



## Newsletter

A Publication of the  
Society for Music Theory

### News from the Society

Conference Information.....1-4  
 Officer Reports.....4-7  
 Committee Reports.....7  
 Interest Groups.....7-13  
 In Memoriam.....13-15

### News of Interest

Regional Societies.....15-19  
 Upcoming Deadlines.....19  
 Newsletter Submissions.....19

**Volume 46**  
**Number 2**

**August 2023**

## SMT DENVER 2023



The Society for Music Theory celebrates its forty-sixth Annual Meeting jointly with the American Musicological Society, November 9–12 at the Sheraton Denver Downtown Hotel in Denver, Colorado.

### CONFERENCE INFORMATION

Information about the conference can be found on the [AMS-SMT 2023 Annual Meeting website](#).

### HOTEL RESERVATIONS

The Sheraton Denver Downtown Hotel (1550 Court Place) has reserved a block of rooms for conference attendees. The rates are \$209/night for single and double occupancy; \$239/night for triple occupancy; \$269/night for quadruple occupancy; and \$169 for student quadruple occupancy (limited rooms available). Online hotel reservations for non-students may be made [here](#). SMT student members should have received an email with a code to reserve at the student rate; please email Jennifer Diaz at [smt@societymusictheory.org](mailto:smt@societymusictheory.org) if you did not receive the email.

Using the conference room block at this hotel helps us meet our contractual obligations and keeps you close to all conference activities.

### CONFERENCE REGISTRATION

Conference registration is open and available on our [website](#). The rates are as follows:

Rate Category	Early (6/1/2023–9/22/2023)	Regular (9/23/2023–11/8/2023)
<b>AMS-SMT Members</b>		
Student or low-income	\$95.00	\$125.00
Emeritus/Retired	\$125.00	\$165.00
Standard	\$185.00	\$230.00
<b>Non-Members</b>		
Student or low-income	\$175.00	\$205.00
Emeritus/Retired	\$230.00	\$275.00
Standard	\$310.00	\$360.00

### STUDENT HELPERS

We are in need of student volunteers to assist during the conference. Volunteers will receive a registration fee waiver in exchange for 6.5 hours of service. The deadline to [apply](#) is **September 1**.

*continued on next page*

## Future Annual Meetings

2023

November 9–12  
 Sheraton Denver Downtown  
 Denver, Colorado (SMT and AMS)

2024

November 7–10  
 Hyatt Regency Jacksonville  
 Jacksonville, Florida (SMT)

2025

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

## 2023 Annual Meeting Registration Fees

**Early bird rates** (register by September 22):

\$185 regular members  
 \$95 student or low-income  
 \$125 Emeritus/retired

**Regular rates** (after September 22):

\$230 regular members  
 \$125 student or low-income  
 \$165 Emeritus/retired

See [here](#) for non-member rates.

On-site registration surcharge: \$40

Undergraduate Registration (on site): \$0

One-day registration: \$135

\*Undergraduate students interested in the field of music theory are invited to attend the Annual Meeting free of charge.

Visit [here](#) to register.

## HOTEL ACCESSIBILITY

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

## EXHIBITS

The deadline to reserve an exhibit booth is **September 8**. Learn more and reserve your booth(s) [here](#).

## PROGRAM GUIDE ADVERTISEMENTS

The final deadline to reserve a program guide ad is **September 15**. Learn more and reserve your ad(s) [here](#).

## JOINT GRADUATE STUDENT FAIR

The SMT and AMS will be hosting a joint graduate student fair on the evening of **Friday, November 10**. We invite graduate programs to reserve a table to share information about your program with prospective students. More information about the fair will be forthcoming.

## JOINT STUDENT RECEPTION

The SMT and AMS will be hosting a joint student reception following the graduate student fair on **Friday, November 10**. More information about the time and location will be forthcoming in the program guide.

## JOINT NEW ATTENDEE RECEPTION

The SMT and AMS will be hosting a joint reception for all first-time attendees, to be held on the afternoon of **Thursday, November 9**. More information about the time and location will be forthcoming in the program guide.

—Jennifer Diaz

## GETTING AROUND DENVER

The Sheraton Downtown Denver is near the southeast end of a [Free Mallride](#) bus line that runs around the [16th St Mall](#) to [Union Station](#) every five minutes. Renovation work is active on the pedestrian mall, but it is easily walkable. Metro Denver is served by [RTD](#), which offers bus, light rail, and rail options in and around Denver. The website offers trip planning advice. Uber and Lyft are also widely available. Bikes and motor scooters are another possibility.

If you drive to the conference, note that parking at the conference hotel itself is \$49/day. Check Google maps or [Parkopedia](#) to compare price options.

## AIRPORT TRANSPORTATION

The best public transit option is the [A Train](#), which takes you from the airport to Union Station for \$10.50. You can buy tickets at station kiosks or download the [MyRide app](#) to pay. At Union Station, hop a free Mallride bus to get you to the hotel. You can also [find a taxi or rideshare car](#). The trip can take 60–90 minutes or so, depending on time of day.

[Taxicabs from DIA](#) to downtown are a set rate of \$71.03. Timing is 40–65 minutes, depending on traffic, possibly 30 in the middle the night.

*continued on next page*

Ride App services, including Uber and Lyft, are also available, with fluctuating fares depending upon demand.

## PACKING FOR HIGH ALTITUDE

The Mile High City can be gloriously sunny in November, or snowy one day and sixty degrees the next. Humidity is low; we sometimes have rain or periods of high winds. Locals like to say, “If you don’t like the weather in Colorado, wait a few minutes.” That said, a dry cold does not feel as cold as a damp cold, and Denver is a casual, outdoorsy city. Often a lightweight puffy jacket, vest, or fleece, maybe a hat, will be enough for the elements, even if it is 32 degrees with sun.

The dryness can make you much thirstier than normal. Some people get mild headaches if dehydrated in this context. Note that, since there is less oxygen in the air up high, if you live near sea level, you may get short of breath sooner when exercising. Alcohol can also have a stronger impact.

You might consider bringing sunglasses, lip balm, and a water bottle—at the airport, free water bottle filling stations are near the restrooms after you exit the plane.

## DINING

The 16th St Mall has everything from coffee, to-go options, and sit-down dining. Rio Grande Mexican Restaurant is a romping family place. The Kitchen features farm-to-table options. Appaloosa Grill and 5280 Burger Bar feature American food. Cho-Lon serves upscale, James Beard-nominated Asian food.

There are also about ten brewpubs near the hotel. Wynkoop Brewing Company and Oskar Blues are two of the most well-known. Jagged Mountain Craft Brewery is more casual, with “adventurous” brews and food truck offerings. Union Station offers a variety of high-end restaurants; book ahead. Denver Milk Market, a food hall in the Dairy Block district, has 16 restaurants to choose from. For vegetarians, Watercourse Foods and City O’City are dedicated options. For a cultured hang, Forte and Vibe offer coffee, wine and hip vibes (and a little food—check ahead if you are hungry).

In general, Denver is a health-conscious city, so if you have food preferences or allergies, don’t hesitate to alert your waiter. It also has a hopping night life—book ahead if you are planning a special dinner with friends.

## RECREATION

If you would like to take in a museum, Denver Art Museum, Clifford Still Museum, and History Colorado Center are all within a 10-minute walk of the hotel, and free for those 17 or 18 and under. The art museum in particular has special family activities. Denver Botanic Gardens offers a beautiful nature escape, just a 10-20 minute rideshare or a 25-minute RTD trip away. Denver Zoo and Denver Museum of Nature and Science are both located in the green oasis of City Park, 15 minutes away by cab or rideshare app. Tattered Cover, a local bookstore chain established in 1971, has two nearby outlets, one at Union Station and another in MacGregor Square, near the ballfields. Or, ask the hotel concierge for a local hiking map. They can recommend a nice hike near Cherry Creek or a local park.

