s Music,” Antonella Di Giulio presented “Music Theory in Early Childhood: An Integration of Structured and Unstructured Learning,” and Alfred Cramer and YouYoung Kang presented “Ruth Crawford Seeger and Songs for Children.” The talks were selected by a review committee consisting of John Paul Ito, Ève Poudrier, Inessa Bazayev, Rachel Short, and Katrina Roush.

During the business portion of the meeting, Yonatan Malin handed leadership of the group over to incoming Co-chairs Inessa Bazayev and Rachel Lumsden. There was a discussion of future interests and directions for the 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, please request membership at [WorkFam’s Google Group site](#). If you would like mentoring regarding work-family issues, or if you have questions about WorkFam, email Inessa Bazayev (inessa.bazayev@gmail.com) or Rachel Lumsden (rllumsden@fsu.edu).

—Yonatan Malin

IN MEMORIAM

James Harrison (1935–2020). After a long illness, capped off by his succumbing to the coronavirus, James Harrison passed away in May 2020, at age 84. A pianist and conductor, Harrison was a student of Nadia Boulanger, and he introduced her pedagogy to generations of students in the United States.



Harrison served as a professor of music theory at Hunter College from the late 60s through the 1990s. In 1991, he and his wife, Marina Biaggi, co-founded the Bogliasco Foundation, a prestigious residential fellowship program for the arts and humanities, for which he also served as president for 16 years.

Harrison played a particularly important role in the formation of the Society for Music Theory (SMT). A few years before the SMT was established, he spearheaded setting up the by-laws and tax-exempt status of the Music Theory Society of New York State (MTSNYS). These by-laws in turn served as the template for the by-laws of what was eventually to become the SMT.

Along with John Hanson, Harrison gave a presentation to the “Theory Interest Group” at the joint meeting of the College Music Society and the American Society of University Composers in Iowa City, in February 1975. This presentation led directly to further explorations of establishing a North American music theory organization. Among other things, it paved the way the following year for the National Conference of Music Theory, for which Harrison served on organizational planning committee. For the subsequent National Conference of Music Theory meeting on 19 November 1977 in Evanston, Illinois, Harrison served on the Advisory Committee. At this meeting, he proposed the organizational principles for a permanent North American music theory organization. The guidelines he provided served as a vital roadmap for the establishment and development of the SMT. Immediately after Harrison’s presentation at the Evanston meeting, the SMT was voted into existence.

—Poundie Burstein

NEWS FROM REGIONAL SOCIETIES

Music Theory Midwest welcomes scholars from all geographic regions to attend its thirty-second annual meeting, to be held online on June 10–13, 2021. The conference will feature a keynote address by Yayoi Uno Everett (University of Illinois at Chicago), “Opera in Flux: Multimodal Narrative and Narrative Agency,” and a workshop led by Danuta Mirka (Northwestern University), “Phrase Expansions and Hypermeter,” open to both students and faculty. For more information, visit our [website](#).

—Olga Sánchez-Kisielewska

* * * * *

The **South-Central Society for Music Theory** Spring 2021 annual meeting will be a virtual conference, held from February 19–21. The papers will be available asynchronously at least a week before the conference begins, and synchronous events during the conference weekend include discussion sessions for all panels, networking opportunities, and a keynote address from Lori Burns (University of Ottawa). For more details about the upcoming meeting and the society, please visit our [website](#).

—Jeremy Orosz



SMT SWAG
is still available!
Click [here](#) for more
information.

DO YOU KNOW ABOUT THESE SMT GRANTS?

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 this [link](#).

SMT PROGRAM SUBVENTION GRANTS

The Annual Meeting Grants Sub-committee 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, [click here](#).

REGIONAL SOCIETY CONTACTS

See [here](#) for links to all regional societies.

Music Theory Society of the Mid-Atlantic

Kip Wile, president
Peabody Conservatory/Johns Hopkins
University
wile@peabody.jhu.edu

Music Theory Midwest

Anna Gawboy, president
Ohio State University
gawboy.2@osu.edu

Music Theory Society of New York State

Charity Lofthouse, president
Hobart and William Smith Colleges
lofthouse@hws.edu

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

Andrew Gades, president
The College of Idaho
agades@collegeofidaho.edu

South Central Society for Music Theory

Jeremy Orosz, president
University of Memphis
jorosz@memphis.edu

Texas Society for Music Theory

Cynthia Gonzales, president
Texas State University
cg34@txstate.edu

West Coast Conference of Music Theory and Analysis

Amy Bauer, president
University of California, Irvine
abauer@uci.edu

GRADUATE STUDENT ORGANIZATIONS
WEBSITES OR CONTACTS

Canadian University Music Society
[website](#)

Columbia Music Scholarship Conference
[website](#)

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
Peter Kohanski, PeterKohanski@my.unt.edu

Graduate Students in Music at CUNY
Stephen Gomez-Peck and Samuel Teeple
CUNY.GSIM@gmail.com

Harvard Graduate Music Forum
Lee Cannon-Brown, cannonbrown@g.harvard.edu

Indiana University Graduate Theory Association
Madeleine Howey, mphowey@iu.edu

McGill Music Graduate Students' Society
mgss.pgss@mail.mcgill.ca

Midwest Graduate Music Consortium
[website](#)

Society for Music Research at the University of Michigan
Alyssa Wells, abwells@umich.edu
Dorian Mueller, mdorian@umich.edu

Temple University Theory and Musicology Society (THEMUS)
Matthew Kiple, themus.tu@gmail.com

University of Arizona Graduate Student in Music Society
Olman Alfaro, olman@email.arizona.edu
Donte Ford, donteafor@email.arizona.edu
Harry Ward, harryward@email.arizona.edu

Western University Graduate Symposium on Music
wugsom2020@gmail.com

Yale Graduate Music Society
Jade Conlee, Taryn Dubois, and Tatiana Koike
ygms@yale.edu

GRADUATE STUDENT ORGANIZATIONS

The **Indiana University Graduate Theory Association** and Graduate Musicological Association are pleased to announce their 2021 Symposium of Research in Music. Unlike previous years, which occurred over one weekend, we're spreading the Symposium out over two different Saturdays, February 20 and 27, 2021. Due to the COVID-19 pandemic, the conference will be entirely digital. We are very happy to welcome Professor Imani Mosley (University of Florida) as our keynote speaker. Papers will also be read by guest speakers Professor Jill Rogers (Indiana University) and Professor Frank Samarotto (Indiana University). For more information about the 2021 Symposium, please email Madeleine Howey, President of the Indiana University Graduate Theory Association, at mphowey@iu.edu.

—Jack Bussert

SELECT UPCOMING DEADLINES

SMT Publication Awards Nominations
April 1

Submit material for August SMT *Newsletter*
June 1

Application for SMT Graduate Student Workshop
June 15

Application for SMT Peer Learning Program
June 15

SMT Subvention Grant
July 30

See [here](#) for complete list of all music theory-related events and deadlines, including those of the SMT. Click [here](#) post an event.

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.

All SMT officers, committee chairs, and Interest Group chairs should submit a report for each Newsletter. The Society also strongly encourages news from regional societies and graduate student 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. Inclusion of any article is subject to the approval of the Executive Board.

Jared Hartt, editor, newsletter@societymusictheory.org