



Newsletter

A Publication of the
Society for Music Theory

News from the Society

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OFFICER REPORTS

FROM THE PRESIDENT

Dear Music Theory Community,

Thank you for extending a warm welcome to me in November. As I reflect on the transition from Michael Buchler’s presidency to my current role, I find myself focusing on the evolving landscape of our society. Notably, I appreciate the strides we have made in achieving a more balanced exploration of diverse research interests over the past decade. In addition to sessions that focused on topics familiar from my graduate student days (25 years ago!), such as Classical form and serialism, we also had sessions on “Visibility, Coalition, and Hearing Otherwise: Music Theory and Asian/American Identities,” video game music, and gospel music. This wider variety of research interests is also reflected in our decision to give multiple awards in each category.



As I contemplate the future of our society during my two-year term, I have decided to center conversations and efforts on any new initiatives around two key priorities: 1) enhancing the sense of belonging for music theorists within our community and 2) establishing a consistent approach to fundraising. I will elaborate on the details of the fundraising approach in the forthcoming August newsletter. Regarding the first priority, in 2022, just before assuming the role of President-Elect, the Executive Board conducted a survey aimed at gauging SMT members’ perceptions of their sense of belonging. This data revealed stark contradictions, such as conflicting concerns about conferences being either not diverse and large enough on the one hand, or overwhelming, balkanized, and lacking a center on the other hand. Similar contradictions arose around issues like diversity, music analysis of the canon, and the role of politics. Given these challenges and internal contradictions, we are fortunate to have an exceptional board and committees who are actively working to holistically and persistently address these concerns.

I am enthusiastic about collaborating with the Executive Board to explore initiatives that foster a greater sense of belonging in our music theory community. One foundation that fosters a sense of belonging is our society’s robust culture of service. Over a quarter of our members volunteer on committees or editorial boards, which is instrumental in building relationships and expanding professional networks. Thank you for indicating your service interests when you renew your membership; this information helps us reach beyond our own professional circles and be more inclusive as we fill empty committee positions. For new initiatives, a notable suggestion from Ohio State University graduate student Gerry Lopez, originating from an ACLS incubator program and now currently under development in collaboration with fellow graduate students Natalie Miller of Princeton University and Samantha Waddell of Indiana University, has piqued my interest and commitment to implementing a pilot program focused on fostering a sense of belonging among the student members of the society.

In the short time I have been President, I have already had the privilege of hearing the impressions and histories of many members within the Society. While challenging stories provide valuable insights, touching narratives energize me to undertake the daunting goal of increasing a sense of belonging for all. Particularly inspiring are accounts from senior scholars highlighting the significant role SMT played in their careers, sometimes coupled with a sense of feeling left behind in recent years.

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Future Annual Meetings

2024

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

2025

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

2026

November 5–8
Hyatt Regency Milwaukee
Milwaukee, Wisconsin

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.

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

Thank you to outgoing Board members Áine Heneghan (Vice President), and Mary Farbood and Cynthia Gonzales (Members-at-Large) for your service to the SMT! The Society benefited immensely from your contributions. We welcome Jan Miyake (President), and Melissa Hoag and Horace Maxile (Members-at-Large). We are looking forward to working with you to deepen the Society's impact!

Equally compelling are the aspirations and concerns shared by newer scholars, highlighting the need to address historical challenges and discrimination. Balancing these perspectives is a delicate task, yet crucial for fostering inclusivity. In navigating this terrain, I firmly believe in the inclusion of all voices. Walking away from participating in SMT will leave perspectives and scholarship unrepresented. If we instead choose to invest our efforts—submitting proposals, volunteering on committees, mentoring emerging scholars—we contribute to expanding a more robust field that accommodates a diverse range of methodologies. Providing a wide range of music theorists with a scholarly home propels my excitement for the future of our society.

Please feel free to reach out at any time.

— Jan Miyake

president@societymusictheory.org

FROM THE VICE PRESIDENT

I am excited to be elected as Vice President of SMT because the Vice President is the Executive Board liaison to the SMT Interest Groups and regional societies, which are my favorite parts of the Society for Music Theory. The Vice President is also the chair of the Publications Subventions Committee and coordinates with international and graduate student societies, so in this role I will get to learn about (and from) scholars doing incredibly innovative work in the discipline.



I must thank my predecessor, Áine Heneghan, for her exemplary service during her term as Vice President and for her patient and thorough guidance through this transition. As Chair of the Pedagogy Interest Group for the last three years, I am fortunate that I was able to work with Áine and learn from her thoughtful leadership, and I hope that I can continue that as Vice President.

The SMT now has twenty-eight active [Interest Groups](#), with topics covering everything from the traditional to the most recent fields of inquiry in the discipline. This large number of IGs provides exciting and vital discussions reflecting the variety of interests of the society, but with that comes practical and logistical challenges. Looking back at previous newsletters, the increasing number of IGs has been an ongoing theme in Vice President commentaries for over a decade; from our 2023 vantage point, it seems almost quaint to read comments and concerns regarding twelve or sixteen IGs! I look forward to some much-needed conversations with the Executive Board and the IG chairs about the role of IGs and how SMT can best support the large (and still increasing) number of IGs.

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.

At the 2023 national conference in Denver, the Interest Group fair provided an opportunity for members to learn about the different IGs and their activities. It was wonderful to see so many IGs represented at the fair, with a special mention going to the Informatics IG, who came prepared with table decorations, samples of representative scholarship, and snacks! I hope that this will be an ongoing tradition at conferences, and I encourage IGs to sign up for the fair and spread the word about their groups.

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OFFICER REPORTS *(continued)*

The ten [regional societies](#) are also a thriving part of the disciplinary landscape. As with the IGs, the growing number of regional societies and conferences provides opportunities to hear and present scholarship in a smaller setting, but also provides logistical and scheduling issues. Recently, Áine and regional society leadership initiated some important discussions about the challenges facing the regional societies and conferences, and I look forward to continuing the conversation.

On behalf of the outgoing Vice President, I'm pleased to report on the 2023 [Publication Subvention Grants](#). These grants are awarded to reimburse scholars for costs incurred in the preparation and publication of scholarly projects. The committee awarded six grants for publication projects, with awards going to Guy Capuzzo, Johanna Frymoyer, Anabel Maler, Paula Maust, Gilad Rabinovitch, and Sam Reenan. Thank you to the Publication Subvention Grant committee, consisting of Arnie Cox, Michèle Duguay, David Forrest, and Daphne Tan, for reviewing the applications, and to donors to the SMT-Forward campaign for making these awards possible. The next deadline for submission of a Publication Subvention Grant application is July 31, 2024, with notification in August.

Please contact me at vicepresident@societymusictheory.org if you have any questions or comments regarding the Interest Groups, regional societies, or Subvention Grants. I look forward to serving the membership of SMT in this important role.

— Leigh VanHandel

ACTIONS OF THE EXECUTIVE BOARD

FROM THE SECRETARY

It was fantastic to see many of you in person in Denver and is my pleasure to communicate below the work of the Board since the previous Secretary's report in the July 2023 SMT Newsletter. Since then, the Executive Board has passed the following motions in their July, October, and November meetings:

- Approved the May, July, and October 2023 meeting minutes.
- Approved language inviting the Program Committee and standing committees with guaranteed sessions to engage with issues of academic freedom, justice, identity, and cultural perspective at the 2024 SMT Meeting in Jacksonville, FL.
- Approved motion to live stream two rooms at the conference.
- Approved language acknowledging Mary Wennerstrom's support for dissertation fellowships.
- Approved defunding syllabus award in accord with the previous resolution.
- Approved motion to adopt budget allocation payouts.
- Approved the 2024 budget.



