

# SMT

SOCIETY FOR MUSIC THEORY

## Newsletter

*A Publication of the  
Society for Music Theory*

### News from the Society

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## OFFICER REPORTS

### FROM THE PRESIDENT

I am deeply honored to have been elected President. The Society for Music Theory has been my academic home since my first semester in graduate school, but I never dreamed that I might someday be entrusted with its leadership. I want to thank everyone who has offered both encouragement and suggestions, and especially the active and engaged Executive Board members who serve with me.



I accepted the nomination to run for President of SMT on February 13, 2020, which seems like a lifetime ago. It was before the pandemic took hold globally, disrupting our work, family, and social lives beyond expectation; before the murders of Breonna Taylor, Ahmaud Arbery, George Floyd, and too many other Black Americans; before the worldwide Black Lives Matter protests; and before the Atlanta murders of Delaina Ashley Yuan, Xiaojie Tan, Daoyou Feng, Paul Andre Michels, Soon Chung Park, Hyun Jung Grant, Suncha Kim, and Yong Ae Yue. The world is a different place and I hear the calls of members who hope that SMT can be nimble enough to foster scholarship that is relevant to a quickly changing society.

When I took the gavel (alas, via Zoom), I promised that I would do my best to ensure that SMT is an organization that expands and diversifies while honoring and continuing to support the scholarly work that has always been a part of our discipline. I said then, and I still believe, that these aims are not contradictory. Embracing new ideas does not mean discarding older ones. Creating a welcoming space for scholars from different musical and/or ethnic and racial backgrounds does not mean that we will no longer study Western classical music. It does, however, mean that we need to learn to think more inclusively, setting aside notions of what is central (canonical, even) and what is peripheral.

Some people see this period as fraught; I see it as exciting because productive change affecting all aspects of our society is afoot. In these times, how can we not feel moved to expand what we value and whom we include? Sometimes these cultural touchstones—painful though they are—inspire action.

As some of you know, SMT recently established a Presidential Award which is meant to honor a scholarly work that diversifies our field. In weighing an impressive list of award finalists, our Publication Awards Committee—which had already selected a remarkably diverse list of recipients for our more established awards—found that the Presidential Award definition made it too difficult to choose a winner and Committee members also worried about it having an “othering” effect. After considerable discussion, the Executive Board accepted the Committee’s recommendation not to award it this year. In a follow-up meeting in December, the Board decided to pause the Award for one year as we reconsider its scope and definition, but we took two actions that we hope will foster diversity in all of our awards while substantially alleviating the problems our Publications Awards Committee encountered. You can see the resolutions we passed in our Secretary’s report, but, in brief, we split the Publication Awards Committee into three separate committees (one for articles, one for monographs, and one for multi-author books and citations of special merit), and we also asked the committees to select multiple recipients of each award. At the same time, we encouraged the awards committees to

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## Future Annual Meetings

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)

2024

November 9–12  
Hyatt Regency Jacksonville  
Jacksonville, Florida  
(SMT)

2025

November 6–9  
Hyatt Regency Minneapolis  
Minneapolis, Minnesota  
(SMT and AMS)

### *SMT Executive Board Statement: Our Values as a Scholarly Society*

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

consider diversity of scholarship. We believe the notion that there is a single best work in each category is inherently problematic and that, as a discipline, we have been historically stingy in acknowledging good work throughout our field. We needn't compare apples and oranges: excellent apples and oranges both warrant praise.

I don't know how our Society will further evolve as we move forward, but I have heard many comments that our 2021 conference was the most inclusive one yet and that our journals currently represent the complete spectrum of music theory better than ever before. Institutional change is never ascribable to any one person, but I want to close by shining a spotlight on our Past-President, Patricia Hall, who appointed broad-minded and forward-looking people to our Program Committee, our Publication Awards Committee, and our editorial boards. Under Pat's leadership, SMT also added a liaison to international music societies; we established the Presidential Award and a new award for diversity of course design; we founded a new podcast journal (*SMT-Pod*); and we added a new standing Committee on LGBTQ+ Issues along with a Contingent Labor Task Force and a Climate Task Force. Pat also spearheaded the difficult transition to virtual conferences in both years of her presidency. She has been a transformative leader, and I am extremely grateful not only for all that she has done but that she continues to serve on the Executive Board for another year and is an ever-reliable source for great ideas, encouragement, and friendship.

Of course, our field ultimately expands and diversifies because of the exciting range of research conducted by you, our members. Our journal editors are always eager to receive your contributions. Please send in your best work on topics that are theoretical and analytical, classical and popular, notated and improvisatory, pedagogical and performative, narrative and semiotic, political and apolitical, Western and non-Western. We study music, we honor all musical traditions, we construe theory and analysis broadly, and we respect one another as musicians, scholars, and people. If you have ideas that could help us foster more and better scholarship, or if you have creative ways of removing barriers, please contact me at [president@societymusictheory.org](mailto:president@societymusictheory.org).

—Michael Buchler

### FROM THE VICE PRESIDENT

It is appropriate as I begin my two-year term as Vice President to acknowledge Gretchen Horlacher's stellar service to the Society as well as her generous guidance to me as I succeed her in this role.

One of the most rewarding of the Vice President's responsibilities is liaising with our [Interest Groups](#). To attend all twenty-two IG meetings (some groups met jointly) during the recent conference was to take a whirlwind tour of our discipline. The intellectual diversity on display was exhilarating, the varying formats allowing for presentation of rigorous scholarship, on the one hand, while providing a forum for candid conversations, on the other. What struck me most, however, was the collegiality and camaraderie that distinguished these meetings, qualities that I hope will inform our interactions across the Society. This experience of listening and learning re-



## OFFICER REPORTS

(continued)

minded me of our shared responsibility to foster a community that welcomes and includes all our members.

As announced at the Business Meeting, the Subventions Committee will now review applications once, rather than twice, a year. These grants reimburse scholars for expenses associated with publication and, in exceptional cases, organizing conferences. The Committee looks forward to receiving applications, which are due on July 31st. Further details may be found [here](#).

Finally, Spring is the season for the [meetings of the regional societies](#), some of which are planned in 2022 as online or hybrid events. As I know from experience, these provide valuable opportunities for the exchange of ideas, thereby sustaining and stimulating our scholarship while also nurturing our cherished academic communities.

— Áine Heneghan

## ACTIONS OF THE EXECUTIVE BOARD

### FROM THE SECRETARY

Since the previous Secretary's report for the August 2021 SMT Newsletter, the Executive Board has passed the following motions:



1. Approved minutes from August 2021 meeting.
2. Approved a motion to approve amended governance guidelines.
3. Approved the financial report and financial commitments for the 2021 budget.
4. Approved the statement on professional standards and revision of governance guidelines stipulating that a member of a Program Committee may not submit a proposal during the year served.
5. Approved a motion to remove the summer funds disbursement condition from the SMT-40 Dissertation Fellowship and to allow students to select a two-month window within the calendar year while maintaining the deadline and materials requirements.
6. Approved a motion to dissolve the structure of the current single publication awards committee with a single chair and to create three award committees: one for book awards, including Wallace Berry and Emerging Scholar Award (book); one for article awards, including Outstanding Publication and Emerging Scholar Award (article); and one for Outstanding Multi-Author Collection and Citation of Special Merit awards.
7. Approved a motion to encourage the awards committees to award multiple authors (2–5) in each award category.

—Charity Lofthouse

\* \* \* \* \*

### FROM THE TREASURER

At the end of 2021, SMT's finances continue on the path toward a vibrant future. As occurred the previous year, our 2021 planned budget required some revisions as we adapted to the continuously changing circumstances of the ongoing pandemic, most significantly by switching to an all-virtual conference for the second year in a row. The 2021 end-of-year budget spreadsheet that documents all of these elements is available on the [SMT website](#); see About > Archives > Finances.