## FURTHER AFIELD

Union Station has easy buses to Boulder (53 Minutes) and historic Golden (59 minutes), both worth a half- or full-day trip. Ski season likely won’t have started

continued on next page

## Society for Music Theory 2023 Executive Board

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

Jan Miyake, President-Elect  
Oberlin College and Conservatory  
[pres-elect@societymusictheory.org](mailto:pres-elect@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)

Nora Engebretsen, Treasurer  
Bowling Green State University  
[treasurer@societymusictheory.org](mailto:treasurer@societymusictheory.org)

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

## Members-at-Large

Mary Farbood, 2023, New York University  
Cynthia Gonzales, 2023, Texas State University  
Chelsea Burns, 2024, Univ. of Texas at Austin  
Daphne Tan, 2024, University of Toronto  
Sumanth Gopinath, 2025, Univ. of Minnesota  
J. Daniel Jenkins, 2025, Univ. of South Carolina

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

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

## Contacting the Society

Jennifer Diaz, Executive Director  
The Society for Music Theory  
Indiana University  
Jacobs School of Music  
200 S Eagleson Ave  
C039  
Bloomington, IN 47405  
Email [smt@societymusictheory.org](mailto:smt@societymusictheory.org)

## SMT-40 Dissertation Fellowship

The SMT-40 Dissertation Fellowship Committee invites applications for the summer 2024 dissertation research fellowship. Fellowships include an award of \$5,000 to support full-time dissertation research and writing over a minimum of two months. The committee will select up to two awardees. In keeping with the Society's mission to promote diversity and inclusivity, at least one of the two fellowships will support a topic in an area of music theory research that engages diversity or an applicant who contributes to the diversification of the SMT community. We encourage PhD candidates who will not have completed and defended their dissertation by summer 2024 to apply. Previous years' applicants are encouraged to reapply. Applicants should submit a CV, dissertation prospectus, and sample chapter via the online application form by **December 15, 2023**. The application portal will open in the fall. Full information is available [here](#).

## Society for Music Theory 2023 Committees

### Development Committee

Jane Clendinning, chair  
Nora Engebretsen  
Brian Alegant  
Stanley Fink  
Mariusz Kozak  
Anna Yu Wang  
Michael Buchler, ex officio  
Jennifer Diaz, ongoing

(continued on next page)

in early November, but destinations like [Winter Park](#) and [Breckenridge](#) are open for hiking and other outdoor adventures. They're a couple of hours away and can be reached by car or shuttle company.

—Kristin Taavola

## OFFICER REPORTS

### FROM THE PRESIDENT



I can hardly believe that this is my final column as President of SMT. The time has elapsed so quickly. I'm excited about the future of our Society and grateful to everyone I have worked with, especially Executive Director Jennifer Diaz, who has been endlessly supportive and a true marvel of organization, level-headedness, wisdom, and kindness. And it has been my absolute privilege to collaborate with active, forward-thinking, and resourceful committee chairs and members, editors and editorial boards, and Executive Board members. Vice President Áine Heneghan, Past-President Pat Hall, and President-Elect Jan Miyake have helped me in more ways than I could possibly list.

I could easily devote this last column to further expressions of gratitude and to celebrating what we've accomplished together, but I'd rather discuss the future of SMT and what I have come to learn and believe about how we might further broaden and diversify our Society. It's worth thinking of diversity in at least two ways: what's been called internal and external diversity. The former involves our embodied characteristics, including age, gender, and race (what [Project Spectrum's 2019 open letter](#) called "cosmetic diversity"); the latter can fold in belief systems, methodologies, and the repertoire we study (to name only a few categories). While our demographic study shows that we are making slow progress toward internal diversity, we are rapidly becoming a society with a plurality of members that are deeply committed to external diversity. This is evident in SMT meeting programs and in our journals.

But are we talking to ourselves? As I am writing this in early June, a non-theorist (with a Ph.D.) has taken to Twitter to bemoan the "fact" that nobody in music theory teaches about chord loops and repetition. Really?! A glance at the publications in our journals, the books we have written, and the talks presented at our annual meeting easily refutes this statement. The very first issue of *SMT-V* is about repetition. We can point people who make sweeping statements toward our research (and, thankfully, several of you have done that), but together we could also more effectively spread the word about what contemporary music theory encompasses. Surely, one path toward greater internal diversity within SMT entails leading more people to see and experience our external diversity.

SMT has accomplished something that is matched by few, if any, other scholarly societies our size: we not only have four journals (that itself is extraordinary for a relatively small society), but three are *completely* open access: they're free to submit work to and free to publish in. In most of academia, open access means that *someone* has to pay: usually it falls on the author or granting agency (trust me: that's not a laugh line in STEM fields). Since most of us haven't been awarded hefty grants that pay the \$4,000 or so open-access fees *per article*, it's critical that

continued on next page

SMT strongly supports creating scholarship that is open and accessible to all. SMT membership and donations underwrite the creation and production of *MTO*, *SMT-V*, and *SMT-Pod*. (You support *Music Theory Spectrum*, too, of course, though institutional subscriptions are a larger source of its funding.) If you haven't yet watched *SMT-V* or listened to *SMT-Pod*, please do. They've got engaging content that is as interesting and accessible to professional music theorists as it is to high school students who are exploring musical worlds for the first time. We really couldn't ask for a better public face on music theory.

These fantastic SMT resources need to reach high school students and undergraduates—our pipeline. I fear that too many beginning students exclusively associate “music theory” with rudiments and strictures. And perhaps they—like that professional Twitterer mentioned above—hold firm to the idea that music theory is strictly the province of classical music. I and others have been talking with high school AP Music Theory teachers, pointing to our great public-facing materials. But we can do more to get our impressive body of public scholarship into the eyes and ears of those who *might* become music theorists if only they could see themselves in the discipline.

Here's where you come in. I encourage you to help write pedagogical materials (even brief lesson plans, discussion questions, etc.) that we can post on our website and that will help busy teachers bring vetted and varied SMT resources into their classes. I also encourage you to talk with teachers by reaching out directly. AP teachers often have a full month of classes *after* the AP exam is administered in April; that's time that could be spent showing the range of our field. You might also consider presenting at regional or national music education conferences, re-posting our materials on social media, and creating public-facing versions of your own best work and submitting them to *SMT-V* and *SMT-Pod*. (Side benefits: those journals are fun to write for and your relatives might even start to understand what you actually do!)

The plenary session at this year's conference will be on public music theory, featuring a broad range of practitioners. To be sure we aren't just talking to ourselves (delightful as that is!), we will plan to livestream and/or record the event and to contact teachers all over the country, inviting them and their students to virtually attend. We will also open our (non-virtual) doors to students and teachers in the Denver area.

J. Daniel Jenkins concluded the introduction to his excellent *Oxford Handbook on Public Music Theory* (2021) by observing that “Academic music theorists have built a community through SMT and other organizations. But it remains a rather exclusive community.” I hope, through the great work of Jenkins and other similar-minded scholars, that our scholarly community will soon seem far less exclusive, and that fewer and fewer people will continue to hold onto tired and destructive stereotypes of our field. I'm convinced this will help us broaden SMT's membership and create a more (internally and externally) diverse field.

Serving as President of this wonderful and robust society has been the honor of a lifetime. I can't wait to see you all in Denver, to hear about the work you've been doing, and to continue the discussion of what we could be doing to support you and future generations of music theorists.