— Charity Lofthouse

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Society for Music Theory 2024 Executive Board

Jan Miyake, President
Oberlin College and Conservatory
president@societymusictheory.org

Michael Buchler, Past-President
Florida State University
pastpresident@societymusictheory.org

Leigh VanHandel, Vice President
University of British Columbia
vicepresident@societymusictheory.org

Charity Lofthouse, Secretary
Hobart and William Smith Colleges
secretary@societymusictheory.org

Nora Engebretsen, Treasurer
Bowling Green State University
treasurer@societymusictheory.org

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

Members-at-Large

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

Melissa Hoag, 2026, Oakland University

Horace Maxile, 2026, Baylor University

* * * * *

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

Jane Clendinning, Fundraising & Development Committee

Phil Duker, Information Technology Committee

Stephen Rodgers, 2023 Program Committee

Ellen Bakulina, 2023 Student Presentation Award Committee

Kyle Adams, 2023 Committee on Workshop Programs

Melissa Hoag, Professional Development Cmte

Stan Kleppinger, 2023 Nominating Committee
 Publication Awards: Roman Ivanovitch (articles),
 Nancy Yunhwa Rao (books), José Oliveira Martins
 (multi-author and citation of special merit)
 Gurminder Bhogal, SMT-40 Dissertation Fellowship
 Committee
 John Covach, Award for Diversity Course
 Design

Welcome to our incoming chairpersons:

Maryam Moshaver, 2024 Program Committee
 Nancy Rogers, 2024 Committee on Workshop
 Programs
 Chris Segall, Fundraising & Development
 Committee
 Andrew Gades, Information Technology Com
 mittee
 Sam Bivens, Professional Development Cmte
 Chris White, 2024 Student Presentation Award
 Committee
 William Mason, Award for Diversity Course
 Design
 Publications Awards: Janna Saslaw (articles),
 Anna Gawboy (books), Anna Stephan-Robin
 son (Multi-Author/Citation of Special Merit
 Committee), David Thurmaier (Pedagogy of
 Music Theory & Public Facing Scholarship)
 Janet Schmalfeldt, 2024 Nominating Committee
 Clifton Boyd, SMT-40 Dissertation Fellowship
 Committee

Society for Music Theory 2024 Committees

Fundraising and Development Committee

Chris Segall, chair
 Andrew Davis
 Nora Engebretsen
 Leah Frederick
 Jan Miyake, ex officio
 Jennifer Diaz, ongoing

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FROM THE TREASURER

I'm pleased to report that the close of the 2023 fiscal year found the Society in a more positive financial position than projected at our annual meeting in November. We're back in the black with a net surplus of over \$4,000. We've benefited from the solid stewardship of the Executive Board and the Investment Committee, as well as from your investment in SMT's future through donations and membership renewals.



Notably, thanks to the success of the Development Committee's "23% for 2023" campaign, we had already exceeded our fundraising target of \$16,000 by the time of our annual meeting, and donations then surged in November and December. Total donations for 2023 amounted to over \$25,000, surpassing the campaign's most aspirational target of \$23,000. Many thanks to all who have donated to support the Society and the important initiatives your contributions fund, and please do consider a gift in 2024—any amount helps!

We also saw an increase in revenue from a post-conference surge in membership renewals, which brought in \$6,000 more than projected, and we received an early partial payment of joint-conference income from AMS, which brought an additional \$7,400 in revenue into this fiscal year. Of course, this will decrease the final payment of conference revenue that we receive and had budgeted for in 2024.

Plans for early 2024 include shifting funds from our low-interest savings account into the Contingency fund and short-term, interest-bearing investments, and a study of trends in dues revenue.

A complete budget document, including 2023 actuals and the 2024 budget, is available on the Society's website or can be requested by emailing me at treasurer@so-cietymusictheory.org. Please do reach out with any questions or concerns, as well.

The Executive Board has decided to resume publishing a complete budget document, including 2023 actuals and the 2024 budget, in the members-only section of the website. To give our Treasurer time to balance the book and have our accountants provide their "stamp of approval" as they prepare our taxes, the link to the complete budget document will be available in the August newsletters. Please do reach out with any questions or concerns.

— Nora Engebretsen

COMMITTEE REPORTS

The **2023 SMT Program Committee** included Stephen Rodgers (chair), Bruno Alcalde, Andrew Aziz, Sara Bakker, Dickie Lee, Maryam Moshaver, Olga Sanchez-Kisielewska, and Michael Buchler (ex officio). The committee first met during the 2022 conference to plan for the upcoming year and to discuss ideas for a keynote speaker or plenary session. We held our subsequent committee meetings via Zoom, meeting for a total of 14 hours in April 2023. By the start of the summer, we had assembled a full program.

One of the highlights of the 2023 meeting was the plenary session on public music theory. Having settled on the format and topic in November 2022, the Program Committee then picked five speakers: Cory Arnold (host of the YouTube channel

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COMMITTEE REPORTS (continued)

12tone), Lydia Bangura (a graduate student in music theory at the University of Michigan), Alyssa Barna (Associate Professor of Music Theory at the University of Minnesota), Harald Krebs (Distinguished Professor Emeritus at the University of Victoria), and J. Daniel Jenkins (Associate Professor of Music Theory at the University of South Carolina). We were especially excited that the panel included scholars from different academic ranks, as well as a non-academic and the first graduate student to appear on an SMT plenary. Each panelist gave a 10-minute presentation, and afterwards I moderated a conversation, drawing from questions submitted by the audience (both in-person and online). I am deeply grateful to the presenters and the Program Committee for helping to make the event such a success, and hopeful that it will spark ongoing discussions about the many different ways to do music theory and to be a music theorist.

In total, the Program Committee reviewed 317 proposals, including 301 single-or joint-authored papers, 11 posters, four integrated sessions, and three alternative-format sessions. In addition, Maryam Moshaver and I served on a four-person subcommittee, along with two representatives each from AMS, to review 10 proposals for joint sessions. The acceptance rate for SMT-only proposals was 39%.

Because SMT is now using ConfTool to review proposals, and that system does not automatically gather demographic information for all submissions, we only have data on the demographics of accepted proposals. The information below pertains to proposals that were submitted to SMT only (i.e., not joint proposals). The total number of accepted proposals (135) includes the individual presentations from the integrated and alternative-format sessions.

Gender

Man	84/135 (62% of accepted proposals)
Woman	45/135 (33%)
Gender neutral	2/135 (1%)
Another identity not listed	2/135 (1%)
Transgender	1/135 (<1%)
Prefer not to answer	1/135 (<1%)

Race and Ethnicity*

White	106/135 (79%)
Asian	17/135 (13%)
Hispanic, Latino, or Spanish	8/135 (6%)
Some other race, ethnicity, or origin	3/135 (2%)
Black or African-American	1/135 (<1%)
Middle Eastern or North African	1/135 (<1%)
Native American	1/135 (<1%)
Prefer not to say	1/135 (<1%)

* Some presenters self-identified as more than one race/ethnicity, which is why the first set of numbers in this list (i.e., the numerators) add up to more than 135.

Professional Status

Student	42/135 (31%)
Assistant Professor	26/135 (19%)
Associate Professor	25/135 (19%)
Full Professor	19/135 (14%)
Other	11/135 (8%)
Lecturer/Instructor	10/135 (7%)
Independent Scholar	2/135 (1%)

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Society for Music Theory 2024 Committees (continued)

IT/Networking Committee

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

Members-at-Large

Brian Jarvis
Reiner Krämer
Táhirih Motazedian
Lindsey Reymore
Jeff Yunek

Liaisons

Poundie Burstein, publications committee
Dave Easley, committee on disability and accessibility
J. Daniel Jenkins (Executive Board)

2024 Program Committee

Maryam Moshaver, chair
Kyle Adams
Guy Capuzzo
Tomoko Deguchi
Mariusz Kozak
Somangshu Mukherji
Brad Osborn
Jan Miyake, ex officio

2024 Local Arrangements Committee

Jennifer Diaz, chair
Alexander Martin
Peter Smucker

2024 Student Presentation Award Committee

Chris White, chair
Andrew Chung
Chelsea Hamm
John Peterson

Committee on Feminist Issues and Gender Equity

Carla Colletti, chair
Carissa Reddick
Aleksandra Drozzina
Rachel Gain
Cora Palfy
Andre Redwood

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Society for Music Theory
2024 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

2024 Committee on Workshop Programs

Nancy Rogers, chair
 Elizabeth Marvin
 Landon Morrison
 Maryam Moshaver, program committee chair

Professional Development Committee

Sam Bivens, chair
 Antares Boyle
 Adam Roy
 Despoina Panagiotidou
 Knar Abrahamyan
 Evan Jones
 Gerry Lopez

2024 Nominating Committee

Janet Schmalfeldt, chair
 Jenine Brown
 Robert Hatten
 Nathan Lam
 Scott Murphy

Publications Committee

Poundie Burstein, chair
 Brent Auerbach (editor), *Music Theory Online*
 Zachary Bernstein, Drew Nobile, Nancy Murphy
 (associate editors), *Music Theory Online*
 Peter Smith (outgoing editor) and Laura Emmery
 (incoming editor), *MusicTheory Spectrum*
 Lori Burns, Julie Pedneault-Deslauriers (associate
 editors), *Music Theory Spectrum*
 Sarah Marlowe (editor), *SMT Newsletter*
 J. Wesley Flinn (associate editor), *SMT
 Newsletter*
 Megan Kaes Long (editor), *SMT-V*

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I owe a huge debt of gratitude to the members of the Program Committee for their unflagging energy, their breadth of expertise, their collegiality, and their good humor throughout the long process of creating the 2023 program. Special thanks to Michael Buchler for his wisdom and guidance along the way, and to Jennifer Diaz for infinite patience and generosity—the program would not be what it was without both of you.