## Society for Music Theory 2022 Executive Board

Michael Buchler, President  
Florida State University  
[president@societymusictheory.org](mailto:president@societymusictheory.org)

Patricia Hall, Past-President  
University of Michigan  
[pastpresident@societymusictheory.org](mailto:pastpresident@societymusictheory.org)

Áine Heneghan, Vice President  
University of Michigan  
[vicepresident@societymusictheory.org](mailto:vicepresident@societymusictheory.org)

Charity Lofthouse, Secretary  
Hobart and William Smith Colleges  
[secretary@societymusictheory.org](mailto:secretary@societymusictheory.org)

Jocelyn Neal, Treasurer  
UNC at Chapel Hill  
[treasurer@societymusictheory.org](mailto:treasurer@societymusictheory.org)

Jennifer Diaz, Executive Director (*ex officio*)  
[smt@societymusictheory.org](mailto:smt@societymusictheory.org)

### Members-at-Large

Anna Gawboy, 2022, Ohio State University

Jennifer Iverson, 2022, University of Chicago

Mary Farbood, 2023, New York University

Cynthia Gonzales, 2023, Texas State University

Chelsea Burns, 2024, The University of Texas at Austin

Daphne Tan, 2024, University of Toronto

\* \* \*

**Thank you** to outgoing Board members Gretchen Horlacher (Vice President), Gretchen Foley (Secretary), and Nancy Yunhwa Rao and Leigh VanHandel (Members-at-Large) for your service to the SMT! The Society benefited immensely from your contributions. We welcome Áine Heneghan (Vice President), Charity Lofthouse (Secretary), and Chelsea Burns and Daphne Tan (Members-at-Large). We are looking forward to working with you to deepen the Society's impact!

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

Frank Samarotto (Program Committee)  
 Gretchen Foley (Committee on Workshop Programs)  
 Noriko Manabe (Publication Awards Committee)  
 Ryan McClelland (SMT-40 Dissertation Fellowship Committee)  
 Yonatan Malin (Annual Meeting Ad Hoc Committee)  
 Alex Rehding (Diversity Course Design Committee)  
 Gretchen Horlacher (Subventions Committee)  
 Sean Atkinson (Archival Committee)  
 Suzannah Clark (Nominating Committee)  
 Sebastiano Bisciglia (Statistician)

### Welcome to our incoming chairpersons:

Mark Spicer (Program Committee)  
 Scott Murphy (Committee on Workshop Programs)  
 Catherine Losada (Publication Awards Committee, Articles)  
 Alan Gosman (Publication Awards Committee, Books)  
 Keith Waters (Publication Awards Committee, Multi-Author)  
 Christopher Segall (SMT-40 Dissertation Fellowship Committee)  
 J. Daniel Jenkins (Annual Meeting Ad Hoc Committee)  
 Tomoko Deguchi (Diversity Course Design Committee)  
 Áine Heneghan (Subventions Committee)  
 Áine Heneghan (Archival Committee)  
 Ian Quinn (Nominating Committee)

### Consider monthly giving!

Just click the “**Donate Today**”  
 button on the **SMT website**.  
 Your support transforms the Society.

The virtual 2021 conference that took the place of our planned gathering in Jacksonville proved to be both an intellectual and financial success, and yielded registration income at a level higher than we had cautiously anticipated. The conference expenses remained modest. That combination of factors provided a healthy surplus from our conference, which we carry into 2022.

Our investments continued to fare well in 2021. Given the more modest conference expenses we incurred this year, we were able to fund this year’s budget without withdrawing the allocated expendable funds directly from the quasi-endowment. That money has remained in the investment fund to generate additional growth. The Executive Board has planned the 2022 budget to include a disbursement of \$13,320, which the Executive Board has allocated to the following items in our 2022 budget: continuing a fourth editorial assistant for *Music Theory Spectrum*, our pedagogy award, allocations to both *SMT-V* and *SMT-Pod*, our second dissertation fellowship, minority travel grants, accessibility grants for our conference, and diversity outreach for our conference. And we are pleased to add a budget line for *SMT-Pod* to our publications.

Our infrastructure and operational expenses continue to be significant. We have added a line to our budget planning to accommodate legal expenses, which we have incurred during the past two years, and which the Executive Board anticipates will need to be a recurring part of our budget. Our website, technological needs, and banking fees remain a significant part of our budget.

As is typical in joint-conference years, we will not incur significant expenses in 2022 for our New Orleans conference, but we will also not see our share of the proceeds from that conference until 2023, based on the way that the accounting works for joint-conference years. As such, it is typical for the Executive Board to plan a budget with a deficit for even-numbered years.

In spite of the Executive Board’s careful planning for a 2022 budget, we anticipate that the execution of the budget will require substantial changes and that the Executive Board will consider those necessary adjustments at their regular meetings. Most notably, we wrote the 2022 budget anticipating both a long overdue salary increase and a reduction in the fees and expenses associated with the employment of our executive director. We were able to increase the salary, but the plan to reduce fees and expenses did not prove viable. Additional actions undertaken by the Executive Board since our November 2021 meeting will also require some revisions to the budget.

Donations continue to be a vital part of our financial picture, and we thank our many generous members who have donated to SMT this year.

For 2022, the Executive Board passed a budget that targets the top priorities of the Society, including dissertation fellowships that will provide financial support for two graduate student recipients actively engaged in writing their dissertations, and a much-anticipated conference in New Orleans with significant conference access support and diversity initiatives. This budget reflects the Board’s dedication to representing our Society’s members and advancing the mission of SMT.

—Jocelyn Neal

## COMMITTEE REPORTS

Given that the SMT 2021 conference took place online for the second year in a row, the **Committee on Race and Ethnicity (CoRE)** had to continue to make adjustments to the usual in-person Committee-sponsored activities, largely following the model of the 2020 conference.

The Committee was pleased to offer travel grants to ten individuals for their scholarly and professional contributions, which include international perspectives, new repertory, and methodological approaches. The Minority Travel Grant recipients were Dustin Chau, Hei-Yeung Lai, Edwin Li, Lucy Y. Liu, Hanisha Kulothparan, Eshantha Peiris, and Anna Yu Wang. The International Travel Grants recipients were Yanina Daniluk (Paraguay), Siavash Sabetrohani (Iran, currently based in Berlin), and Gabriel Venegas (Costa Rica). To honor our grant recipients, we hosted a virtual reception in lieu of the in-person Travel Grants Luncheon of previous years.

This year's Committee-sponsored special session, titled "Perspectives of Black Composers," consisted of a thirty-minute documentary, presented by its director Quintina Carter-Ényi, followed by panel presentations and discussion. The documentary, titled "**Keepers of the Songs**," is the distillation of an extensive ethnographic project which records the perspectives of Black composers, especially women, from Africa and its Diaspora. The discussion revolved around themes such as the role of music theory in the work of the participating composers, the development of appropriate theoretical approaches and analytical toolboxes, and the incorporation of these in research and pedagogy that centers on Africana music. Our panelists, Jean Kidula, Gilad Rabinovitch, and Robert Tanner, led a multi-disciplinary discussion on the above themes, with perspectives representing Africa and the United States. As a follow-up to this session, the complete set of interviews will be fully transcribed and placed in the Atlanta University Center's [repository](#) with transcripts. Many thanks to Quintina Carter-Ényi for putting together this remarkable project, and to our panelists for a very stimulating discussion.

The Committee's local outreach program, through which students from local high schools and universities are invited to the conference, continues to be suspended due to the conference's online format. We hope to revive this important service to the local communities as soon as an in-person format is re-established.

This year we also launched an online database of Scholars of Color on the music theory job market, which you can visit [here](#). Scholars can add themselves to this database through [this form](#).

We invite you to visit the Committee's [website](#) for more information on our activities, including our ongoing mentoring program and a list of pedagogical resources.