—Michael Buchler  
June 2023

## Society for Music Theory 2023 Committees *(continued)*

### IT/Networking Committee

Phil Duker, chair  
Andrew Gades, vice chair  
Megan Lavengood, web editor  
Philip Baczewski, systems administrator and associate web editor

### Members-at-Large

Stephanie Acevedo  
Johanna Devaney  
Greg McCandless  
Brian Jarvis  
Tahirih Motazedian  
Lindsey Reymore  
Jeff Yunek

### Liaisons

Poundie Burstein, chair, publications committee  
Dave Easley, cmte on disability and accessibility  
J. Daniel Jenkins, Executive Board liaison  
Megan Kaes Long, editor, *SMT-V*  
Jonathan De Souza, associate editor, *SMT-V*  
Brent Auerbach, editor, *MTO*  
Brent Yorgason, managing editor, *MTO*

### 2023 Program Committee

Stephen Rodgers, chair  
Bruno Alcade  
Andrew Aziz  
Sara Bakker  
Richard Lee  
Maryam Moshaver  
Olga Sánchez-Kisielewska  
Michael Buchler, ex officio

### 2023 Local Arrangements Committee

Jennifer Diaz, chair  
Kristin Taavola

### 2023 Student Presentation Award Committee

Ellen Bakulina  
Jeremy Orosz

### Committee on Feminist Issues and Gender

**Equity**  
Carla Colletti, chair  
Eric Isaacson  
Severine Neff  
Carissa Reddick  
Aleksandra Drozzina  
Rachel Gain

*(continued on next page)*

**Society for Music Theory**  
**2023 Committees**  
*(continued)*

**Committee on Race and Ethnicity**

Chris Endrinal, co-chair  
 Rachel Lumsden, co-chair  
 Eliane Aberdam  
 Lydia Bangura  
 Jaime Bofill  
 Paula Grissom  
 Hanisha Kulothparan  
 Ji Yeon Lee  
 Toru Momii

**2023 Committee on Workshop Programs**

Kyle Adams, chair  
 Aaron Marcus  
 Stephen Rodgers (chair, 2023 Program Cmte)  
 Nancy Rogers

**Professional Development Committee**

Melissa Hoag, chair  
 Sam Bivens  
 Antares Boyle  
 John Combs  
 Despoina Panagiotidou  
 Adam Roy  
 Abby Shupe

**2023 Nominating Committee**

Stan Kleppinger, chair  
 Mary Arlin  
 Bryn Hughes  
 Janet Schmalfeldt  
 Noel Torres-Rivera

**Publications Committee**

Poundie Burstein, chair  
 Brent Auerbach (editor, *Music Theory Online*)  
 Inessa Bazayev, Jenine Brown, Zachary Bernstein,  
 Drew Nobile (associate editors, *Music Theory Online*)  
 Peter Smith (editor, *Music Theory Spectrum*)  
 Lori Burns, Laura Emmery, Julie Pedneault-Deslauriers (associate editors, *Music Theory Spectrum*)  
 Sarah Marlowe (editor, *SMT Newsletter*)  
 Nathan Fleshner (associate editor, *SMT Newsletter*)  
 Megan Kaes Long (editor, *SMT-V*)

*(continued on next page)*

**FROM THE VICE PRESIDENT**

The Vice President chairs the Subventions Committee, which will review applications in August. Subvention grants reimburse scholars for expenses associated with publication and, in exceptional cases, organizing conferences. I am grateful to Arnie Cox, Michèle Duguay, David Forrest, and Daphne Tan for serving with me, and to those members whose generous donations to the SMT-Forward campaign make these awards possible. Further details about the Subvention grants may be found [here](#); note that submissions are due July 31st every year.



I serve as the Executive Board's liaison with the Interest Groups and Regional Societies, and look forward to meeting with their Chairs and Presidents during the next few months. Our twenty-eight Interest Groups are busy putting together what will be a diverse and eclectic program for our annual meeting in Denver: calls for papers have been circulated, and schedules will be posted in due course. Further information may be found [here](#). As a reminder, SMT asks presenters at Interest Group meetings to use the following citation template: Author, Title, \_\_\_ Interest Group meeting, Society for Music Theory Annual Meeting, City, Date.

Questions, comments, or suggestions pertaining to Interest Groups, Regional Societies, or Subventions may be addressed to me at [vicepresident@societymusic-theory.org](mailto:vicepresident@societymusic-theory.org).

It has been an honor to serve the Society over the past two years. As my term draws to a close, I salute those SMT members who so generously share their time and expertise to nurture our vibrant scholarly community. As the Society depends on, and is shaped by, volunteer labor, I encourage you to consider serving SMT. To do so, edit your "Profile" and indicate your preferences under "Committee Interest Field" in the [Membership Portal](#).

—Aine Heneghan

\* \* \* \* \*

**FROM THE SECRETARY**

Since the previous Secretary's report in the February 2023 SMT Newsletter, the Executive Board has passed the following motions in their February, March, and May meetings:

- Approved the November 2022 and February and March 2023 meeting minutes.
- Approved a motion to discontinue the Presidential award.
- Approved a motion to sign the ACLS statement in support of academic freedom.
- Approved a motion to renew the Executive Director's contract.
- Approved a motion to extend SMT's OUP contract for one year to publish *Music Theory Spectrum*.
- Approved a motion to give SMT annual meeting workshop presenters one year of membership and free registration for the annual meeting.



*continued on next page*

- Approved a motion to notify winners of awards before the SMT awards ceremony to facilitate attendance at the ceremony and to request confidentiality upon notification.

—Charity Lofthouse

## COMMITTEE REPORTS

The 2023 **Program Committee** met virtually over four Zoom sessions in April to select from 326 proposals submitted for the annual meeting. We were all deeply impressed by the quality and diversity of the proposals—a sign of the health of our field and the ever-widening range of topics, repertoires, and approaches that fall under the umbrella of music theory. Choosing from among these excellent proposals was difficult, but we're delighted with the results and confident that the program will offer something for everyone. Congratulations to all those accepted to present at the conference, and many thanks to the Program Committee for the thoughtfulness and diligence that they brought to the task. The Program Committee includes Stephen Rodgers (chair), Bruno Alcalde, Andrew Aziz, Sara Bakker, Dickie Lee, Maryam Moshaver, Olga Sánchez-Kisielewska, and Michael Buchler (*ex officio*).

—Stephen Rodgers

## NEWS FROM INTEREST GROUPS

The **Autographs and Archival Documents Interest Group (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.

More information about our activities for the 2023 Annual Conference will be announced soon.

—J. Daniel Jenkins and Philip Stoecker

\* \* \* \* \*

The **Dance and Movement Interest Group** supports scholars engaged in research in the intersection of music and dance. For more information about our group, please see our [SMT webpage](#) or join us on [Humanities Commons](#).

This May, Kara Yoo Leaman organized an Unconference in New York where we gathered for dance-related activities such as taking dance classes, watching a rehearsal at the Center for Ballet and the Arts, and watching performances. We also shared work-in-progress research with each other in an informal and supportive environment.

*continued on next page*

## Society for Music Theory 2023 Committees (continued)

### Publications Committee (continued)

Jennifer Beavers and Megan Lyons (co-chairs,  
*SMT-Pod*)

Phil Duker (chair, Networking Committee)

Chelsea Burns (Executive Board liaison)

### Publication Awards Committees

#### Articles

Robert Hasegawa, chair

Orit Hilewicz

Roman Ivanovitch

Janna Saslaw

#### Books

Nancy Yunhwa Rao, chair

Vincent Benitez

Anna Gawboy

Samuel Ng

Mark Sallmen

Cara Stroud

Jason Yust

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

José Oliveira Martins, chair

Benjamin Levy

Anna Stephan-Robinson

#### Music Theory Pedagogy & Public-Facing Scholarship

David Thurmaier, chair

Paula Must

Ash Stemke

### Diversity Coordinating Committee

Carla Colletti, chair

Dave Easley

Chris Endrinal

Melissa Hoag

Rachel Lumsden

Vivian Luong

Daphne Tan

### Investment Committee

Breighan Brown Boeskool, chair

Patrick Connolly

Eric Isaacson

### Networking Ombuds Committee

Michael Buchler, chair

Poundie Burstein

Phil Duker

*(continued on next page)*

**Society for Music Theory**  
**2023 Committees**  
*(continued)*

**Committee on Disability and Accessibility**

Dave Easley, chair  
 Tekla Babyak  
 Clare Boge  
 Judith Ofcarcik  
 Katherine Pukinskis  
 Toby Rush  
 Kristen Wallentinsen