—Stephen Rodgers

* * * * *

The **SMT 2023 Annual Meeting Ad Hoc Committee** was comprised of Jennifer Diaz, Jan Miyake, and Michael Buchler, Chair. The committee was tasked with developing a survey relevant to remote participation at the 2023 and future annual meetings, distributing that survey, and reporting the results. What follows is our report to the Executive Board. The survey was emailed to meeting registrants on November 27. There were 230 respondents. The email was sent to 1,335 current and recent members; there were 569 SMT registrants to the meeting, and an unknown number of AMS members who were also SMT members. Thirteen of the survey respondents reported not having attended the meeting.

In 2023, SMT live-streamed two rooms using one camera in each room. This work was done by a team of volunteers. Fifteen respondents watched part of the live stream, and two-thirds of them were satisfied by the quality of the live-streamed session. 92% of respondents were supportive of live-streaming sessions while 8% believe that SMT should not be live-streaming sessions. Although there is strong support for live-streaming sessions, those respondents were almost evenly divided as to whether SMT should charge an online registration fee to expand live-streaming capabilities (52% yes / 48% no).

Expanding and/or improving our live-streaming offerings would probably necessitate some combination of renting equipment, paying camera operators, and paying more for enhanced internet service. This would almost surely necessitate charging for online attendance. When asked how much you would be willing to pay for enhanced live-streamed conference sessions (which allow two-way communications) 200 respondents answered the question. Only a single respondent would be willing to pay more than in-person conference attendance, 18 (9%) were willing to pay as much as in-person conference attendance, 123 (62%) would be willing to pay less than in-person conference attendance, and 58 (29%) were not interested in live-streaming conferences.

With regards to remote conferences, the current plan is that we will hold future SMT meetings in person, but, beginning in 2026, the AMS is planning to hold every third annual meeting online only. When asked if you think this is a path SMT should follow for its annual meeting, there were 200 responses. 110 (55%) believed SMT should only meet in person, and the remaining 45% were split between meeting online more frequently than every three years (22, 11%), every three years (45, 22%), and every four (or more) years (23, 11%).

Finally, 78% of respondents agreed that the 2023 program adequately represented the field of music theory today.

The committee wishes to thank everyone who took time to complete the survey, particularly those who provided additional comments and feedback.

— Jan Miyake

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The **Student Presentation Award Committee** is delighted to congratulate our 2023 award winners: Nicole Cosme-Clifford (Yale University) for “Play a Song from the Jukebox: Music Composition and Analysis in the Age of Generative AI” and Ryan Galik (Michigan State University) for “Don’t Pop the Bubble: Intersections of Ambient Music, Attention, Expectation, and Flow in Tim Hecker’s *Virgins*.”

Nicole Cosme-Clifford’s presentation focuses on an audio clip created in the style of Dolly Parton by an AI called Jukebox (OpenAI). Through analysis of the algorithm’s technical structure and musical outputs, she claims that Jukebox produces a series of sonic lenses through which we may read large collections of music recordings. Taking the generated Dolly Parton clip as one such series of lenses, she identifies vocal tendencies in Parton’s bluegrass-leaning recordings that have yet to be discussed in depth by music scholars. At the same time, she demonstrates that deep AI systems like Jukebox are inherently opaque, which makes them risky. She ultimately advocates for a diverse discourse around the benefits and risks of music-focused AI technology. Nicole is a PhD candidate in music theory at Yale University. She is also a consultant for the Yale Digital Humanities Lab and the Yale Graduate Writing Lab.



Ryan Galik’s presentation considers Tim Hecker’s 2013 album *Virgins* for its deviations from more traditionally ambient music. Through survey of scholarship on ambient music, attention, expectation, and flow states, he argues that the album can nevertheless be heard as ambient if listeners possess sufficient expectations with comparable music to dampen the album’s attention-demanding characteristics. More broadly, he suggests that music listening trends toward an optimal balance of dynamic expectations met and thwarted.

Ryan is a Master’s student in music theory and composition at Michigan State University. He was previously an elementary music teacher based outside of Princeton, New Jersey.

—Ellen Bakulina

* * * * *

The **Publication Award Committee for Books** announced five book award recipients in 2023.

This winner of Emerging Scholar Award considers the multifaceted nature of musical time. Drawing insights from phenomenology, cognitive science, and anthropology, the author furthers our understanding of the experience of musical time by focusing on embodiment and enaction. Such interdisciplinary threads coalesce in a complex argument that poses various answers to the notion of musical time. The author explores this idea by engaging with various examples, where unfamiliar temporal experiences might cast doubt upon conventional concepts. The **2023 Emerging Scholar Award** goes to **Mariusz Kozak** for his book *Enacting Musical Time: The Bodily Experience of New Music*.

This winner of Emerging Scholar Award addresses some of the biggest and oldest questions in music theory with a fresh approach informed by new disciplinary approaches. Written in an engaging prose style, the book invites readers into nuanced technical discussions. Introducing music theorists to analysis of a corpus, it explains difficult concepts in an intuitive and approachable way and shows how they

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Society for Music Theory 2024 Committees

(continued)

Publications Committee (continued)

Jennifer Beavers and Megan Lyons (co-chairs,
SMT-Pod)
Chelsea Burns (Executive Board liaison)

Publication Awards Committees

Articles

Janna Saslaw, chair
Orit Hilewicz
Damien Blättler
Mark Richardson

Book

Vincent Benitez, chair
Anna Gawboy
Cara Stroud
Kyle Hutchinson
Matthew BaileyShea

Multi-Author and Citation of Special Merit

Anna Stephan-Robinson, chair
Laurel Parsons
Edward Venn

Music Theory Pedagogy & Public-Facing Scholarship

David Thurmaier, chair
Paula Maust
Ash Stemke
Aaron Grant

Diversity Coordinating Committee

Carla Colletti, chair
Sam Bivens
Dave Easley
Chris Endrinal
Rachel Lumsden
Vivian Luong
Daphne Tan

Investment Committee

Breighan Brown Boeskool, chair
Patrick Connolly
Eric Isaacson

Networking Ombuds Committee

Jan Miyake, chair
Poundie Burstein
Andrew Gades

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Society for Music Theory
2024 Committees
(continued)

Committee on Disability and Accessibility

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

Subventions Committee

Leigh VanHandel, chair
 Arnie Cox
 David Forrest

Archival Committee

Megan Lavengood
 Jennifer Diaz

SMT-40 Dissertation Fellowship Cmte

Clifton Boyd, chair
 Matthew Poon
 Alan Dodson
 Maeve Sterbenz

Delegates and Liaisons

Trevor deClercq, statistician
 Miriam Piilonen, sustainability coordinator
 Alan Dodson, liaison to Grove
 Cynthia Gonzales, liaison to CMS
 Melissa Hoag, liaison to Project Spectrum
 Jennifer Snodgrass, liaison to NASM
 Patricia Hall, delegate to ACLS
 Jennifer Diaz, liaison to AMS, SEM, and SAM

Annual Meeting Grants Subcommittee

Nora Engebretsen, chair
 Sumanth Gopinath
 Jan Miyake

Communications Committee

Jan Miyake, chair
 Horace Maxile
 Leigh VanHandel
 Jennifer Diaz

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shed new light on age-old foundational questions about the definition of musical style, harmonic function, key, and meter. The book unites the methods, goals, and habits of mind of humanists with those of data researchers to create a sum greater than its parts. The **2023 Emerging Scholar Award** goes to **Christopher White** for *The Music in the Data: Corpus Analysis, Music Analysis, and Tonal Traditions*.