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 at [panos.mavromatis@nyu.edu](mailto:panos.mavromatis@nyu.edu).

—Panayotis Mavromatis

\* \* \* \* \*

## Society for Music Theory 2022 Committees

### Development Committee

Jane Clendinning, chair  
Brian Alegant  
Stanley Fink  
Mariusz Kozak  
Anna Yu Wang  
Jocelyn Neal, Executive Board liaison  
Jennifer Diaz, ongoing  
Michael Buchler, *ex officio*

### IT/Networking Committee

Phil Duker, chair  
Megan Lavengood, web editor  
Philip Baczewski, systems administrator and  
associate webmaster

### Members-at-Large

Stephanie Acevedo  
Johanna Devaney  
Andrew Gades  
Brian Jarvis  
Greg McCandless  
Tahirih Motazedian  
Lindsey Reymore

### Liaisons

Jack Boss, chair, publications committee  
Anna Gawboy, executive board  
Anabel Mahler, disability and accessibility  
committee  
Megan Kaes Long, editor, *SMT-V*  
Jonathan De Souza, associate editor, *SMT-V*  
Mitch Ohriner, editor, *MTO*  
Brent Yorgason, managing editor, *MTO*

### 2022 Program Committee

Mark Spicer, chair  
Janet Bourne  
Stephen Brown  
Brett Clement  
Clare Eng  
Aaron Harcus  
Stephen Rodgers  
Michael Buchler, *ex officio*

### 2022 Local Arrangements Committee

Jennifer Diaz, chair  
Janna Saslaw

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## Society for Music Theory 2022 Committees

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### 2022 Student Presentation Award Cmte

Juan Chattah, chair  
Ellen Bakulina  
David Clampitt  
Jeremy Orosz  
Joti Rockwell  
Olga Sanchez-Kisielewska

### Committee on the Status of Women

Jan Miyake, chair  
Anjni Amin  
Carla Colletti  
Samantha Inman  
Eric Isaacson  
Severine Neff  
Carissa Reddick

### Committee on Race and Ethnicity

Panos Mavromatis, chair  
Eliane Aberdam  
Jaime Boffill  
Julianne Grasso  
Paula Grissom  
Toru Momii  
Akane Mori  
Onyee Nwankpa  
Grant Sawatzky

### 2022 Committee on Workshop Programs

Scott Murphy, chair  
Kyle Adams  
Frank Samarotto  
Mark Spicer (chair, 2022 Program Cmte)

### Professional Development Committee

Greg Decker, chair  
Antares Boyle  
John Combs  
Brian Miller  
Crystal Peebles  
Adam Roy  
Abby Shupe

### 2022 Nominating Committee

Ian Quinn, chair  
Stan Kleppinger  
Rachel Lumsden  
Laurel Parsons  
Jennifer Snodgrass

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The **SMT 2021 Annual Meeting Ad Hoc Committee** was comprised of Jennifer Diaz, Áine Heneghan, Frank Samarotto, Mark Spicer, Lindsay Warrenburg, and J. Daniel Jenkins, Chair. The committee was tasked with developing a survey relevant to the 2021 Annual Meeting, distributing that survey, and reporting the results. What follows is a summary of our report to the Executive Board.

The survey was emailed to meeting registrants on November 9 and 12. It was also publicized in the November e-news and on social media. There were 244 respondents. (There were 928 registrants to the meeting. Eight of the respondents to the survey reported not having attended the meeting.) The committee wishes to thank everyone who took time to complete the survey, particularly those who provided additional comments and feedback.

The results suggest a clear preference on the following matters. (These results were consistent across demographic categories of gender and race/ethnicity):

- The 2021 program adequately represented the field of music theory today (78%)
- There should be evening sessions if the program committee believes them necessary (82%)
- Five concurrent sessions are preferable to four (75%)
- A higher acceptance rate is a positive trend (79%)
- An increase in the number of poster presentations is a positive trend (72%)
- For future in-person meetings, all sessions should be available for streaming (84%)
- For any future stand-alone virtual meetings, a Thursday–Sunday meeting is preferable to meeting over two weekends (81%)
- For any future stand-alone virtual meetings, 90-minute sessions with full papers and Q&A are preferable to 50-minute sessions with summaries and Q&A (87%)
- In the event of future JOINT virtual meetings of the AMS and the SMT, even if AMS chooses to meet over two weekends, there is a preference that SMT meet over a single Thursday–Sunday span (70%; 65% of self-identified AMS members agreed)
- In the event of future JOINT virtual meetings of the AMS and the SMT, SMT should use the platform it has developed rather than use the third-party provider that AMS uses (86%; 78% of self-identified AMS members agreed)

Some questions yielded less consensus, but once again, the results are largely consistent across demographic categories of gender and race/ethnicity:

- As to whether access to recordings of streamed sessions should automatically be included in registration fee, 62% agreed, while 36% preferred an opt-out.
- In response to the question about a preference for a plenary or a keynote at future meetings, plenary was chosen by 49%, 15% chose the option of a single-speaker keynote, 35% expressed no preference, and 1% non-response.
- The most polarizing question involved the increased internet costs that would be required to stream every session of an in-person meeting and how that would be paid for: 50% indicated that in-person attendees should pay a lower fee; 46% indicated that everyone should pay the same fee; and 4% non-response.

The complete report has been forwarded to the Executive Board.

—J. Daniel Jenkins

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## COMMITTEE REPORTS

(continued)

The **Student Presentation Award Committee** is delighted to congratulate our 2021 award winner: **Anna Yu Wang** (Harvard University) for “Perceiving *banyan*: Temporal Syntax Unbeholden to Meter.” In her outstanding paper presentation, Anna invited us to critically explore the limits of Western musical intuition when experiencing temporal periodicity and musical salience in *huangmei* opera and *kua-a* opera.



Anna Yu Wang’s research concerns what it means—and what it takes—to listen across lines of cultural difference, focusing on how intuitions for tonality, form, and temporal organization change based on cultural context. She is also involved in pedagogy research and practice to promote multicultural literacy through music theory and analysis.

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

—Juan Chattah

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The **Professional Development Committee** (PDC) sponsored a variety of events during the online Annual Meeting in November 2021. The CV review program had 18 participants who received helpful feedback on their CV and other job-application materials. Many thanks for providing this invaluable service go to PDC members Ellen Bakulina and Abby Shupe who organized the program, and to reviewers Abby Zhang, Frank Samarotto, Chelsey Hamm, Ally Newton, Nancy Murphy, Bryn Hughes, Jonathan De Souza, and William O’Hara.

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 eight 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.

Sadly, because the 2021 conference was online, there was no student breakfast again this year. However, the committee plans to offer this popular event again at the 2022 Annual Meeting.

For the first time this year, the PDC took over the annual Graduate School Fair. With 30 participating schools, the fair took place during the conference on Thursday evening. Interested attendees were able to join schools’ Zoom sessions to chat with faculty about their programs. The PDC plans to coordinate an in-person fair again at the 2022 meeting.

The PDC also sponsored a special session at the 2021 meeting titled “Mentoring Students: Considerations, Practices, Resources.” The session was attended by around 70 conference-goers and provided an examination of student-faculty mentorship in terms of academics, teaching, and student wellness. There was lively discussion in both the question-and-answer period and in the Zoom chat. Many thanks to all who attended and especially to panelists Daphne Tan, Graham Hunt, Anna Gawboy, and David Pacun. (Unfortunately, scheduled moderator Don McLean had technical difficulties and was unable to join the call; PDC chair Greg Decker took over this role during the session.)