**Subventions Committee**

Áine Heneghan, chair  
 Arnie Cox  
 Michèle Duguay  
 Melissa Hoag  
 Daphne Tan

**Archival Committee**

Andrew Gades  
 Áine Heneghan  
 Megan Lavengood  
 Jennifer Diaz, ex officio  
 Michael Buchler, ex officio

**SMT-40 Dissertation Fellowship Cmte**

Gurminder Bhogal, chair  
 Amy Bauer  
 Johanna Frymoyer  
 Clifton Boyd

**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**

Nora Engebretsen, chair  
 Michael Buchler

**Communications Committee**

Michael Buchler  
 Jan Miyake

*(continued on next page)*

We are currently accepting (self-)nomination for a new co-chair and we will have a vote on the next leadership during this year's annual meeting in Denver. Please contact Amy Tai ([amy.tai@yale.edu](mailto:amy.tai@yale.edu)) or Matthew Bell ([mtbell.theory@gmail.com](mailto:mtbell.theory@gmail.com)) if you are interested!

—Amy Tai, Matthew Bell

\* \* \* \* \*

The **Film and Multimedia Interest Group** strives to create a scholarly space to stimulate and disseminate research on music (broadly understood to include sound) within film, games, and multimedia, employing well-established music analytical methodologies, as well as newly developed analytical frameworks.

We are sponsoring a number of activities this year in support of this mission. As per our newly ratified bylaws, we have established an inaugural Publication Award Committee: Charity Lofthouse (chair), Julianne Grasso, and Steven Janisse. The first winner of this award will be announced during our business meeting at the SMT Annual Meeting in November. More information about this meeting is forthcoming and will be posted on our newly created [Humanities Commons](#) page.

If you want to get involved, you may also reach out using the contact information on [our page](#) on the SMT website. We are always looking for volunteers, and we look forward to seeing you in Denver!

—Charity Lofthouse and William Ayers

\* \* \* \* \*

Newly formed at SMT/AMS/SEM New Orleans 2022, the **Hip-Hop/Rap Interest Group (HHRIG)** is making progress in its mission to “promote the scholarly study of hip-hop/rap music through activities such as analysis and theory.” After its inaugural meeting in 2022, and establishing its own [webpage](#), HHRIG had a planning meeting on January 23, 2023 to form a program committee, develop a call for presentations at SMT Denver 2023, develop online resources in the field of hip-hop/rap studies, and schedule events throughout 2023.

Our co-webmasters Geoffrey Edwards and Jacob P. Cupps are developing a [hip-hop bibliography](#) on Google Drive. Please share your research with them so we can develop this resource further! They are also updating the front page of HHRIG's Humanities Commons site.

We had an informal, online meeting over Zoom on June 12, 4 pm EDT with a brief business meeting, then lightning talks on ongoing research, accepted on a first-come, first-serve basis. Please let one of our co-chairs, Ben Wadsworth or Stephen Gomez-Peck ([smthhrg@gmail.com](mailto:smthhrg@gmail.com)) know if you would like to be added to our email list.

The call for proposals for SMT Denver 2023 has been sent out. Our program committee for 2023 is chaired by Devin Guerrero, and has voting members Geoffrey Edwards, Kjell Andreas Oddekaly, and John Vandevent. The theme this year is “What It Means to Be a Hip-Hop Music Theorist.” Presentations will be 8-minute lightning talks. Successful proposals may utilize a diverse array of methodologies (e.g., close reading, hermeneutics, corpus studies, automated audio analysis, etc.). Areas of study may include modes of transcription, identity, semiotics, pedagogy,

*continued on next page*



the analysis of flow, production, form, timbre, or any other feature of hip-hop/rap, its creation, and perception. Special consideration will be given to proposals situated carefully within the current body of hip-hop scholarship. Please submit a 200–300-word proposal for a lightning talk to Devin Guerrero at [devin.guerrero@ttu.edu](mailto:devin.guerrero@ttu.edu) by \*11:59 PM (CDT) on October 1st, 2023. In your email, please include the subject line “HHRIG Proposal 2023.” Accepted proposers will be notified by October 15th, 2023.

For more information or to get involved in the HHRIG, join our [Humanities Commons](#) group or email Ben or Stephen ([smthhrg@gmail.com](mailto:smthhrg@gmail.com)).

—Ben Wadsworth and Stephen Gomez-Peck, Co-Chairs

\* \* \* \* \*

Together with the **Analysis of World Musics IG**, the **History of Theory Interest Group** is planning a joint session for the Annual Meeting in Denver on the Topic of “**Oral Cultures in the History of Music Theory**”. Please visit our [website](#) for more information on the activities of the IG and for signing up to our email-listserv.

—Scott Gleason, Abigail Shupe, Stephanie Probst

\* \* \* \* \*

The **Improvisation Interest Group** promotes music-theoretical research on improvisation in concert music, jazz, multimedia performance, popular music, sacred music, traditional music, and music from any culture or nation. We encourage music theorists to develop new approaches for the study of real-time music-making, and to consider what the practice of improvisation can teach us about the practice of musical analysis.

The group’s next meeting will be at the 2023 SMT Annual Meeting in Denver, with agenda details to be announced nearer the time. As always, we welcome news of any activities that might be of interest to our community, including theorization about or analysis of improvisation, improvisationally-oriented pedagogical models, and engagements with repertoires that prominently feature improvisation. For more on our group, visit our [homepage](#) or [our page](#) on SMT’s website, or reach out to our chair (Sean Smither, [sean.r.smither@gmail.com](mailto:sean.r.smither@gmail.com)) or vice-chair (Andrew Malilay White, [andrewwhite@uchicago.edu](mailto:andrewwhite@uchicago.edu)).

—Sean Smither, chair; Andrew Malilay White, vice-chair

\* \* \* \* \*

The **Jazz Interest Group** will host its twenty-ninth annual meeting at the 2023 AMS/SMT conference in Denver. We invite all interested members to attend.

The Jazz Publications Committee is soliciting nominations for the 2023 Award for Excellence in Jazz Scholarship. This award acknowledges outstanding contributions to the field of jazz theory and analysis. Eligibility extends to books, book chapters, articles, delivered conference papers, dissertations, or theses in English (or translated to English) that have been published, presented, or defended since

*continued on next page*

## Society for Music Theory 2023 Committees

*(continued)*

### Committee on LGBTQ+ Issues

Vivian Luong, chair  
Aaron Grant  
Edward Klorman  
Gavin Lee  
Cora Palfy  
Stephan Pennington  
Deborah Rifkin

### Ad Hoc Cmte on Hiring Practices

Michael Buchler, chair  
Mary Farbood  
Cynthia Gonzales

### Award for Diversity Course Design

John Covach

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  
Karen Fournier, reviews editor

#### *Editorial Board*

Kofi Agawu  
Alyssa Barna  
Nicole Biamonte  
Robert Hatten  
Andrew Hicks  
Orit Hilewicz  
Julian Horton  
Anne Hyland  
Ed Klorman  
John Koslovsky  
Brian Moseley  
Christoph Neidhöfer  
Carmel Raz  
Braxton Shelley  
Yayoi Uno Everett  
Steven Vande Moortele

*(continued on next page)*

## Society for Music Theory Publications

(continued)

### Music Theory Spectrum (con't)

#### Editorial Assistants

Ryan Blakeley  
Noah Kahrs  
Sylvain Margot  
Andrew White

### Music Theory Online

#### Editors

Brent Auerbach, editor  
Inessa Bazayev, associate editor  
Zachary Bernstein, associate editor  
Jenine Brown, associate editor  
Drew Nobile, associate editor  
Nancy Murphy, reviews editor  
Jeffrey Swinkin, reviews editor  
Brent Yorgason, managing editor