This recipient of the Wallace Berry Awards presents a comprehensive exploration of the musical, cultural, and historical practices of an African musical tradition. Using ethnography to explore improvisation, intertextuality, and style, in addition to religious significance and social practices, the author offers a deep and broad understanding from the perspective of an expert musician. Documenting a remarkable decades-long collaboration, this author bridges the work of the scholar and the practitioner. He offers valuable insights into Mbira practice and models an approach that seamlessly integrates culture and theory. This **2023 Wallace Berry Award** goes to **Paul Berliner** for *The Art of Mbira: Musical Inheritance and Legacy*.

This recipient of the Wallace Berry Awards brings together and organizes mathematical approaches to music theory. Foundational chapters in spaces, sets, graphs and groups lead to more advanced study of group theory, interval spaces, triadic transformations, and much more. In this remarkably thorough and pedagogically-oriented text, each concept is reinforced with exercises. This meticulously-crafted and monumental piece of work is a solid reference for experts as well as readers who are unfamiliar with the topic. The **2023 Wallace Berry Award** goes to **Julian Hook** for *Exploring Musical Spaces: A Synthesis of Mathematical Approaches*.

This recipient of the Wallace Berry Award presents a conceptual model for analyzing the popular singing voice, drawing upon literature in vocal science, timbral analysis, musical embodiment, and philosophy. Her model identifies three main analytical parameters of pitch, prosody, and quality, describes their characteristics, and shows how these parameters can be manipulated through audio processing in recorded music. She developed a range of tools that goes beyond those developed for the analysis of instrumental music. This is a significant contribution to popular music studies, and other disciplines. The **2023 Wallace Berry Award** goes to **Victoria Malaway** for her book, *A Blaze of Light in Every Word*.

—Nancy Rao



Kozak



White



Berliner



Hook



Malaway

The members of the **Publication Awards Committee for Articles** were Roman Ivanovitch (chair), Robert Hasegawa, Orit Hilewicz, and Janna Saslaw. I would like to thank my colleagues for their extraordinary insight, diligence, and warm-spiritedness. We were enormously impressed at the depth and scholarly range of the articles under consideration this year, and decided to make five awards in each of our two categories.

The first category is the Emerging Scholar Award (Article), which is given for an article published no more than seven calendar years after the author's receipt of the Ph.D. (or, in the case of someone who does not hold a Ph.D., before the author reaches the age of forty).

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Our first **Emerging Scholar Award (Article)** goes to an article exploring the limits of groove-based music when variations and flexibility replace exact repetition. Focusing on the music of pianist/composer Craig Taborn, the author develops a concept of “flexible ostinati” that vary significantly in their repetitions and their implications for the hearing of larger rhythmic and metric structures. Through detailed transcriptions and analyses, the author captures various ways of hearing complex passages in Taborn’s music and the role of his flexible ostinati in defining the listener’s musical experience. This Emerging Scholar Award goes to **Antares Boyle** for her article in *Music Theory Online*, “Flexible Ostinati, Groove, and Formal Process in Craig Taborn’s *Avenging Angel*.”

The second article to receive the **Emerging Scholar Award (Article)** defines and illustrates a music theoretical field of study—“fugitive music theory,” which traces and examines academically under-explored musical theoretical concepts and approaches by Black American music theorists. The author also provides a case study, exploring George Russell’s theory of tonal gravity through close reading of texts as well as embodied practice. This year’s second Emerging Scholar Award goes to **Marc Hannaford** for his article, “Fugitive Music Theory and George Russell’s Theory of Tonal Gravity,” published in 2021 in *Theory and Practice*.

The third article to receive the **Emerging Scholar Award (Article)** is an astute and timely critique of raced and gendered dynamics of labor in North American universities. In compelling prose, the author explores the complex and evasive institutional discourse of “care” and confronts embedded institutional and disciplinary values in the process of striving for antiracist, gender-inclusive pedagogical strategies. This year’s third Emerging Scholar Award goes to **Catrina Kim** for her article, “Issues in Teaching Music Theory Ethically: Reframing University Directives of Antiracist and Decolonized Curricula,” published in *Theory and Practice*.

The author of our fourth **Emerging Scholar Award (Article)** examines the music of composer and pianist Cecil Taylor through a unique approach combining transcriptions with a consideration of physiology and physicality to address what Taylor describes as “‘action’ playing.” Through meticulous study of the pianist’s performances and compositional practices, the author establishes the elements of a unique vocabulary including “Cecil Taylor Cells,” “cluster runs,” and “Naked Fire Gestures,” offering the reader a pathway into an important body of improvised music which has rarely received analytical attention. This Emerging Scholar Award goes to **Mark Michelli** for his article in *Music Theory Online*, “Sound Structures and Naked Fire Gestures in Cecil Taylor’s Solo Piano Music.”

Our final **Emerging Scholar Award (Article)** is for an article that combines historically grounded music theory with uncommon analytical incisiveness to illuminate new aspects of a familiar repertoire. Drawing upon early-nineteenth-century improvisatory practices, and Carl Czerny’s writings in particular, the author excavates a “beginning-of-fantasy” musical prototype—a combination of phrase-structural features and scale-degree schemata—which is used to illuminate previously underappreciated “improvisatory qualities” in Beethoven’s notated music. Laying the groundwork for further improvisation-inflected studies, this award goes to **Gilad Rabinovitch** for his article “In Search of Carl Czerny’s Schemata: Listening to Early Nineteenth-Century Improvisation,” published in *Music Theory Spectrum*.

The second award category is the Outstanding Publication Award, which is given for a distinguished article by an author of any age or career stage.

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Society for Music Theory 2024 Committees

(continued)

Committee on LGBTQ+ Issues

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Award for Diversity Course Design

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

Society for Music Theory Publications

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Julie Pedneault-Deslauriers, associate editor

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Julian Horton
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Society for Music Theory 2024 Committees

(continued)

Music Theory Spectrum (con't)

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Andrew Eason
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Lauren Irschick
Chris Misa
Sam Reenan

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Our first recipient of the **Outstanding Publication Award (Article)** offers a detailed study of a 1926 work by Brazilian composer Heitor Villa-Lobos. Through a consideration of the composer's socio-historical context and a close reading of his *Tres poemas indigenas*, the author explores how indigeneity was understood in 1920s Brazil. Sensitive analyses link the structure and materials of the music to an examination of Villa-Lobos's complex and sometimes contradictory approach to indigenous sources. This Outstanding Publication Award goes to **Chelsea Burns** for her article in *Music Theory Spectrum*, "'Musique cannibale': The Evolving Sound of Indigeneity in Heitor Villa-Lobos's *Tres poemas indigenas*."

Our second **Outstanding Publication Award (Article)** is for an essay that focuses on two visual images, one drawn by Arnold Schoenberg on a sketch for his *Wind Quintet*, the other representing melodic types from ninth-century Muslim music theorist al-Kindi. In beautiful prose, the author traces and unwinds the curves and arches of Schoenberg's drawing to reveal a kinship to al-Kindi's conception of melodic motion as spirals and braids—and in so doing offers a wide-ranging and profound examination of the concepts of motion and order in music. Our second Outstanding Publication Award goes to **Steven J. Cahn**, for his article, "Schoenberg, Al-Kindi, and the Unbound Braid: A Rendezvous in Barcelona a Thousand Years in the Making" published in *The Musical Quarterly* (as part of a *Festschrift* volume for Leo Treitler).

The third article to receive the **Outstanding Publication Award (Article)** this year is a thought-provoking reframing of meter as culturally situated kinesthetic knowledge. Drawing on an array of meticulously transcribed examples from recent heavy metal music, the author convincingly argues that listeners perceive and maintain a sense of meter, even in ambiguous contexts, through culturally established modes of moving to a backbeat. The third Outstanding Publication Award goes to **Mariusz Kozak** for his 2021 article in the *Journal of Music Theory*, "Feeling Meter: Kinesthetic Knowledge and the Case of Recent Progressive Metal."

Our fourth **Outstanding Publication Award (Article)** is for an article that introduces readers to Oliveria Prescott, who, in the late 1880s, wrote a series of articles on music theory in a British periodical for women. Deftly exploring Prescott's language, which draws on images of domesticity popular in descriptions of female spheres, the author shows that Prescott's analyses were more detailed and substantial than many others written for a general audience. Deepening our contextual understanding of public music theory, this Outstanding Publication Award goes to **Rachel Lumsden** for her article, "Music Theory for the 'Weaker Sex': Oliveria Prescott's Columns for *The Girl's Own Paper*," published in *Music Theory Online*.