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## Society for Music Theory 2022 Committees

(continued)

### Publications Committee

Jack Boss, chair  
Mitch Ohriner (editor, *Music Theory Online*)  
Inessa Bazayev, Jenine Brown, Jonathan Guez, 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*)  
Jennifer Beavers and Megan Lyons (co-chairs, *SMT-Pod*)  
Chelsea Burns (Executive Board liaison)  
Phil Duker (chair, Networking Committee)

### Publication Awards Committees

#### Articles

Catherine Losada, Chair  
Andrew Pau  
Robert Hasegawa  
Roman Ivanovitch

#### Books

Alan Gosman, Chair  
Nancy Rao  
Danielle Sofer  
Jason Yust  
Samuel Ng  
Mark Sallmen

#### Multi-Author and Citation of Special Merit

Keith Waters, Chair  
José Oliveira Martins  
Claire Arthur

### Diversity Coordinating Committee

Jan Miyake, chair  
Greg Decker  
Anabel Maler  
Fred Maus  
Panos Mavromatis  
Daphne Tan

### Investment Committee

Breighan Brown Boeskool, chair  
Patrick Connolly

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## Society for Music Theory

### 2022 Committees

(continued)

#### Networking Ombuds Committee

Michael Buchler, chair

Jack Boss

Phil Duker

#### Committee on Disability and Accessibility

Anabel Maler, chair

Clare Boge

Dave Easley

Marianne Kielian-Gilbert

Chantal Lemire

Demi Nicks

Judith Ofcarcik

#### Subventions Committee

Áine Heneghan, chair

Arnie Cox

Michèle Duguay

Melissa Hoag

Daphne Tan

#### Archival Committee

Áine Heneghan

Jennifer Diaz, *ex officio*

Michael Buchler, *ex officio*

#### SMT-40 Dissertation Fellowship Cmte

Christopher Segall, chair

Amy Bauer

Gurminder Bhogal

Johanna Frymoyer

#### Delegates and Liaisons

Sara Bakker, representative to U.S. RILM

Andrew Davis, liaison to NASM

Jennifer Diaz, liaison to AMS, SEM, SAM

Alan Dodson, liaison to Grove

Mary Farbood, liaison to Project Spectrum

Cynthia Gonzales, liaison to CMS

Justin London, delegate to ACLS

Miriam Piilonen, sustainability coordinator

Phil Stoecker, international societies liaison

#### Annual Meeting Grants Subcommittee

Jocelyn Neal, chair

Michael Buchler

Jennifer Iverson

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For the 2022 conference, the PDC is planning a session that focuses on choosing and pivoting to career paths outside academia, tentatively titled “Changing Careers: What I Wish I’d Known.” More information will be forthcoming as we near the Annual Meeting.

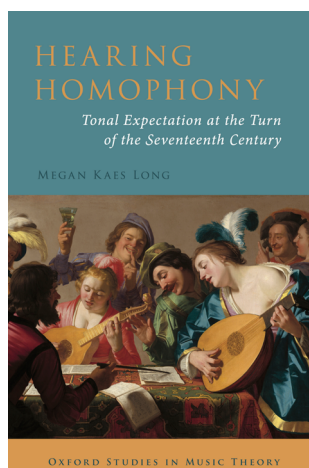
Finally, I remind our members that the PDC maintains a Facebook page for students. This page offers students their own forum for announcements and discussion. Information about all aspects of PDC, including the location of the Facebook page and other helpful resources, may be found [here](#). Members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

—Greg Decker

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The 2021 **Publication Awards Committee** evaluated 65 articles and 42 books, for a total of 107 titles—a 46% increase from last year. We selected recipients for 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) Award for a book published within ten years of the author’s completion of the Ph.D. (or before the author reaches the age of 40); the Emerging Scholar (Article) Award for an article within seven years of the author’s Ph.D. (or before the author reaches 40); and the outstanding Multi-Author Collection Award. We also awarded honorable mentions to recognize the outstanding quality of submissions. The citations for each award appear below.

This year’s recipient of the **Wallace Berry Award** reexamines and reconceptualizes one of the most fundamental topics in our discipline—the concept of tonality. Through a meticulous assessment of the way it has been defined, interwoven with a detailed, multifaceted analysis of an understudied repertoire, the author sheds new light on the way we can understand both tonality itself and its origins. By considering a broad range of contextual elements, such as dance and function, and structural ones, such as text, texture, and phrase structure, the author convincingly argues for the importance of rhythm and meter in the harmonic trajectory of early seventeenth-century vernacular part-songs. Her findings show the need to redefine our understanding of tonality and the factors that led to its emergence. The 2021 Wallace Berry Award goes to **Megan Kaes Long** for her book, *Hearing Homophony: Tonal Expectation at the Turn of the Seventeenth Century*, published by Oxford University Press.



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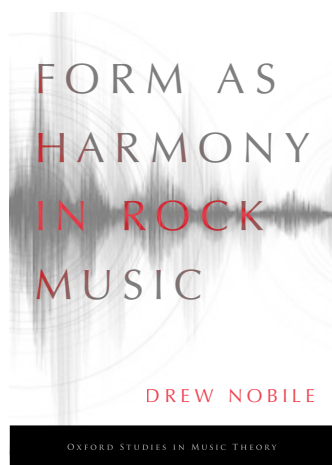
## COMMITTEE REPORTS

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This year's **Outstanding Publication Award** honors an article that is insightful, imaginative, and transformational. Through detailed, systematic analysis, accompanied by clear examples and videos, it argues that modal function is partly determined by gestural parsimony, in an interaction of gesture, organology, and modal theory. The analysis ingeniously adopts Lewinian transformation theory to gagaku performance, showing that the organization of the pipes of the shō prioritizes parsimonious fingerings, which thereby illuminate a kinesthetic relationship between the five- and six-note pitch clusters played by the shō. A most impressive example of integrating emic understanding of a non-Western musical tradition and contemporary Western theoretical perspectives, it is a landmark article that will be referenced for years to come. The 2021 Outstanding Publication Award goes to **Toru Momii**, for his article, "A Transformational Approach to Gesture in Shō Performance," published in *Music Theory Online*.



The recipient of this year's **Emerging Scholar (Book) Award** lays out a rigorous analytical approach. A significant contribution to the study of pop-rock music from the 1960s through the 1980s, the book provides a comprehensive typology for rock music's formal structures, showing how verses, choruses, and other formal regions are organized in goal-oriented harmonic trajectories. Harmonic syntax is explained in terms of "functional circuits" that span chord progressions, phrases, and formal units, offering consistent criteria for analysis that allows for the diversity of creative strategies found in songs. The book's many deep structural analyses are attentive to lyrics and performance elements, providing an interpretive framework for consideration of text, texture, and expressive meaning. With its clarity of writing and nuanced analyses, this book is an important research reference and teaching tool. The 2021 Emerging Scholar (Book) Award goes to **Drew Nobile** for *Form as Harmony in Rock Music*, from Oxford University Press.



The Honorable mention for this year's **Emerging Scholar (Book) Award** goes to a book that convincingly applies an analytical methodology to a genre with which it has rarely been associated. In applying the tools of neo-Riemannian and transformational theory to Hollywood film scores, the book elucidates the harmonic structure of film music and reveals the ways in which film composers have put chromatic harmo-

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## Society for Music Theory 2022 Committees

(continued)

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

## Society for Music Theory Publications

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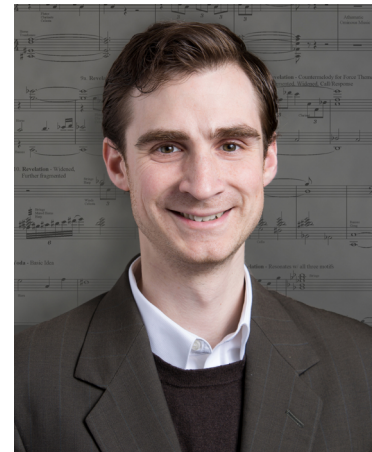
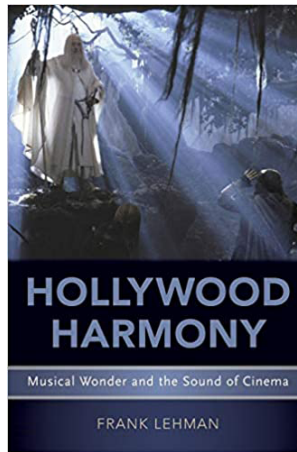
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ny to affective use, especially towards evoking “pantriadic wonder.” Through close readings of an impressive collection of transcriptions and examples ranging from Classical Hollywood movies to recent blockbusters, the book explores harmonic transformations and expressive devices that will be familiar to a wide audience, thereby expanding the scope of scholarship in both film studies and music analysis. Honorable mention for the 2021 Emerging Scholar (Book) Award is given to **Frank Lehman** for his book, *Hollywood Harmony: Musical Wonder and the Sound of Cinema*, published by Oxford University Press.