#### Editorial Board

Richard Ashley  
Richard Beaudoin  
Christine Boone  
Zachary Cairns  
Matt Chiu  
Diego Cubero  
Leah Frederick  
Julianne Grasso  
Tamyka Jordon-Conlin  
Alexandra Kieffer  
Catrina Kim  
Robert Komaniecki  
Ben Levy  
Su Yin Mak  
Maryam Moshaver  
Olga Sanchez-Kisielewska  
Janna Saslaw  
Peter Schubert  
Chris Stover  
Loretta Terrigno

#### Editorial Assistants

Michael McClimon, senior editorial assistant  
Andrew Eason  
Fred Hosken  
Lauren Irschick  
Chris Misa  
Sam Reenan

### SMT-V

#### Editors

Megan Kaes Long, editor  
Jonathan De Souza, associate editor

(continued on next page)

January 1, 2018. A document must be nominated by one member of the Society for Music Theory (self-nominations are permitted), and an SMT member may nominate only one work per calendar year. Nominations should include (1) the name of the author and that author's contact information (if known); (2) a description of the document and complete bibliographic information, if applicable; and (3) a statement to the effect that the work was published, presented, or defended within the previous five calendar years. The committee may ask a nominee to submit copies of the nominated document, if needed. Please email nominations to committee chair [Adam Rosado](#) (Iona University) by Wednesday, September 20, 2023. The additional committee members are Sean Smither (The Juilliard School) and Varun Chandrasekhar (Washington University in St. Louis).

The Jazz Interest Group maintains an online presence on [Humanities Commons](#). Our [Jazz Theory Bibliography](#) is managed by [James McGowan](#) (Carleton University), to whom new entries, questions, and comments should be sent. Please contact the interest group chair, [Ben Baker](#) (Eastman School of Music), with any other questions.

—Ben Baker

\* \* \* \* \*

The **Mathematics of Music Interest Group** promotes scholarship involving mathematical approaches to music theory and analysis. The group maintains an e-discussion list and plans events at annual meetings and throughout the year.

At our meeting at the 2022 AMS/SEM/SMT Joint Annual Meeting in New Orleans, Jason Yust gave a presentation on mathematical aspects of his book *Organized Time: Rhythm, Tonality, and Form* (Oxford University Press, 2018).

This August, the Math Interest Group will co-host a joint virtual meetup with the Post-1945 Analysis Interest Group on the theme "Mathematics and Experimental Music." A call for presenters and further announcements will be distributed via SMT-Announce and our Google Group listserv.

Our upcoming meeting at the 2023 AMS/SMT Joint Annual Meeting in Denver will feature a panel of invited lightning talks discussing Julian Hook's book *Exploring Musical Spaces: A Synthesis of Mathematical Approaches* (Oxford University Press, 2023). Further details will be announced this fall.

All interested individuals are invited to join the Mathematics of Music Interest Group. For more information, visit [our page](#) on the SMT website or contact the chairs Mike Hall ([mh2468@aol.com](mailto:mh2468@aol.com)) and Leah Frederick ([leah.nicole.frederick@gmail.com](mailto:leah.nicole.frederick@gmail.com)).

—Mike Hall and Leah Frederick

\* \* \* \* \*

The SMT **Music and Philosophy Interest Group** aspires to be a space where music theorists of all stripes can discuss fundamental "whats" and "whys" of what they do: music theory. If you are interested, please join our [Humanities Commons](#) group and fill out an [exploratory survey](#) on how the Interest Group can better serve you.

The provocative plenary talks at SMT 2019 sparked ongoing conversations about the core institutions and values of music theory as a discipline. We hope the SMT Music and Philosophy Interest Group can provide a forum for thinking through

continued on next page

present-day disciplinary issues and potentials from a philosophical standpoint. In particular, we want to highlight analysis as a quintessential practice/praxis of music-theoretical scholarship and an entry point into thinking through the field's power structures, ideologies, and values.

For this year's meeting at Denver, we invite proposals for short papers (ca. 10 minutes) that center analysis and explore its relationship to other pillars of music theory (e.g., theory, pedagogy), and/or dig into its underlying commitments, axioms, framings, values, and/or epistemologies. Proposals should be no more than 150 words and should be submitted to [fnlwalch@gmail.com](mailto:fnlwalch@gmail.com) by September 15th, 11pm EST.

—Florian Walch and Audrey J. Slote, co-chairs

\* \* \* \* \*

The **Music Notation and Visualization Interest Group (MNVIG)** is a community promoting scholarly engagement with representations of musical sounds. MNVIG will hold a meeting at the 2023 AMS/SMT joint conference in Denver to explore organizing a special session for the 2024 Jacksonville conference.

We are also soliciting proposals for research presentations (10, 15, or 20 minutes in length) for our 2023 meeting. We welcome proposed talks on any aspect of music notation or visualization and especially welcome proposals on early and recent musics. Please submit your proposal of up to 300 words to Jordan Lenchitz ([jordan.lenchitz@gmail.com](mailto:jordan.lenchitz@gmail.com)) by Sunday, September 24th. Selected presenters will be notified by October 1st.

Questions about the Music Notation and Visualization Interest Group, our upcoming meeting, or our call for proposals for research presentations may be directed to MNVIG co-chair Jordan Lenchitz ([jordan.lenchitz@gmail.com](mailto:jordan.lenchitz@gmail.com)).

—Jordan Lenchitz

\* \* \* \* \*

The **Musical Theater Interest Group (MTIG)** provides a space for scholars to meet, converse, and share ideas about music-theoretical explorations of musical theater. MTIG looks forward to meeting at the 2023 AMS/SMT joint conference in Denver! During our annual meeting, we hope to host a panel of recently published authors – details forthcoming.

All SMT members are invited to join our [Humanities Commons Page](#), which we will use to communicate and share resources.

—John Combs and Makulumy Alexander-Hills

\* \* \* \* \*

The 2022 meeting of the **Performance and Analysis Interest Group (PAIG)** began with two lightning talks, selected through anonymous peer review: “Form in Performance: Ilona Eibenschütz’s Cadential Focal Impulses” by David Keep (Hope College) and “The First vs. Third Person Approach to Analysis and Performance: Reconciling Gottfried Weber and Heinrich Schenker’s Perspectives on Mozart’s Dissonance Quartet” by Barak Shossberger (Bar Ilan University). Afterward,

## Society for Music Theory Publications

(continued)

### SMT-V

#### Editorial Board

Dwight Andrews  
Chris Brody  
Juan Chattah  
Tomoko Deguchi  
Chelsey Hamm  
Kristina Knowles  
Victoria Malawey  
Tahirih Motazedian  
Joon Park  
Alex Rehding  
René Rusch  
Rebecca Simpson-Litke

### SMT-Pod

#### Co-Chairs

Jennifer Beavers, co-chair  
Megan Lyons, co-chair

#### Program Committee

Lydia Bangura  
Richard Desinord  
Anna Rose Nelson  
Jennifer Weaver  
Thomas Yee

#### Production Committee

Katrina Roush  
David Thurmaier

#### Website and Technology

Stefanie Acevedo  
William O'Hara

### SMT Newsletter

#### Editors

Sarah Marlowe, editor  
Nathan Fleshner, associate editor

## SMT Mission Statement

The Society for Music Theory promotes the development of an 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.

## 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 non-profit 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>.

## 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:

Society for Music Theory  
Indiana University  
Jacobs School of Music  
200 S Eagleson Ave  
C039  
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](#).