Our final **Outstanding Publication Award (Article)** goes to a study of first-movement form in the eighteenth-century concerto. Drawing upon a corpus of 210 movements, and working closely with primary sources, the authors show with unprecedented precision how ritornello practices converged with sonata-form features across the span of the century, focusing in particular on some previously overlooked stages in this development via the concertos of C. P. E. Bach and Josef Mysliveček. With its blend of deep historical source-work, close, insightful analysis of case studies, and modern empirical methodologies, this article is a model of its kind. Our final Outstanding Publication Award goes to **Omer Maliniak** and **Yoel Greenberg** for their *Music Theory Spectrum* article, "Follow the Solo: The Formal Evolution of the Concerto in the Eighteenth Century."

—Roman Ivanovitch

continued on next page



Boyle



Hannaford



Kim



Micchelli



Rabinovitch



Burns



Cabn



Kozak



Lumsden



Maliniak



Greenberg

The **Publications Award Committee for Outstanding Multi-Author Collection** selected three award recipients in 2023.

The Citation of Special Merit is occasionally awarded for editions, translations, reference works, and other types of publications that are of extraordinary value to the discipline, and the committee is pleased to present such an award this year. As a modern discipline, Music Theory has branched out into many diverse directions, and the award will go to a volume that brings many of these together. A study that is strongly rooted in the history of theory, this volume also stands as foundational groundwork for research in aesthetics and phenomenology, as well as psychology, embodiment, and music cognition. The volume's detailed editorial work is truly impressive, and the thoughtful presentation and insightful contextualization of complex ideas will make this volume both valuable to expert scholars and approachable for those who are new to the subject. Equally remarkable is the extraordinarily attentive approach to translation, responding to the imposing challenges of the original material with a prose style that is both accurate and elegant. The **Citation of Special Merit** goes to *Ernst Kurth: Music Psychology*, edited by **Daphne Tan** and translated by Daphne Tan and **Christoph Neidhöfer**, published by Routledge.

The committee has chosen two awardees for 2023 Outstanding Multi-Author Collection. The first of these recognizes a deeply researched resource that puts post-colonial theories into contact with music theory, while remaining grounded in our discipline. The 16 authors represent a variety of professional statuses, disciplinary orientations, gender expressions, ethnic backgrounds, and geographic locations. Their essays, and even the introduction, examine difficult but vital issues, giving all theorists much to consider. At the same time, the authors offer achievable strategies to implement, case studies, and adaptable syllabi and sample

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Society for Music Theory Publications

(continued)

SMT-V

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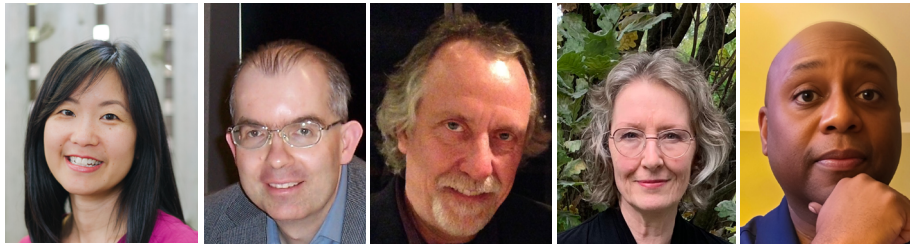
SMT Mission Statement

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.

lessons that include many creative activities. Theorists at all career stages will find this collection useful, and teachers at all institutions can access it. The **2023 award for Outstanding Multi-Author Collection** goes to “Beyond Western Musicalities,” Volume 8 of *Engaging Students*, edited by **Philip Duker, Carla Coletti, Bryn Hughes, Meghan Naxer, Daniel Shanahan, Chris Stover, Leslie Tilley, and Anna Yu Wang**.

The other recipient of the award boasts 28 contributors, representing music theory, musicology, a variety of other academic fields, and practitioners. The 23 interdisciplinary essays employ newer analytical approaches and consider cultural, technological, and historical contexts, but remain grounded in deep engagement with musical sounds. The essays explore not only typical Anglo-American repertoire but also several international examples spanning nine decades; likewise, women, LGBTQ+ people, and musicians of color are well represented. Nonetheless, the essays form a coherent group, as each of them, to quote from the introduction, “accounts for how attributes of the recording develop the inherent character and content of the selected song performance.” The **2023 award for Outstanding Multi-Author Collection** goes to *Analyzing Recorded Music: Collected Perspectives on Popular Music Tracks*, edited by **William Moylan, Lori Burns, and Mike Alleyne**, published by Routledge.

—Anna Stephan-Robinson



Tan

Neidhöfer

Moylan

Burns

Alleyne



Duker

Coletti

Hughes

Naxer



Shanahan

Stover

Tilley

Wang

The members of the **Publications Awards Committee for Music Theory Pedagogy and Public-Facing Scholarship** were David Thurmaier (chair), Paula Maust, and Ash Stemke. The committee would first like to thank the Society for Music Theory for these new awards recognizing theory pedagogy, one of the core components of our discipline, and public-facing scholarship, now being recognized as an important part of what we do.

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The first winners of the **Publications Award for Music Theory Pedagogy** are **Tim Chennette** and **Daniel Stevens** for their new open access textbook *Foundations of Aural Skills*. Tim and Danny’s textbook represents a substantial contribution to aural skills pedagogy, reflecting current research in the area and challenging instructors and students to address the hows and whys of teaching aural skills, doing so in inclusive, innovative, and especially musical ways. We believe it will help guide the way we teach aural skills going forward.

The second winner of the **Publications Award for Music Theory Pedagogy** is **Angela Ripley** for her article “Post-Tonal Postcards: Communicating Reflection and Analysis through Prose Writing” published in the *Journal of Music Theory Pedagogy*. Angela’s article contributes to a robust body of recent scholarship about writing in music theory classes showcasing targeted, creative postcard assignments that focus on student reflection and analysis, as well as providing student results and reactions so the reader can assess their success.

The first winner of the **Publications Award for Public-Facing Scholarship** is **Alyssa Barna** for her video publication “The Dance Chorus in Recent Top-40 Music,” from *SMT-V*. Alyssa’s video takes a deep dive into a popular song formal topic, the dance chorus. Featuring a diverse corpus of music, crisp analytical demonstrations, and an engaging visual and audio presentation, Barna’s publication appeals to specialists and general music fans alike.

The second winner of the **Publications Award for Public-Facing Scholarship** is **Noriko Manabe** for her video publication “*Abe Road*: Kuwata Keisuke’s Beatles Parody” from *SMT-V*. Noriko’s publication sheds light on fascinating and powerful connections between Japanese politics, language, and musical and lyrical parody, and an iconic Fab Four album.

—David Thurmaier



Chennette

Stevens

Ripley

Barna

Manabe

I would like to begin by thanking the members of this year’s **Award for Diversity Course Design Committee** for their excellent work: Susan De Ghize, Wing Lau, Will Mason, and David Mendoza.

This year’s winner of the Award for Diversity Course Design convincingly explores meter and timing in recorded music from around the world, with central topics including theories of meter, analysis and representation of rhythm and expressive timing, and issues in cross-cultural analysis and performance analysis. Case studies include Romantic piano music, Indigenous musics of North America, West African dance drumming, and sacred

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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.

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. For more information, [click here](#).

SMT Subvention Grants

The Society for Music Theory awards Subvention Grants once per year 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. The proposal submission deadline is **July 31**. [See here](#) for more information on these grants.

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DONATE TO SMT-Forward

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

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

Please join many of your SMT colleagues and make a gift or pledge to SMT-Forward. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit [this link](#).

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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.



chant from various Silk Road cultures, while readings are drawn from a diverse and wide-ranging collection of authors.

The **2023 Award for Diversity Course Design** goes to **Alan Dodson** for his course design, “Meter & Timing Across Cultures.”

—John Covach

JOURNAL REPORTS

SMT-V released six dynamic and diverse video-articles in 2023, which will enhance your teaching, your research, and your dinner party conversation this year. Chelsea Oden’s video-article explores how meter and timbre contribute to the feeling of flight in dance scenes from recent films. Christine Boone looks at strange and surreal YouTube remixes of popular songs. Rachel Short investigates metric dissonance in tap choreography from musical theater. Nate Mitchell’s beautiful video immerses us in the sound world of *Animal Crossing: New Horizons* and connects its music to variations forms. Yi-Cheng Daniel Wu identifies fascinating connections between text and music in a recent work by JIA Guoping. And Jeremy Orosz considers how the changing landscape of copyright law may be shaping parody songs on television shows. We have a wonderful slate of articles lined up for 2024, so be sure to watch your inbox for publication announcements, and, as always, share our new video-articles with your students, colleagues, and friends.