This year’s recipient of the **Emerging Scholar (Article) Award** brilliantly tells a little-known story in the history of music theory, with high relevance to theoretical work today. In 1931, the Swiss music theorist, Ernst Kurth, published a book on music psychology, which included a devastating critique of Hugo Riemann’s theory of harmonic dualism. Through careful analysis of this little-known section, the author shows how Kurth salvaged Riemann’s discredited dualist apparatus by recasting it as processes of tonal motion and tension that he termed “dynamic dualism.” Situating Kurth’s revised dualism within the history of German Gestalt psychology from the early 20th century, the author provides new insight into Kurth’s project

while also offering suggestive paths for scholars today who are themselves reconsidering Riemann’s theory of dualism. The 2021 Emerging Scholar (Article) Award goes to **Daphne Tan** for her article, “‘Dynamic Dualism’: Kurth and Riemann on Music Theory and the Mind,” published in *Music Theory Spectrum*.



The Honorable Mention for the **Emerging Scholar (Article) Award** asks profound questions about the relationship between musical syntax and musical experience. Through video and musical examples that are rigorously analyzed, the article integrates the concepts of music theorists and ethnomusicologists with emic knowledge to consider how textural accumulation, harmonic motion, and repetition combine with text to produce affective intensification and transcendence. It develops a theory of the gospel vamp, presenting it as a technique of organizing sound that doubles as a mode of organizing perception and experience. In doing so, it offers provocative suggestions for expanding theoretic

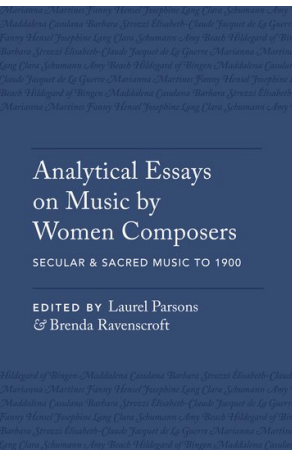
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## COMMITTEE REPORTS

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cal discourse. An insightful work on form and meaning in African American music, it is a model for the analysis of performance, community, and religious experience. The Honorable Mention for the 2021 Emerging Scholar (Article) Award goes to **Braxton Shelley** for his article, “Analyzing Gospel,” published in the *Journal of the American Musicological Society*.

This year’s **Outstanding Multi-Author Collection Award** honors a book embracing a repertoire that is lesser known and less often analyzed. Each chapter begins by introducing the reader to a composer whose story is so compelling that one cannot help but want to delve deeper into the composers’ music. In response, each of this book’s wonderful analytical offerings provides a welcome path into the composers’ pieces by employing kaleidoscopic perspectives. This book presents musical openings, not just to one composer or one style period, but to nine composers who cover a span of 750 years. The book, without doubt, will stimulate new research into what these nine women composers have to say, and how they say it. The 2021 Outstanding Multi-Author Collection Award goes to *Analytical Essays on Music by Women Composers: Secular & Sacred Music to 1900*, edited by **Laurel Parsons** and **Brenda Ravenscroft**, published by Oxford University Press.



I thank the members of the committee—Michael Callahan, Thomas Christensen, Alan Gosman, Frank Heidlberger, Timothy Koozin, Catherine Losada, Andrew Pau, Danielle Sofer, and Keith Waters—for their hard work, astute insights, collaborative spirit, and principled dedication to the committee and to service for the Society. We congratulate the recipients of the SMT awards and to all of you who submitted. We thank you for making our field vibrant and pushing it to grow.

—Noriko Manabe

### ***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.*

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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>.

**NEWS FROM INTEREST GROUPS**

The **Autographs and Archival Documents Interest Group** (AADIG) met on Saturday, November 6 for our annual meeting during the SMT's 2021 virtual conference. In addition to interest group business, the meeting featured two pairs of lightning talks. The first pair of talks by Laura Hibbard and Barry Wiener, addressed serial technique in works by Roger Sessions and Ursula Mamlok, respectively. The second pair included Rachel Mann discussing the materials of Roberto Gerhard and Brent Yorgason on the sketches for one of Max Steiner's early film scores, specifically, and more generally his work with the Max Steiner Digital Thematic Catalog at Brigham Young University (<https://maxsteinerinstitute.org>). At the end of the meeting, J. Daniel Jenkins ([jenkins.danny@gmail.com](mailto:jenkins.danny@gmail.com)) and Philip Stoecker ([philip.s.stoecker@hofstra.edu](mailto:philip.s.stoecker@hofstra.edu)) were unanimously voted as co-chairs of the AADIG; their terms began at the conclusion of the SMT Annual Meeting.

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.

—J. Daniel Jenkins and Philip Stoecker

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The **Dance and Movement Interest Group** (DMIG) met over Zoom at the 2021 SMT Annual Meeting. Our meeting centered on a discussion of how the study of dance and movement influences theory pedagogy, especially as we seek to re-imagine the discipline in terms of representation, repertoire, and methodology. To open the meeting, Rosa Abrahams (Ursinus College), Jennifer Campbell (University of Kentucky), and Ian Guthrie (Kansas City Ballet) each presented a short snapshot of their own pedagogy. To close the meeting, we invited nominations for new leadership to be transferred at next year's meeting.

For more information, please visit our [Humanities Commons](#) page, or email co-chairs Rachel Short and Matthew Bell at [smtdmig@gmail.com](mailto:smtdmig@gmail.com).

—Matthew Bell

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The **Global Interculturalism and Musical Peripheries Interest Group** (GIMPIG) hosted two sessions in SMT 2021. A special session "Celebrating Unsuk Chin" presented three papers, including Jungmin Mina Lee's "Unsuk Chin's Textural Expansion and Collapse as Formal Processes," Imri Talgam's "A Perception-informed Approach to Performance of Metric Structure in Unsuk Chin's Etudes," and Yayoi Uno Everett's "Ritual and Rotation in Unsuk Chin's Šu: Concerto for Sheng and Orchestra (2009)." The IG also held a session "Beyond Biases, Borders, and Boundaries" during the regular meeting time, as a response to the current academic climate. The session featured three papers, Andrew Chung's "Racialized Neoliberalism and the Pitfalls of Meritocratic Ideology in the (Musical) Academy," Toru Momii's "Moving Beyond Representation: Music Theory and the Coloniality of Power," and Ya-Hui Cheng's "The Oriental Fantasy and Its Problems: Remapping the Image of Madame Butterfly in the Twenty-first Century," joined by two respondents, Jan Miyake and Eric Hung.

GIMPIG aims to create a platform for scholars to research underrepresented and neglected new music from around the world, considering the dynamics of musical canonicity and marginality, as well as insider/outsider perspectives and postcolonial issues.

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## NEWS FROM INTEREST GROUPS

(continued)

We host [blogposts](#) that relate to global interculturalism and marginalized composers. We are gradually building a [bibliography page](#) 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 welcome any suggestions and input for the group's activities.