**Thank you** for your donation!

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

Dave Headlam (Professor Emeritus of the Eastman School of Music) presented on “Musical Informance,” in the process sharing his thoughts on Leonard Bernstein’s distinctive lecturing style. To further exemplify Headlam’s ideas, PAIG co-chairs Daniel Ketter and Nathan Pell concluded the session by playing an original duet “informance” of the minuets from Bach’s Cello Suite in G on instruments from Keller Strings in New Orleans. Looking ahead to our 2023 meeting in Denver, we will feature founding PAIG chair Daphne Leong and her performance colleagues in a lecture-recital entitled “A question of metric identity in Sibelius’s Violin Concerto.” The 2023 meeting will be Nathan Pell’s last as co-chair; stay tuned for information about nominations and elections! The [PAIG Blog](#) continues to host a wide array of resources for those interested in performance studies: a bibliography, discography, directory, pedagogy resource, and many fascinating blog essays.

—Daniel Ketter and Nathan Pell

\* \* \* \* \*

The **Post-1945 Music Analysis Interest Group** is a discursive space for scholars of music after 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.

We are excited to host a number of activities this year that promote the interest group’s mission, including a joint virtual meetup in August with the Mathematics of Music Interest Group on the theme “Mathematics and Experimental Music.” More information about this meeting (and other events and activities, such as our annual business meeting) can be found on our [Humanities Commons](#) page. We encourage you to join the group and get involved!

The Publication Award Committee of the Post-1945 Music Analysis Interest Group is currently deliberating, and the winner of this year’s award will be announced during our business meeting at the SMT Annual Meeting in Denver this November. We are incredibly grateful for our hardworking committee members: Benjamin Levy (chair), Jocelyn Ho, and Abigail Shupe. Your service is instrumental to the functioning of our interest group, and we thank you wholeheartedly.

If you have questions about our group or our activities, feel free to reach out using the contact information on [our page](#) on the SMT website. We look forward to seeing you at our next event!

—William Ayers and Elizabeth Hambleton

\* \* \* \* \*

The **Scholars for Social Responsibility Interest Group (SSRIG)** held three social hours in the spring. Members discussed the historical meaning of social responsibility within the interest group and continued a project that reviews old conference programs to create an SSRIG annual meeting archive. We look forward to hosting fall social hours in the months leading up to the joint conference in November.

The SSRIG is pleased to share the following call for papers for lightning talks at our annual interest group meeting that will take place at AMS-SMT in Denver, CO on Saturday, November 11, 7:30pm–9:00pm:

*continued on next page*

“The SSRIG aims to think about how a sense of responsibility has shaped and continues to shape the field of music theory. Responsibility looks and feels different for music theory community members depending on our identities, career goals, and where we are in our careers and lives. This meeting creates a space for music theory scholars to share experiences, reflect on our discipline, and connect with scholars in our community to collectively increase equity in music theory scholarship.”

Talks might address the following questions:

- What does responsibility mean to you, personally and/or professionally? Has your sense of responsibility shifted?
- When or how does teaching function as responsibility?
- How have institutions (broadly defined to include societies such as the SMT) approached our actions that stem from a sense of responsibility? How have scholars navigated responsibility at the institutional level?
- How have music theorists historically used responsibility as a framework?
- What are ways we can be responsible to one another?
- How might self-advocacy be understood as a form of responsibility?

We encourage personal narratives and direct accounts of how you have encountered responsibility, answering such questions as:

- When did you feel a sense of professional responsibility? How did you react?
- How have you thought through responsibility at different stages of your life and/or career? Did responsibility inspire you to act?
- How have you engaged responsibility in relation to your identities and scholarship? How might other scholars assess their own responsibilities?
- What role have you seen irresponsibility play in your experiences?”

Send in submissions to [this google form](#) by August 31st, 2023.

To stay connected with SSRIG activities, please join our [Humanities Commons](#) group by searching “Society for Music Theory – Scholars for Social Responsibility.” For more information, please visit [our space](#) on the SMT website or contact the chair, Sara Bowden, at [sarabowdenemail@gmail.com](mailto:sarabowdenemail@gmail.com).

—Sara Bowden (they/them/theirs)

## IN MEMORIAM

David Benjamin Lewin (July 2, 1933–May 5, 2003), beloved teacher, mentor, and shaper of our field, passed twenty years ago, this past May. We, all of us, are products of our time and place, and David was no exception. Son of highly accomplished psychoanalyst Bertrand Lewin, student of Eduard Steuermann superb pianist and premier interpreter of Arnold Schoenberg’s music, brilliant mathematician, polymath comfortable with multiple languages both ancient and modern, David was all that and more. David, who knew a wide and varied musical literature, was also widely read. His knowledge of Shakespeare’s plays, as in the case of

*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](#).

## 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 music 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 31**. [See here](#) for more information on these grants.

*(continued on next page)*

*continued on next page*

## SMT Program Subvention Grants

The Annual Meeting Grants Subcommittee is accepting applications for 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](#).

The deadline for submitting an application for an SMT Subvention Grant is now **September 1**.

## Regional Society Contacts

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

### Music Theory Society of the Mid-Atlantic

Jenine Brown  
Peabody Conservatory of the Johns Hopkins University  
[Jenine.Brown@jhu.edu](mailto:Jenine.Brown@jhu.edu)

### Music Theory Midwest

Chris Segall, president  
University of Cincinnati  
[segallcr@ucmail.uc.edu](mailto:segallcr@ucmail.uc.edu)

### Music Theory Society of New York State

Philip Stoecker  
Hofstra University  
[philip.s.stoecker@hofstra.edu](mailto:philip.s.stoecker@hofstra.edu)

### Music Theory Southeast

Laura Emmerly  
Emory University  
[laura.emmerly@emory.edu](mailto:laura.emmerly@emory.edu)

### New England Conference of Music Theorists

Chris White  
University of Massachusetts Amherst  
[cwmwhite@music.umass.edu](mailto:cwmwhite@music.umass.edu)

### Oklahoma Theory Round Table

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

### Rocky Mountain Society for Music Theory

Tim Chenette  
Utah State University  
[timothy.chenette@usu.edu](mailto:timothy.chenette@usu.edu)

(continued on next page)

Macbeth, quoted and analyzed so memorably in his article on musical phenomenology, might have been the envy of a scholar whose life's work was devoted to the Bard. And, as might be expected of someone so intimate with Shakespeare's writings, David's wit was as quick and sharp as any that I've encountered in my lifetime.

As music theorist, David had an extraordinary range. Although his publications little reflect it, David had a superb knowledge of the history of music theory, and unlike some of the specialists in that field, David was able to bring larger contexts of meaning, the cultural-historical situatedness of theory, to his readings. David's sensitivity to poetry and literature more generally, enabled him to write so incisively about the relations of music and text, far out-stripping just about all his contemporaries in the note-obsessed field of music theory. But David's chief self-imposed and self-defined charge, his primary mantle as music theorist, was the mathematical modeling of musical processes, his magnum opus in that sub-field of music theory being *Generalized Musical Intervals and Transformations*. Coming into the world of music theory during a period when Milton Babbitt was producing his extraordinary essays, when musical set theory through the writings of Allen Forte, George Perle, and others was in its infancy, Lewin, learned mathematician that he was, saw that there was much confusion, so many half-understood ideas that needed clarification. There were assumptions and assertions that needed challenging or at least another perspective, and David was the person to do it.

Now, what gets bleached out in mathematical formulations of any sort is emotional content (emotion: oh, that all too inadequate word), and the folly of too many music theorists for far too long, myself included for a time, has been the notion that structure well understood need have no mention of the balance of our human experience, all that structure and structural process omits. It is this side of David Lewin that we find best exemplified in his writings on music and text. It is here that we get a glimmering of the fully human being that David was.