SMT-V launched two exciting new initiatives in 2023. Our website now features a **Teach With SMT-V** interface to help direct teachers of music theory (at all levels!) toward videos that may be relevant to their classes. Videos are organized by topic (from autographs and archival documents to melody and motive to text-music relationships and timbre) and by repertoire, and are provided with short abstracts identifying possible teaching opportunities. For the next phase of this initiative, we plan to create a bank of handouts, worksheets, homework assignments, and lesson plans using our videos. If you’ve taught any of our video-articles and would be willing to share your materials, please send them my way (smt-v-editor@societymusictheory.org)! Additionally, we have now re-released all of the videos in the SMT-V(ault) on YouTube to help us reach an even broader audience. Please subscribe to [our YouTube channel](#) and have a look around.

As always, we welcome submissions for proposed video-articles on any music theoretical topic. Successful SMT-V video-articles present new scholarship that will be of interest throughout our music theory community while using language that is accessible to a broad audience. Topics do not have to involve visual or material culture to make terrific SMT-V material! And don’t let the video-making process frighten you: we can make the video for you. Our peer-review process is collaborative and incremental, giving authors opportunity to incorporate reviewer feedback at every stage of the process. The initial review requires only a 500-word proposal, so please send your ideas my way (smt-v-editor@societymusictheory.org)!

I look forward to receiving your submissions!

Warmly,
Megan Long
Editor, SMT-V



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NEWS FROM INTEREST GROUPS

The **Analysis of World Musics Interest Group (AWMIG)** held its annual meeting jointly with the History of Theory Interest Group on Thursday, November 9th, at 7:30pm. The meeting centered on the topic “Oral Cultures in the History of Music Theory,” and included lightning talks by Patrick Huang, Tekla Babyak, Parkorn Wangpaiboonkit, Issa David Aji, Stefanie Bilidas and Rachel Gain, which were followed by a lively group discussion.

Members of the AWMIG meet via Zoom every 6-8 weeks with our sister group, the SEM Analysis interest group. We generally have one person present on their research (at various stages of completion) during these meetings. We would love to see you there at the next one! If you would like to join our google group or if you have any questions, please email Lina Sofia Tabak (linatabak@gmail.com) and Kristi Hardman (khardman11@gmail.com).

—Lina Tabak and Kristi Hardman

* * * * *

The **Autographs and Archival Documents Interest Group (AADIG)** held its annual meeting on Friday, November 10 during the 2023 AMS-SMT Joint Annual Meeting in Denver, Colorado. The meeting began with three, ten-minute lightning talks. Brian Moseley discussed “Early Evidence of a New Formal Principle for Webern’s Twelve-tone Music.” Mark Richardson explored an initial serial sketch in Stravinsky’s Anthem (The Dove Descending), and Catherine Losada shared “Unexpected Connections” among Boulez, Ernst Krenek, and George Perle. We then explored potential topics for the 2024 Annual Meeting in Jacksonville, Florida. J. Daniel Jenkins completed his term as co-chair of the AADIG, and at the conclusion of the SMT Annual Meeting Christoph Neidhöfer (christoph.neidhofer@mcgill.ca) will serve as co-chair of the AADIG along with Philip Stoecker (philip.s.stoecker@hofs-tra.edu).

The AADIG promotes scholarship that is informed by the study of archival materials, broadly construed. To remain updated on all group activities we encourage everyone to see our [Facebook](#) and [Humanities Commons](#) pages, as well as our [webpage](#) with SMT, where you can sign up for our email list.

—Christoph Neidhöfer and Philip Stoecker

* * * * *

The **Composition Interest Group’s** 2023 meeting began with presentations by two esteemed composer-theorists, Cynthia Folio and Robert Morris, about how composition and theory relate in

their work. We then had a discussion of our plan for SMT 2024: A live concert featuring works by SMT composers, played by SMT performers. (An announcement about this was sent to the group’s e-mail list and to SMT-announce.) Compositions will be submitted to the groups co-chairs (David Temperley and Cliff Callender), who will put together a special session proposal and will also explore the possibility of a special concert event at SMT 2024.

—David Temperley

* * * * *

The **Dance and Movement Interest Group (DMIG)** organized a panel of six lightning talks on “Reflections on Choreomusical Methodology” during this year’s annual meeting, with talks from Maeve Sterbenz, Amy Tai, Rebecca Moranis, Rachana Vajjhala, Dora A. Hanninen, and Drake Eshleman. During our business meeting, we ratified updated bylaws and elected Rachel Gain as co-chair.

In addition, this past May, we held a hybrid “unconference” in New York City where we informally shared works in progress, discussed issues in the subfield, and attended other dance-related activities such as performances and dance classes.

We invite 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 Amy Tai and Rachel Gain at danceandmovement@societymusictheory.org.

—Rachel Gain and Amy Tai, co-chairs

* * * * *

The **Film and Multimedia Interest Group** met for its eleventh gathering at the SMT Annual Meeting in Denver to enjoy a session of Work-in-Progress Lightning Talks given by our members. We heard presentations from Abigail Shupe, Eileen Snyder, Chelsea Oden, Gui Hwan Lee, and Morgan Weeks. Thank you to all of our wonderful presenters for their excellent scholarship, to Jesse Kinne, Carl Burdick, and Will Ayers for helping put the session together, and to all of those in attendance for making it such a wonderful event!

We also announced the winner of our inaugural Film and Multimedia Interest Group Publication Award: Janet Bourne’s “Hearing Film Music Topics outside the Movie Theatre: Listening Cinematically to Pastorals,” published in *The Oxford Handbook of Cinematic Listening*. Congratulations to Janet, and many thanks to our Publication Award Committee: Charity Lofthouse (chair), Julianne Grasso, and Steven Janisse.

For more information about our group, please see our page on

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

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Music Theory Midwest

Chris Segall, president
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Music Theory Society of New York State

Philip Stoecker
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Music Theory Southeast

Laura Emmerly
Emory University
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New England Conference of Music Theorists

Chris White
University of Massachusetts Amherst
cwmwhite@music.umass.edu

Oklahoma Theory Round Table

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

Rocky Mountain Society for Music Theory

Reiner Krämer
University of Northern Colorado
reiner.kramer@unco.edu

(continued on next page)

Humanities Commons. We encourage your active involvement, and we look forward to seeing you at our next event!

—Charity Lofthouse and William Ayers, co-chairs

* * * * *

The **Global Interculturalism and Musical Peripheries Interest Group's** 2023 meeting at SMT featured four presentations on Latin American music (chair: Desirée Mayr): “The Impact of Acculturation Processes on Foreign Music Theories in Brazil” (Cristina Gerling, Ilza Nogueira, Maria Lúcia Pascoal, Guilherme Sauerbronn, and Gabriel Navia), “Teaching the National Intervals: Learning to Hear & Feel Brazil in a 1930s Music Class” (Micah Oelze), “Functional Tonality and Equi-Heptatonicism in Colombia’s South Pacific” (Lina Tabak), and “Counter-Narrative in the Post-Tonal Thought of Julián Carrillo” (Lee Cannon-Brown).

The mission of our interest group is “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.” We welcome any suggestions and input for the group’s activities. If you would like to join the Interest Group, please send an email to Ji Yeon Lee or Desirée Mayr (jlee136@uh.edu or djmayr@gmail.com).

—Ji Yeon Lee and Desirée Mayr, co-chairs

* * * * *

The **Hip-Hop/Rap Interest Group (HHRIG)** held its second annual meeting at AMS/SMT Denver 2023 with nineteen members in attendance in person and three members attending over Zoom.

The highlight of the meeting was a round of six lightning talks exploring the question, “What does it mean to be a Hip-Hop theorist?” The presenters were Kyle Adams (Indiana University), Kjell-Andreas Oddekalv (RITMO, Oslo), Michael Berry (Puyallup, WA), John DeBouter (University of Miami), Devin Guerrero (Texas Tech), and Tiffany Ta (UC Santa Barbara). The lightning talks flowed smoothly, aided by the technological help of our co-webmaster, Jacob P. Cupps. The post-talk Q&A featured spirited discussion between established scholars of the field such as Kyle Adams, Mitch Ohriner, and Noriko Manabe, as well as graduate students and other early-career scholars.