—Ji Yeon Lee

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The **Interest Group on Improvisation** met at the SMT Annual Meeting on Saturday, November 6 at 9:30am. We discussed music theory's White Racial Frame, and how our group members' own work intersects with these broader issues. We invited semi-formal reflective comments from the SMT community ahead of our meeting, and also allowed for improvised comments at the meeting around a set of guiding questions. At the meeting, we heard prepared comments from Andrew Malilay White (University of Chicago), Benjamin Stein (York University), Sean Smither (The Juilliard School), and Andrew Goldman (Indiana University). Our conversation was productive, if a bit short. Our next meeting will be at the next SMT Annual Meeting in New Orleans, with agenda details to be announced in due course. At that meeting, Andrew Goldman will finish his term as chair, Sean Smither will rotate to the chair role, and we will elect a new vice-chair (please contact us at [angoldm@iu.edu](mailto:angoldm@iu.edu) or [sean.r.smither@gmail.com](mailto:sean.r.smither@gmail.com) if you are interested in the position).

For more on our group, visit our [homepage](#) or our [page](#) on SMT's website.

— Andrew Goldman and Sean Smither

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The **Jazz Interest Group** held its twenty-seventh annual meeting at the 2021 virtual conference.

The Publication Committee awarded Chris Stover (Griffith University) with this year's Steve Larson Award for Jazz Scholarship. As the committee reported, Stover's 2021 article "The Queer Rhythm of Cecil Taylor's 'Enter Evening'" (in *Deleuze and Guattari Studies* 15 (3), 363–85) "uses the lens of Deleuze and Guattari to examine subversive elements in Cecil Taylor's work, particularly in the area of meter. Taylor's 1966 album *Unit Structures* is accompanied by a substantial prose-poem by Taylor that Stover places in dialogue with the recorded music of 'Enter Evening,' one of the album's tracks. Stover's own poetic prose and the article's formal organization reflect and embody the multi-dimensionality of Taylor's music in a way that suggests new modes of writing about and analyzing improvised music. Stover grapples with musical temporality in a way that illuminates under-theorized aspects of both Taylor's and other improvised music." Congratulations, Chris! Janna Saslaw (Loyola University) served as the outgoing chair of the committee. The other committee members were Adam Rosado (Iona College) and Marc Hannaford (University of Michigan), who will be next year's chair. Sean Smither (The Juilliard School) volunteered to complete the committee.

During the meeting, a panel of interdisciplinary scholars convened to discuss "Chord-Scale Theory, Jazz Pedagogies/Practices, and Black Music Theory," organized and moderated by Garrett Michaelsen (University of Massachusetts Lowell). The discussants were David Ake (University of Miami), Melvin Butler (University of Miami), Marc Hannaford (University of Michigan), Joyce McCall (University of Arizona), and Matthew Thibeault (The Education University of Hong Kong). The group—with expertise in music theory, musicology, ethnomusicology, music education, and performance—explored the origins of chord-scale theory in the 1950s, its growth into a dominant improvisational pedagogy through the work of Jamey Aebersold, its creative

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## 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](#).

and analytical applications, and its status as a music-theoretical tradition that stems from Black musicians and theorists like Miles Davis, George Russell, and David Baker. The wide-ranging discussion provided a stimulating exploration of the facets of chord-scale theory, its intersections with issues of race, and its impacts on jazz.

At the 2020 meeting, the interest group discussed the ways that music theory's White racial frame has impacted the study of jazz—a culturally Black music. Following this discussion, a special committee (consisting of Varun Chandrasekhar, Ben Geyer, Marc Hannaford, Garrett Michaelsen, Joon Park, Keith Salley, and Janna Saslaw) convened in the spring of 2021 to discuss the naming of the group's scholarship award. The award was named in honor of Steve Larson after his unexpected death in 2011. The committee proposed to change the award's name to the "Award for Excellence in Jazz Theory," not as a repudiation of Larson's work, but rather as a proactive step towards countering the field's pervasive Whiteness. Given Larson's use of Schenkerian analysis—with its White supremacist origins—to explore Black music, the committee argued that changing the name would more accurately reflect the values the interest group hopes to promote moving forward. Additionally, the special committee proposed the creation of a standing committee dedicated to furthering antiracism in jazz theory. The interest group voted overwhelmingly to approve the name change and establish the committee.

Finally, the group elected Ben Baker (Eastman School of Music) for a three-year term as chair. Congrats, Ben!

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](mailto:james.mcgowan@carleton.ca)), to whom new entries, questions, and comments should be sent.

Contact the new group chair Ben Baker ([bbaker@esm.rochester.edu](mailto:bbaker@esm.rochester.edu)) with any questions or comments about the group.

—Garrett Michaelsen, outgoing chair

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The **Mathematics of Music Analysis Interest Group** hosted three lightning talks on Sunday, November 7th during the 2021 SMT Annual Meeting: Robert Peck presented "The Combinatorics of I Combinatoriality," Lauren C. Ruth presented "Beyond Nearly Even Chords: Graph-Based Modulation Exercises for Guitar," and M.A. Coury-Hall presented "Algebraically-Derived Transformational Isolates in Schubert's *Auf dem Flusse*." During the business meeting portion of the meeting, the group discussed a draft of proposed by-laws.

To join our listserv, please join the [SMT Math Google Group](#). For more information about the Math IG, please contact the chairs: Leah Frederick ([leah.nicole.frederick@gmail.com](mailto:leah.nicole.frederick@gmail.com)) and Mike Hall ([mh2468@aol.com](mailto:mh2468@aol.com)).

—Leah Frederick and Mike Hall

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At 2021 SMT Annual Meeting, the **Music and Philosophy Interest Group** held a virtual meeting on November 6th from 9:30–10:45am. Discussion centered on two talks about music ontology: a guest talk by Andrew Kania (Trinity University) on demarcating ontologies from definitions of music, and a lightning talk by Lara Balikci (McGill University), titled "Intervening in Music Ontology: Queer Phenomenology and Furniture Music."

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

We welcome self-nominations!

## NEWS FROM INTEREST GROUPS

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At next year's conference, our interest group will hold an election to replace its two current chairs, Lee Cannon-Brown and Avinoam Foonberg. Please attend our meeting if you would like to be considered for the position (or, of course, if you would like to participate in the election). If you have any questions about the position or the election, please email [cannonbrown@g.harvard.edu](mailto:cannonbrown@g.harvard.edu).

All announcements about our interest group are posted on our [Facebook page](#), and discussions can be had year-round on our [Humanities Commons page](#). We encourage all who are interested to join these groups.

—Lee Cannon-Brown and Avinoam Foonberg

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The newly formed **Musical Theater Interest Group** held its inaugural session at the 2021 SMT Annual Meeting with John Combs and Zachary Lloyd as co-chairs. The group hosted five lightning talk presentations from a range of scholars on various topics concerning the analysis of musical theater repertoire. The presentations were well received, and they garnered a lot of engagement both during the Q&A sessions and afterwards on the Slack channel. A survey was sent out at the end of the meeting to gather feedback from attendees about future directions for the interest group including a possible proposed session for the 2022 program. The Musical Theater Interest Group looks forward to continuing to provide a space for scholars to meet, converse, and share ideas about music-theoretical explorations of musical theater. To find out ways to stay connected with the interest group and its members, please visit our page on the SMT website.

The MTIG is starting to plan for SMT 2022. If you have suggestions for future meetings of the MTIG (sessions topics, themes for lightning talks, guest speakers, collaborations with other groups) please contact the co-chairs, John Combs and Zachary Lloyd, at [smt.mtig@gmail.com](mailto:smt.mtig@gmail.com).