David's best work, and so much of it remains "best," will be long with us, so long as we study the inner workings of music. But David's moment in time has passed, as will each and all of our moments in time, his moment being that in which he addressed what he perceived as the urgent needs of a scholarly community. The challenges of his moment are not the challenges of ours. And among those challenges, chief to my mind, is the need to heal the rift between music and music's sibling, poetry. Poetry, like music, has no need of defense in terms of instrumental utility. Such attempts are foolish at best. Yet, in its cognitive and emotional surplus, poetry does have an instrumental utility heaped up on top of its more fundamental enlargements of life, modes of self-knowing and modes of knowing the sufferings and joys of our common humanity. Thought about music hungers for better metaphors, and metaphor is the most basic way that we make connections that were non-existent until the metaphor came along. For all its strengths, music theory is metaphor impoverished, and poetry, more than science, more than philosophical critique, can show us the way. Of course, poetry itself is a species of music, the cognitive music of words strung along. And the relation is reciprocal: music a species of poetry, a mode of storytelling, with or without words, or a lyrical contemplation of some aspect of our being, again, with or without words.

How does one gain an education in music? First and foremost, by attentive listening and by learning through performance to shape and reshape a phrase until it sits just right, or as just as right as one's capacity will allow. Everything else is secondary. How does one gain an education in poetry: through lots of attentive reading, and by learning to hear and speak the sounds and rhythms that hover in poetry's music.

continued on next page

Everything else is secondary. In both endeavors, love of what is being sung, being said-sung, is paramount as the individual's voice is shaped and reshaped through the ever-augmenting knowing of the beloved, the music, the poem.

Each individual's sense of what music theory might be is justly each individual's business, to experience, to propose, to instill. For some, our mutual discipline might best be one of a myriad of ways to address social injustice, the power of music to shape our worlds. For some, our mutual discipline is best when it heightens one's experience of the music that one cares about, whatever that music might be. For others, it's best approached as critique, of what's left out, of what's included without merit, in our canons, or in the very nature of assuming the canonical. Each approach as well as others I have not articulated might be the compass that shows us the way to augment music's meaning for ourselves and for others.

The David Lewin that I knew, and remember, always with love, was brilliant in so many ways. But to remember him alone as a formalist, without the complementary other sides of his being, is to misremember who he was. To whatever degree the discipline of music theory remembers and is informed by the work of David Lewin, please let us remember that his work was more than its brilliant formulations of transformational mathematics.

—Michael Cherlin

## NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of the Mid-Atlantic (MTSMA)** celebrated its 20th anniversary meeting at the Peabody Conservatory of the Johns Hopkins University in March 2023. Thank you to the program committee for their work in curating a wonderful program (Rosa Abrahams, Gretchen Horlacher, Eric McKee, Judith Ofcarcik, and Bill O'Hara, chair), and thank you to our outgoing executive board members Anna Stephan-Robinson (VP) and Megan Lavengood (MAL) for their service to MTSMA over the past four years. The Dorothy Payne Award for best student paper went to Ryan Galik: "Don't Pop the Bubble: Intersections of ambient music, attention, expectation, and flow in Tim Hecker's Virgins." Local arrangements were coordinated by Jenine Brown and Kip Wile. A special thank you goes to Nancy Rogers, who delivered an engaging professional development workshop and thought-provoking keynote presentation.

We are delighted to announce that our next meeting will be held March 15–16, 2024, at Christopher Newport University. We are grateful to Chelsey Hamm (local arrangements) and Rosa Abrahams (program committee chair) for coordinating the 2024 conference.

Cordially,  
Jenine Brown  
MTSMA President

\* \* \* \* \*

**Music Theory Midwest** held its thirty-fourth annual conference on May 5–6, 2023, at the University of Manitoba. The Program Committee, chaired by Daphne Tan, assembled a program of 32 presentations by 33 authors and one special session led by three facilitators.

*continued on next page*

## Regional Society Contacts

*(continued)*

### South Central Society for Music Theory

Jeremy Orosz  
[jorosz@memphis.edu](mailto:jorosz@memphis.edu)

### Texas Society for Music Theory

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

### West Coast Conference of Music Theory and Analysis

Amy Bauer  
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 Society**  
[website](#)

**Music Theory Society at Florida State University**  
[website](#)

**GAMuT**  
[website](#)

**Graduate Students in Music at CUNY**  
[website](#)

**Harvard University Graduate Theory Association**  
[website](#)

**Indiana University Graduate Theory Association**  
[website](#)

**McGill Music Graduate Students' Society**  
[website](#)

**Midwest Graduate Music Consortium**  
[website](#)

*(continued on next page)*

## Websites of Graduate Student Organizations

(continued)

**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! The submission deadlines are December 1 (February issue) and June 1 (August issue).

Minnesota), Johanna Frymoyer (University of Notre Dame), Nancy Murphy (University of Michigan), and Joon Park (University of Illinois-Chicago), Area Representatives; Dustin Chau (University of Chicago) and Clair Nguyen (University of Cincinnati), Student Representatives.

Next year's meeting will be held on May 10–11, 2024, at Ball State University. Brett Clement will serve as Local Arrangements chair.

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

—Andrew Pau, MTMW Secretary

\* \* \* \* \*

The **Music Theory Society of New York State (MTSNYS)** held its annual meeting at New York University on April 1–2, 2023, with Sarah Loudon (NYU) serving as Local Arrangements Chair. More than twenty scholars presented on diverse theoretical and analytic topics and repertoire. Tomoko Deguchi (Winthrop University) served as Chair of the 2023 Program Committee; Yayoi Uno Everett (Hunter College and CUNY Graduate Center) gave a memorable Keynote Address, "Toward an Intercultural Approach to Music Analysis: Imaginary Ritual in Unsuik Chin's and Toshio Hosokawa's Music;" and Matt BaileyShea (University of Rochester) led a Conference Workshop on "Lyrics, Poetry, and Song."

MTSNYS both supports and encourages pre-professionals in their pursuit of a career in music theory with the Patricia Carpenter Emerging Scholar Award for the best student paper delivered at the Annual Meeting. The award carries a cash prize and promise of publication in the Society's journal, *Theory and Practice*. Both the oral and written version of the paper are taken into consideration.

*continued on next page*



Stephen Spencer (Hunter College and CUNY Graduate Center) received the 2023 award for his paper, “Visualizing the Relative Brightness of Concurrent Textural Layers in Ruth Crawford’s Music for Small Orchestra (1926),” which will appear in a future issue of *Theory and Practice*. Congratulations, Stephen!

The Society’s 2024 meeting will take place at Ithaca College (Ithaca, NY), on April 6–7 with Peter Silberman in charge of Local Arrangements. The program committee is Alex Reed (Ithaca College), chair; Kofi Agawu (CUNY Graduate Center); Tomoko Deguchi (Winthrop University); Kristi Hardman (UNCC); and Philip Stoecker (Hofstra University), ex officio. A Call for Proposals will be announced in the fall; conference updates will be available on our website, <http://mtsnys.org/>.

The current MTSNYS officers are Philip Stoecker (Hofstra University), President; Peter Silberman (Ithaca College), Vice President; Sarah Marlowe (Eastman School of Music), Secretary; Benjamin Baker (Eastman School of Music), Treasurer. Board Members at-Large are Nathan Lam (Eastman School of Music), Táhirih Motazedian (Vassar College), Stephanie Venturino (Yale University), and Alice Xue (CUNY Graduate Center).

—Philip Stoecker, MTSNYS President

\* \* \* \* \*

**Music Theory Southeast (MTSE)** held its annual meeting on March 10–11, 2023 at the University of Georgia (Athens, GA). The conference included 19 scholarly presentations, a concert by Society members, and a graduate student workshop led by Leigh VanHandel (University of British Columbia) on the topic of music theory pedagogy. Kyle Adams (Indiana University) delivered a keynote address. Local arrangements were coordinated by Dickie Lee (University of Georgia).

The program committee, chaired by Alexander Martin (Stetson University), included Alan Elkins (Florida State University; a co-winner of the 2019 Irna Priore Prize for Student Research), David Geary (Wake Forest University), Emily Gertsch (University of Georgia), Jason Solomon (Agnes Scott College), and Laura Emmerly (Emory University, ex officio). Two presenters were recognized with the 2023 Irna Priore Prize for Student Research: Jacob Eichhorn (Eastman School of Music) for his paper, “‘Here is where I’ll end it’: Formal Incompleteness and Death in Popular Song,” and Evan Tanovich (University of Toronto) for “Toward a Theory of General Displacement in Prokofiev’s Music.”