We reelected Ben Wadsworth (Kennesaw State University) as co-chair for 2023–25. The other co-chair remains Stephen Gomez-Peck (University of Alabama), whose first term ends in 2024. The Program Committee from 2023 expressed interest in continuing to serve, as did co-webmasters Jacob P. Cupps and Geoffrey Edwards. One of our goals is to move towards establishing a publication award, a task which the Program Committee will consider in the coming year. Our co-webmasters are developing a [hip-hop bibliography](#) on Google Drive. Please share your research or any other resources with them so we can develop this resource further!

In 2024, the HHRIG will meet in the winter for a planning meeting and in the summer for an informal research-sharing forum. We found both meetings to be highly productive as well as important momentum builders in 2023. At SMT

continued on next page

Jacksonville 2024, we are considering planning a special session and/or collaborating with local hip-hop artists in our meeting.

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

—Benjamin Wadsworth and Stephen Gomez-Pecki, co-chairs

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The **History of Music Theory Interest Group** met jointly with the **World Music Analysis Interest Group** at this year's annual conference for a session called "Oral Cultures in the History of Music Theory." We heard lightning talks from Patrick Huang, Tekla Babyak, Parkorn Wangpaiboonkit, and Issa David Aji (Maeve Carey-Kozlark unfortunately was ill and unable to present), followed by an invigorating discussion about music theory in world cultures. For our 2024 business meeting, we hope to collaborate with another interest group.

For 2024 we have a change in leadership and structure. We now have two co-chairs at a time, rather than three, per a vote from our membership. Abby Shupe will continue as chair until the 2024 conference, and Daniel Walden will be co-chair. We thank Scott Gleason and Stephanie Probst for their service as co-chairs for the last three years.

We maintain an active blog with fascinating posts, and we welcome submissions from anyone studying the history of music theory, broadly conceived. The blog and other information can be found [here](#).

—Abigail Shupe, co-chair

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The SMT **Jazz Interest Group** held its twenty-ninth annual meeting at the 2023 AMS/SMT conference in Denver. The meeting featured a series of six lightning talks on the theme of rhythmic and metric complexity in jazz, from Sean Smither, Collin Felter, Andres Orco, Andrew Blake, John Wood, and Adam Ricci. Many thanks to Keith Waters and Keith Salley for serving on the program committee for this session.

We also awarded Jonathan De Souza the 2023 Award for Excellence in Jazz Scholarship for his article "Melodic Transformation in George Garzone's Triadic Chromatic Approach; or, Jazz, Math, and Basket Weaving," published in 2022 in *Music Theory Spectrum*, Volume 44, Issue 2. De Souza's article skillfully maps out a sophisticated theoretical construct for George Garzone's Triadic Chromatic Approach to improvisation informed by a wide variety of perspectives—from transformational analysis and Markov-chain models to embodied cognition and the anthropology of weaving—all while giving voice to the experiences of improvisers who use this technique. The award committee also appreciated De Souza's engagement with a producer of musical knowledge from outside the traditional spaces occupied by music theory. These aspects, coupled with the author's lucid writing and the article's synthesis of important trends in the field of jazz theory, make it a deserving winner of this award. Congratulations, Jonathan! And many thanks to the award committee: Adam Rosado (chair), Sean Smither, and Varun Chandrasekhar.

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Regional Society Contacts

(continued)

South Central Society for Music Theory

Jeremy Orosz
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Texas Society for Music Theory

David Forrest
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West Coast Conference of Music Theory and Analysis

Amy Bauer
University of California, Irvine
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 Music Forum

[website](#)

Indiana University Graduate Theory Association

[website](#)

McGill Music Graduate Students' Society

[website](#)

Midwest Graduate Music Consortium

[website](#)

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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 Symposium
[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).

from a Cellular Automaton in Mod-12 and Other Modular Spaces," Evan Jones (Florida State University).

Finally, our group wishes to extend our thanks to Leah Frederick for her excellent leadership in serving as co-chair of the Math Interest Group. Best wishes to Leah as she pursues new opportunities.

All interested individuals are invited to join the Mathematics of Music Interest Group. To join our listserv, please visit the [SMT Math Google Group](#). For more information about the Math IG, please contact the chair: Mike Hall (mh2468@aol.com).

—Mike Hall, Math IG co-chair

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At this year's SMT meeting, the **Music and Philosophy Interest Group** held a panel centered around the core values and principles of musical analysis. Vivian Luong (University of Oklahoma) delivered an insightful and challenging keynote drawing upon Deleuzian concepts to explore the possibilities of the body as a key interface for encounter with music theory and analysis. Short papers by Amy Bauer (UC-Irvine), Joe Dubiel (Columbia University), and Anna Rose Nelson (University of Maryland) brought an array of approaches for thinking through the session's theme, from psychoanalytic framings, to pedagogical reflections, to dialectical questions.

In order to build upon this year's successes and to think collaboratively about next year's meeting, the Music and Philosophy Interest Group invites this year's participants—as well as others who may be interested—to join us for our virtual business meeting in early 2024. We will follow up with a date and time for the meeting soon; questions about the meeting or anything pertaining to the Interest Group can be directed to ajslote@uchicago.edu.

—Audrey Slote and Florian Walch, Philosophy IG Co-Chairs

We welcome anyone interested in jazz or improvised music to join the Jazz Interest Group! The primary hub for our activity is on [Humanities Commons](#). Our online [Jazz Theory Bibliography](#) is managed by [James McGowan](#) (Carleton University); please contact him with any new entries, questions, or comments. Please contact [Ben Baker](#) (Eastman School of Music), IG chair, with any questions about the group.

—Ben Baker, chair

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The **Mathematics of Music Interest Group** held its annual meeting on Thursday, November 9th during the 2023 AMS-SMT Joint Annual Meeting in Denver, Colorado. After a short business meeting to open nominations for an open co-chair position, the session featured a panel of short talks engaging with Julian Hook's recent book, *Exploring Musical Spaces: A Synthesis of Mathematical Approaches* (Oxford University Press, 2023). These talks included Kaylee Bernard, Ryan Galik, and James Sullivan, "Teaching the EMS Core with Tom Johnson's Rational Melody XV," Richard Cohn, "Some Implications of Exploring Musical Spaces for Teaching Mathematical Music Theory," Mariana Montiel, "Exploring Mathematical Spaces and Structures through Music: An Alternative Reading of EMS," and Clifton Callender, "Exploring Geometric Spaces." These talks were followed by a brief response from Julian Hook and a Q&A discussion with all panelists. Thank you to all presenters for your thoughtful engagement with this important new work.

Earlier this year in August, the SMT's **Post-1945 Music Analysis Interest Group** and the **Mathematics of Music Interest Group** hosted lightning talks in a virtual session. These talks include: "Combination Tones and Ring Models of Frequency," Noah Kahrs (Eastman School of Music); "A Monophonic Canon Generator for Composers," Jeremy Kastine (Life University); and "Families of Sets Arising

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The **Music and Psychoanalysis Interest Group** hosted a paper and workshop by Italian-German scholar Mauro Fosco Bertola: “Dreaming Beyond the Subject: Modernism, Dream and Opera in Kaija Saariaho and Salvatore Sciarrino.” Professor Bertola’s paper discussed the recent shift in focus to themes of subjective destitution via dreams in operas by Kaija Saariaho (*L’amour de Loin*) and Salvatore Sciarrino (*Lohengrin* and *Superflumina*). A lively discussion followed on the theme of subjective destitution in contemporary opera, and attempts to reformulate the legacy of musical modernism to found a new kind of humanism.

—Amy Bauer and Dylan Principi

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The **Music Informatics** and **Music Theory Pedagogy Interest Groups** hosted a joint, in-person meeting at AMS/SMT’s 2023 conference devoted to the theme, “Music Theory Pedagogy in the Digital Age.” The program consisted of four presentations that explored such topics as AI in the music theory classroom, ungrading, database development for open-access teaching materials, and digital libraries for interactive pedagogy. The meeting attracted more than fifty participants, which led to lively discussion throughout (and following) the session. Finally, the session concluded by announcing the recipient of the inaugural Best Essay in Music Informatics Scholarship, awarded to Aditya Chander and Richard N. Aslin for their article, “Expectation adaptation for rare cadences in music: Item order matters in repetition priming,” published in *Cognition*.