—Zachary Lloyd

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The 2021 meeting of the **Performance and Analysis Interest Group** (PAIG) included the following two papers, selected through anonymous peer review: “[The Grain of the Guitar](#)” by Varun Chandrasekhar (Washington University in St. Louis) and “[Performing Post-Tonal Metric Manipulations](#)” by James Sullivan (Michigan State University). The authors wrote previews of their papers that are available at PAIG's blog, accessible using the links above. Our meeting concluded with an hour-long discussion on cello performance and technique, titled “Cellists' Analysis,” featuring panelists Michael Kaufman (Colburn School) and Julia Lichten (Manhattan School of Music) and moderated by PAIG co-chairs (and cellists) Daniel Ketter and Nathan Pell.

—Nathan Pell

The **Popular Music Interest Group** meeting was well-attended this year, despite its virtual format. We hosted a session entitled, “Marvin Gaye's *What's Going On* at 50;” featuring invited guest Andy Flory. Flory spoke about the album, and then led a song-comparison activity with four breakout rooms. We then heard a short paper by Jeremy Tatar, comparing Marvin Gaye and Sly Stone in dialog, followed by a response from Flory, and Q & A session. Thanks to all of our participants, as well all of the 40+ 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 goes to **Edwin K. C. Li** for his article “Cantopop and Speech-Melody Complex,” and to **Anabel Maler & Robert Komaniecki** for their article “Rhythmic Techniques in Deaf Hip Hop.” Li investigates native Cantonese speakers' speech-melody experience of listening to Cantonese popular songs, and proposes a speech-melody complex that embraces native Cantonese speakers' experience of the potentialities of speech and melody before they come into being. Maler and Komaniecki address the alignment of rhythm and meter in signed and vocal rap and the conveyance of a repeated “beat” through rhythmic signing in their analysis of tracks by ASL hip-hop artists. Both of these articles work to diversify the repertoire of what is typically thought of as popular music, and seamlessly synthesize music analysis with another field. Congratulations, Edwin, Anabel, and Robert!

This year's Outstanding Publication Award winner is **Victoria Malawey** for her book *A Blaze of Light in Every Word: Analyzing the Popular Singing Voice*. Malawey presents a systematic and encompassing conceptual model for analyzing vocal delivery, while drawing on research from music theory, pedagogy, gender studies, and philosophy. She brings new clarity to the relationship between the voice's sonic content and its greater signification, helping us understand the complexity and uniqueness of singing voices. Congratulations, Victoria!

After our meeting, we held an election for new officer positions. Please welcome our new PMIG officers, Matt Ferrandino (chair), Emily Milius (secretary), and Jacob Cupps (webmaster).

We look forward to another productive meeting next year.

—Christine Boone

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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 commu-

*continued on next page*

## NEWS FROM INTEREST GROUPS

(continued)

nity. 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 2021 annual meeting, the Post-1945 Music Analysis IG organized a workshop led by Robert Hasegawa, titled “Diversity and Inclusion in the Pedagogy of Contemporary Music Analysis.” The workshop and discussion examined issues of equity, diversity, and inclusion in teaching the analysis of contemporary music, framed as part of a broader reexamination of the Eurocentric canons and narratives characteristic of the discipline of music theory as a whole.

The IG announced the recipients of this year’s Post-1945 Music Analysis Interest Group Publication Award: Drake Andersen, “(Per)forming Open Form: A Case Study with Earle Brown’s *Novara*” (*Music Theory Online* 26.3, 2020) and Sumanth Gopinath, “‘Departing to Other Spheres’: Psychedelic Science Fiction, Perspectival Embodiment, and the Hermeneutics of Steve Reich’s *Four Organs*” (published in the volume *Rethinking Reich*, ed. Sumanth Gopinath and Pwyll ap Siôn, Oxford University Press, 2019). The IG wishes to congratulate Drake and Sumanth and thank the publication award committee (Amy Bauer, chair; William Ayers, and Philip Rupprecht).

The Post-1945 Music Analysis IG is happy to announce new co-chairs, William Ayers and Elizabeth Hambleton, who will take over the group’s leadership in 2022. Noah Kahrs will remain the IG’s webmaster. We would like to thank Will, Elizabeth, and Noah for their service.

Visit our [webpage](#) and our [Humanities Commons page](#). For information on the activities of the interest group, please contact the outgoing co-chairs Antares Boyle ([antares@pdx.edu](mailto:antares@pdx.edu)) and Laura Emmery ([laura.emmery@gmail.com](mailto:laura.emmery@gmail.com)) or the incoming co-chairs William Ayers ([William.Ayers@ucf.edu](mailto:William.Ayers@ucf.edu)) and Elizabeth Hambleton ([ejhambleton91@gmail.com](mailto:ejhambleton91@gmail.com)).

—Laura Emmery and Tara Boyle

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The interest groups on **Russian Music Theory** (SMT-Rus) and **Music Theory Pedagogy** had a joint meeting on Friday November 5. The meeting consisted of four presentations: Joseph Kraus (Florida State University), “Exploring Tchaikovsky’s Art Songs in the Theory Classroom”; Kelsey Lussier (McGill University) and Sarah Marlowe (Eastman School of Music), both of whom presented on the augmented-sixth chord in Tchaikovsky’s harmony teaching; and Christopher Segall (University of Cincinnati), “Twelve-Tone Techniques Without Set Theory.” A lively discussion accompanied each topic. We thank each presenter, all who contributed to the discussion, and all attendees for making this meeting a wonderful event!

—Leigh VanHandel (chair, Music Theory Pedagogy)

—Ellen Bakulina (chair, SMT-Rus)

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The **Work and Family Interest Group** (WorkFam) hosted a successful session at this year’s Annual Meeting. The meeting was led by Dr. Frank Diaz (Indiana University), who is founder and former director of the Institute for Mindfulness-Based Wellness and Pedagogy. Dr. Diaz led an engaging session entitled “Finding Space: Mindfulness and Work Life ‘Balance’ for Academics.” Following the meeting, Dr. Diaz shared helpful scholarly resources for further reading. We will make those resources available on our listserv and IG website.

As we look forward to the next year’s meeting, we are excited to announce a competition for our page on the SMT website. We are calling on all our creative members to submit a new picture image. (The current graphic is a photo of children’s toys.) Submissions can be either already existing images in public domain or an original image/painting by you. The deadline for the competition is April 1, 2022. You can view the current page [here](#).

We look forward to seeing you—hopefully, in-person—in New Orleans!

—Inessa Bazayev and Rachel Lumsden

## DO YOU KNOW ABOUT THESE SMT GRANTS?

### SMT SUBVENTION GRANTS

Each year, 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. The deadline for proposal submission is July 31. 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](#).



## IN MEMORIAM

To my great sorrow, I have to report that Phil Lambert, our dear friend and esteemed colleague, passed away after two years of dealing with a malignant brain tumor.

Phil received his Ph.D. from Eastman in 1987 with a dissertation on “Compositional Procedures in the Experimental Works of Charles Ives.” The dissertation was the springboard for his early prominence as an Ives scholar. He wrote *The Music of Charles Ives* (Yale University Press 1997), which was and remains the standard analytical study of that challenging body of music. He also edited *Ives Studies* (Cambridge University Press 1997). He wrote numerous important articles about Ives which appeared in *Music Theory Spectrum*, *Intégral*, and other journals and collections. At the same time, he became an expert on Lewinian transformation theory and published several important articles on that topic.



Starting around 2005, Phil shifted his attention toward topics in popular music and musical theater, and wrote books about Brian Wilson and the Beach Boys (Continuum 2007), Jerry Bock and Sheldon Harnick (Oxford University Press 2010), and Alec Wilder (University of Illinois Press 2013). He also wrote two widely-used textbooks: *Basic Post-Tonal Theory and Analysis* and *Principles of Music*, both from Oxford University Press.

A brief list like this gives a sense of the range and lasting importance of his scholarship, but it doesn't say much about what a wonderful colleague and person he was. Although his principal professional home for virtually his entire career was Baruch College, CUNY, he also taught regularly at the CUNY Graduate Center, where his courses on aspects of post-tonal and transformational theories were legendarily and memorably good—generations of our students loved him and eagerly learned from him.