Music Theory Southeast (MTSE) is a scholarly society whose primary goal is to foster the discipline of music theory throughout the Southeastern region. MTSE welcomes members from all music disciplines and from all geographic areas. Current officers are Laura Emmerly (Emory University), president; Rachel Lumsden (Florida State University), treasurer; Lauren Crosby (Clemson

University), secretary; and David Geary (Wake Forest University) and Gilad Rabinovitch (Florida State University), members-at-large. The Nominating Committee was chaired by Will Ayers (University of Central Florida), and included Guy Capuzzo (UNC Greensboro) and Jane Clendinning (Florida State University). Please visit our website at <https://musictheorysoutheast.com/> for more information.

—Laura Emmerly, MTSE President

\* \* \* \* \*

After its pandemic-induced hibernation, the **New England Conference of Music Theorists** unfroze itself for its meeting in New Haven on April 21–22, 2023. The Program Committee, chaired by Deborah Burton (Boston University) with Richard Beaudoin (Dartmouth), Miriam Piilonen (UMass Amherst), and Daniel Harrison (Yale; ex officio), put together a fantastic program of papers on a wide range of topics. As a keynote activity, NECMT participants were invited to a roundtable discussion on antiracist music pedagogy hosted by Yale’s Grant Hagan Society. We are grateful for Stefanie Acevedo (University of Connecticut) for managing local arrangements, and for the support of the Yale department of music. Outgoing executive board members deserve particular thanks for their efforts: President Daniel Harrison (Yale), Secretary Chris White (UMass Amherst) and Treasurer Andrew Schartmann (NEC). Elections were held for all positions, and Miriam Piilonen (UMass) will be our new secretary, Sarah Iker (MIT) will step in as treasurer, and Chris White will move into the office of president. More information is available at our attractively retro website [necmt.org](http://necmt.org) (thanks to Geoffrey Edwards, webmaster).

—Chris White, NECMT President

\* \* \* \* \*

The **Rocky Mountain Society for Music Theory (RMSMT)** held its 2023 meeting in unusually snowy Logan, UT, March 31–April 1, at Utah State University. As is traditional, the conference was held jointly with the annual meetings of the American Musicological Society’s Rocky Mountain Chapter (AMS-RMC) and the southwestern branch of the Society for Ethnomusicology (SEM-SW). Local arrangements were organized by Timothy Chenette (RMSMT) and Christopher Scheer (AMS-RMC). The RMSMT program committee was chaired by Timothy Chenette (Utah State University), and included the vital contributions of Eric Alexander (Boise State University), Nathan Baker (Caspar College), Jennifer Shafer England (Montana State University), Michael Oravitz (University of Northern Colorado), Lindsey Reymore (Arizona State University), Paul Sherrill (University of Utah), Yiheng Yvonne Wu (University of Colorado Colorado Springs), and the winner of the previous year’s Best Student Paper Award, Derek Myler (Eastman School of Music). The keynote talk, given by Jake Johnson of Oklahoma City University, was titled, “The Afterlives of Truth and Musicals.”

*continued on next page*

25 proposals were submitted for the RMSMT portion of the conference, 19 of which were accepted (76%). The number of submissions is low by historical standards but similar to last year. 76% of these proposals, and 67% of accepted proposals, were from outside the Rocky Mountain region. For the past several years, the Program Committee has written short feedback to be given to proposal authors upon request, moderated as necessary by the Program Committee chair. The vast majority of authors did request this feedback, and the response continues to be positive.

The winner of this year's Best Student Paper Award was Xiao Yun (University of North Texas), for a presentation titled "The Ignored Modal Mixture—The Chromatic Submediant in Minor Keys." In explaining their choice, the committee specifically cited the presentation's pedagogical benefits, its application to repertoire outside of the current mainstream of North American music theory instruction (particularly movie soundtracks), and its strong musical examples.

The conference included three video presentations, followed by Zoom Q+A sessions, from scholars who were not able to attend the conference. The conference business meeting included a discussion of whether to allow remote options for future conferences. Those in attendance were against holding fully-remote conferences but largely in favor of allowing remote participation as long as it does not unduly tax those hosting the conference or render the in-person conference experience unappealing. We came up with draft criteria for remote participation that prioritize presenters from within our geographically large region, particularly students, non-tenure-track faculty, and unaffiliated scholars.

The 2024 RMSMT conference has been tentatively scheduled for Boise State University, March 15–16. The RMSMT President for 2023–2024 (elected 2022) will be Reiner Krämer (University of Northern Colorado). The new President-Elect (elected 2023) will be Michael Chikinda (University of Utah).

Sincerely,  
Timothy Chenette, President  
Rocky Mountain Society for Music Theory  
Associate Professor of Music Theory  
Utah State University

\* \* \* \* \*

The Spring 2023 meeting of the **West Coast Conference of Music Theory and Analysis** was held at the University of Oregon, April 21–22. We were proud to host 21 excellent papers, presented by theorists from coast to coast, as well as honored guests. The conference featured a diversity of topics, ranging from serialism and sketches, and sonic studies, to narrative in television and film (complete program at <https://www.wccmta.com/program>). We

anticipate holding our next conference at a sunny SoCal location in 2024, and always encourage people from all geographic locations to submit. In early June, we will take nominations for several board positions: President, Vice-President, and Secretary; a digital election will then follow.

Amy Bauer, President  
Andrew Aziz, Vice-President  
Russell Knight, Secretary-Treasurer

\* \* \* \* \*

The 45th annual meeting of the **Texas Society for Music Theory** was held on the campus of Texas A&M Kingsville on March 3–4, 2023. Scholars from across the country came to share current research on a wide range of topics including classical music, film music, heavy metal, video game music, hymnody, and music theory pedagogy. The conference was held in a hybrid in-person/online format. Online attendees were able to watch and participate via private YouTube links. The links for Friday morning sessions were shared with college and high school music theory classes so that they could experience new research from their classrooms.

The conference hosted 18 paper presentations, three posters, and one special session. Additionally, our keynote speaker, Frank Lehman, gave a talk on John Williams' score to Jurassic Park; and Jennifer Beavers delivered our Pedagogy Session on undergraduate research.

Ryan Galik, Michigan State University, won the Colvin Award for best student presentation for his work titled, "Metadiegesis in Recorded Music and Film."

At the business meeting, we elected Jennifer Beavers as president-elect, and Justin Lavacek and Damian Blättler as members at large. The full executive board now consists of the following:

David Forrest (Texas Tech University), President  
Jennifer Beavers (Univ. of Texas San Antonio), President-Elect  
Kevin Clifton (Sam Houston State University), Secretary  
Andrew Davis (University of Houston), Treasurer  
Amy Fleming (Baylor University)  
Susan de Ghizé (Texas A&M-Corpus Christi)  
Justin Lavacek (University of North Texas)  
Damian Blättler (Rice University)

Next year's conference will be on the campus of University of Texas Arlington. The exact dates are TBD.

More information about TSMT and this year's conference can be found here: <https://www.texasmusictheory.org>.

Below is a photo from the business meeting.

*continued on next page*



*Business Meeting from the 2023 Annual Meeting of the Texas Society for Music Theory*

## SELECT DATES AND DEADLINES

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

Student Presentation Award  
October 1

Early bird AMS-SMT Meeting Registration Ends  
September 22

Submissions to the February Newsletter  
December 1

2024 SMT-40 Dissertation Fellowship  
December 15, 2023

[See here](#) for a complete list of all music theory-related events and deadlines. [Click here](#) to 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.

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

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

Sarah Marlowe, editor, *SMT Newsletter*  
Nathan Fleshner, associate editor, *SMT Newsletter*  
[newsletter@societymusictheory.org](mailto:newsletter@societymusictheory.org)