In a professional world populated largely by pushy, loud New Yorkers, Phil stood out for his gentleness, his good humor and good sense, and his ability to remain quiet for surprisingly long periods of time, especially during faculty and committee meetings. But when he did speak, people listened because they knew they would hear something worth hearing. His friends, his colleagues, and our entire field, will miss him very much.

—Joseph Straus

## GENERAL NEWS

The sixth triennial Workshops in Music Theory Pedagogy will be held at the University of British Columbia, June 26–30, 2022. The faculty will include Gary S. Karpinski and Leigh VanHandel (co-directors), Michael Callahan, Richard Cohn, Nancy Rogers, and Jena Root. Sessions will focus on the teaching of undergraduate music theory at the college level. All teachers of music theory are encouraged to attend these workshops—teachers at colleges, universities, conservatories, and high schools (including AP instructors). Various other individuals—including graduate students in music, music scholars, performers, and music educators of all kinds—will also benefit from attending. In lectures, group discussions, and other settings, the workshops will cover various topics, including rudiments, sight singing, ear training, harmony, rhythm and meter, form, analysis, post-tonal theory, instructional technologies, assessment and evaluation, project-based assignments, and the influence of cognition and perception research on teaching. Visit [WorkshopsInMusicTheoryPedagogy.com](http://WorkshopsInMusicTheoryPedagogy.com) for more information and to register for the workshops.

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David Huron, professor emeritus of music theory at the Ohio State University, has been awarded the 2021 Nico Frijda Honorary Chair in Cognitive Science by the University of Amsterdam “For his groundbreaking, interdisciplinary work on music, expectation, and emotion.” The award is conferred each year by the Amsterdam Brain and Cognition Center to a prominent researcher in the field of brain and cognitive sciences on the basis of outstanding interdisciplinary achievements. Previous awardees have included James McClelland, Annette Karmiloff-Smith and Michael Tomasello. Professor Huron is the first scholar from the arts and humanities to have received this award. Dr. Huron is author of *Sweet Anticipation: Music and the Psychology of Expectation* and *Voice Leading: The Science Behind a Musical Art*, both published by MIT Press.

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“Theorizing African American Music” highlights African American perspectives on music and music theory, perspectives that have historically been marginalized in the academic study of music in the United States. This conference intends to provide a new platform for all scholars interested in the theory and analysis of African American music. We are pleased to welcome [Dwight Andrews](#) as the keynote speaker for our conference. “Theorizing African American Music” will be an in-person conference at Case Western Reserve University in Cleveland, OH, from June 16 to 18, 2022. For more on the conference see [here](#), or email Philip Ewell at [pewell@hunter.cuny.edu](mailto:pewell@hunter.cuny.edu).

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## GENERAL NEWS

(continued)

The Gail Boyd de Stwolinski Center for Music Theory Pedagogy is pleased to announce Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century, a conference to be held at the Michigan State University, East Lansing, MI on June 2–4, 2022.

Please check the [conference website](#) for information about registration and registration grants, keynote speakers, and travel and accommodation information. Note that pre-registration ends on March 15.

If you have questions about: travel, location, or logistics, contact our site chair and host Michael Callahan ([mrc@msu.edu](mailto:mrc@msu.edu)); the program, including submissions, contact our program chair J. Daniel Jenkins ([djenkins@mozart.sc.edu](mailto:djenkins@mozart.sc.edu)); scheduling, advertising, registration or how to be involved, contact the assistant director of the de Stwolinski Center for Music Theory Pedagogy Jenny Snodgrass ([snodgrassjs@appstate.edu](mailto:snodgrassjs@appstate.edu)).

## NEWS FROM REGIONAL SOCIETIES

**Music Theory Midwest** welcomes scholars from all geographic regions to attend its thirty-third annual meeting, to be held the University of Kansas, on May 6–7 2022. The conference will feature a keynote panel discussion on curricular reform, moderated by Kim Loefflert (Oklahoma State University) and a workshop led by Robin Attas (University of Manitoba), “Curricular Reform in Music Theory: Steps and Strategies.” For more information, visit our [website](#).

—Olga Sánchez-Kisielewska

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The next annual meeting of the **Music Theory Society of New York State** (MTSNYS) will be on April 9–10, 2022 at the Eastman School of Music, held jointly with the 2022 Chapter Meeting of AMS-New York State-St Lawrence. This year’s keynote speaker will be Poundie Burstein, Hunter College and the CUNY Graduate Center.

The MTSNYS board recently created and advertised a new 50th Anniversary Award to be given for the first time in conjunction with the 50th anniversary of the society’s founding. Upon reflection, our current board has decided to postpone this award pending further consideration of its definition, purpose, and requirements.

The society will move forward with the selection of a 2022 Patricia Carpenter Award winner, which recognizes outstanding scholarship by an emerging scholar in the field. This award includes a \$500 honorarium and publication of the winning paper in the society’s journal, *Theory and Practice*.

The recipient of the 2021 Patricia Carpenter Emerging Scholar Award was **Anna Yu Wang** (Harvard University) for her paper, “Perceiving *banyan*: Temporal Syntax Unbeholden to Periodicity.”

—Sarah Marlowe

## 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](mailto:wile@peabody.jhu.edu)

### Music Theory Midwest

Jan Miyake, president  
Oberlin College and Conservatory  
[jan.miyake@oberlin.edu](mailto:jan.miyake@oberlin.edu)

### Music Theory Society of New York State

Christopher Bartlette  
Binghamton University  
[cbartlette@binghamton.edu](mailto:cbartlette@binghamton.edu)

### Music Theory Southeast

Joe Kraus, president  
Florida State University  
[jkraus@fsu.edu](mailto:jkraus@fsu.edu)

### New England Conference of Music Theorists

Daniel Harrison, president  
Yale University  
[daniel.harrison@yale.edu](mailto:daniel.harrison@yale.edu)

### Oklahoma Theory Round Table

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

### Rocky Mountain Society for Music Theory

Andrew Gades, president  
The College of Idaho  
[agades@collegeofidaho.edu](mailto:agades@collegeofidaho.edu)

### South Central Society for Music Theory

Jeremy Orosz, president  
University of Memphis  
[jorosz@memphis.edu](mailto:jorosz@memphis.edu)

### Texas Society for Music Theory

David Forrest, president  
Texas Tech University  
[David.Forrest@ttu.edu](mailto:David.Forrest@ttu.edu)

### West Coast Conference of Music Theory and Analysis

Amy Bauer, president  
University of California, Irvine  
[abauer@uci.edu](mailto:abauer@uci.edu)

## WEBSITES OF GRADUATE STUDENT ORGANIZATIONS

Canadian University Music Society

[website](#)

Columbia Music Scholarship Conference

[website](#)

UC-CCM Music Theory and Musicology

[website](#)

Music Theory Society at Florida State University

[website](#)

GAMuT

[website](#)

Graduate Students in Music at CUNY

[website](#)

Harvard Graduate Music Forum

[website](#)

Indiana University Graduate Theory Association

[website](#)

McGill Music Graduate Students' Society

[website](#)

Midwest Graduate Music Consortium

[website](#)

Society for Music Research at the University of Michigan

[website](#)

Temple University Theory and Musicology Society (THEMUS)

[website](#)

Western University Graduate Symposium on Music

[website](#)

Yale Graduate Music Society

[website](#)

## Interest Groups, Regional Societies, Graduate Student Organizations:

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

## 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 31

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



## SMT SWAG

is available!

Visit the

**SMT STORE**

for more information.

## 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 submission, please obtain and provide any necessary copyright permission or attribution. Inclusion of any submission is subject to the approval of the Executive Board.

Jared Hartt, editor, [newsletter@societymusictheory.org](mailto:newsletter@societymusictheory.org)