The MIIG is intended for music theorists involved in a wide range of research involving music information technologies, and which may include such topics as corpus studies, software development for theory and analysis, and data visualization. The MIIG maintains a listserv (smtmig-l-subscribe@indiana.edu) and a slack page (smtinformaticsslack.slack.com). Anyone interested in asking a question or distributing information on relevant topics should feel free to join the group and/or contact the chair, David Sears (david.sears@ttu.edu).

—David Sears

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This was another excellent year for **Musical Theater Interest Group (MTIG)**. Though we did not manage to host many events outside of the annual meeting this year, we migrated our main communication and interaction platform to Humanities Commons, crafted an up-to-date bibliography of theoretical literature (a long-time goal of the interest group), and have established the group’s routines and protocols more thoroughly.

Moving forward, we would like to explore more ways for connecting the group outside of the annual meeting, and will be working to establish more of an active community on the [Human-](#)

[ities Commons](#) page. One idea is to co-host a Zoom-conference alongside the SAM Musical Theater interest group, and is a goal for 2024.

During our meeting at the conference this November, we hosted a panel of authors from the new collection, *Here for the Hearing: Analyzing the Music in Musical Theater*. We also held an election for a new co-chair. John Combs (Florida State University) transitioned out as co-chair. Tanner Harrod (Peru State University) was elected unanimously as the only nominated candidate for the position.

—Makulumy Alexander-Hills and Tanner Harrod, co-chairs

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The 2023 Denver meeting of the **Performance and Analysis Interest Group (PAIG)** featured the group’s founding chair, Daphne Leong (CU Boulder), in a lecture-recital titled “A Puzzle in Sibelius’s Violin Concerto.” Victor Avila Luvsangenden (CU Boulder) played the solo part, Leong the piano accompaniment, and Edward Klorman (McGill University) an obbligato viola line. Leong and her colleagues discussed and demonstrated the host of performance choices one confronts in the first movement’s second theme, which Sibelius notates very differently in its two appearances. (For example, the exposition is in 6/4 meter, the recap. in 2/2.) The half-hour lecture-recital kicked off an hour of enthusiastic and wide-ranging conversation between performers and session attendees about the passage and its wider performance tradition.

On the horizon, PAIG members will elect a new co-chair to a four-year term beginning this spring. The nominating period will last from February 15 to March 10, with the election on March 15, 2024. Later in the spring, PAIG will hold an inaugural virtual spring session of lightning talks to supplement our in-person SMT meeting. (Stay tuned for that CFP!) You can request to join the PAIG listserv by emailing smt-paig@gmail.com or by writing to one of our co-chairs. 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

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In Denver, the **Popular Music Interest Group** hosted a session on popular music theory pedagogy featuring invited guest talks by Cora S. Palfy and Jennifer Snodgrass. Palfy discussed backwards design in the theory curriculum beginning not with concepts and repertoire but rather with learning objectives and course goals to guide the shape of a curriculum. Snodgrass presented a different approach to backwards design in which curriculum is shaped by information gathered through interviews with leading engineers, producers, songwriters, and studio musicians working

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in Nashville. Materials from these presentations can be found on our [Humanities Commons](#) page.

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 Outstanding Publication Award winner is Zachary Wallmark for his article "Analyzing Vocables in Rap: A Case Study of Megan Thee Stallion," published in the *Music Theory Online* in 2022. Wallmark investigates Megan Thee Stallion's performance of vocal fry with [æ] vocables and shows how this becomes an essential sonic fingerprint of Megan's artistic brand. Drawing on gender, sexuality, and cultural studies, he situates this sonic icon in a broader semiotic history by tracing the connection between vocal fry and sexual pleasure, and demonstrates how Megan draws on these codes to perform sexual power.

This year's Adam Krims award goes to Olivia Lucas for her article "Performing Analysis, Performing Metal: Meshuggah, Edvard Hansson, and the Analytical Light Show," published in *Music Theory Online* in 2021. Lucas presents a unique analysis of Meshuggah's live performance by including the light show as an intrinsic part of the audiovisual experience. Through formal analysis and interviews with light designer Edvard Hansson, she illustrates not only that light shows provide multisensory spectacle and visual cues for formal changes to attuned audiences, but also that planning and "choreographing" a light show constitute novel forms of analytical expertise.

After our meeting, we held an election for new officer positions. Please welcome our new PMIG officers: Emily Milius (chair), Madison Stepherson (secretary), and Sophia Wetzels (webmaster).

—Matthew Ferrandino, outgoing chair

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At the SMT Annual Meeting in Denver, the **Post-1945 Music Analysis Interest Group** enjoyed a planned session: Considering Electronic and Synthesized Sound. Kate Mancey, Noah Kahrs, and Jennifer Iverson gave thought-provoking presentations that prompted some lively conversation. Thanks to all of those who attended!

We also announced the winners of the Post-1945 Music Analysis Interest Group Publication Award: Landon Morrison's "Encoding Post-Spectral Sound: Kaija Saariaho's Early Electronic Music at IRCAM, 1982–87" and Mariusz Kozak's "Anne Teresa De Keersmaecker's *Violin Phase* and the Experience of Time, or Why Does Process Music Work?" both published in *Music Theory Online*. Congratulations to Landon and Mariusz, and many thanks to our Publication Award Committee: Benjamin Levy (chair), Jocelyn Ho, and Abigail Shupe.

For more information about our group, please see our page on [Humanities Commons](#). We encourage your active involvement, and we look forward to seeing you at our next event!

—William Ayers, outgoing co-chair

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The **Russian Music Theory Interest Group (SMT-Rus)** had its annual meeting on Friday, November 10 during the 2023 AMS-SMT Joint Annual Meeting in Denver, Colorado. It featured a session of four lightning talks on the subject, "Russian and Soviet Music in Times of Military Aggression." The presenters and papers included: "Anti-Semitism and Soviet Music," Daniel Elphick; "'Fragments' of a Musical Style: Rachmaninoff's Music of Late 1917," Keenan A. Reesor; "Harmonizing with the Enemy: Touring Opera and the Sino-Soviet Conflict of 1929," Ryan Gourley; "Echoes of the Eastern Front in Early Soviet Musicology," Brian Fairley. These talks were followed by a Q&A discussion with all presenters. Thank you to all of the presenters and the attendees.

The aim of SMT-Rus is to discuss, promote, and engage with Russian music-theoretical traditions. This includes approaches that intersect with those studied by Western scholars, as well as areas/concepts that are unique to Russian scholarship. Moving forward, the group would like to continue the study of Russian/Soviet music via interdisciplinary approaches in addition to music-theoretical traditions. The group maintains a website on [Humanities Commons](#). If you have questions about the group or suggestions for its future activities, please contact SMT-Rus Chair, Sasha Drozzina at adrozzin@pfw.edu.

—Sasha Drozzina, SMT-Rus Chair

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The **Scholars for Social Responsibility Interest Group** held its annual meeting as a hybrid session in Denver and on Zoom. Our session, "Music Theory's Responsibility: Thinking Together through the Personal and the Professional," included ten-minute lightning talks by Rachel Short, Stephen Lett, and Rosa Abrahams.

Based on recommendations from the 2022 annual meeting, the structure of the 2023 meeting included ten minutes for discussion between lightning talks in rotating small groups. We found this to be a successful format, and we look forward to continuing to build community during our annual meeting and additional sessions throughout the year.

We are in the process of electing a new Chair (or co-chairs) to serve from February 2024 to February 2026. For updates on the interest group's activities leading up to the next annual meeting, we invite you to join our [Humanities Commons](#) group. For more

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information, please visit our space on the SMT website. We look forward to updating our sites with new chair details soon.

—Sara Bowden, outgoing chair

NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of the Mid-Atlantic** will hold their annual conference on March 15–16, 2024, at Christopher Newport University (Newport News, VA). Alexander Rehding will deliver the keynote address and will conduct a professional development workshop. I am grateful to Chelsey Hamm for coordinating local arrangements and Rosa Abrahams for chairing the program committee. For more information about the conference and the call for papers (submission deadline is 12/18), please visit our [website](#).

—Jenine Brown

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Music Theory Midwest welcomes scholars from all geographic regions to attend its thirty-fifth annual conference, to be held at Ball State University in Muncie, Indiana on May 10–11, 2024. For more information, visit our [website](#).

The conference will feature a keynote address by Noriko Manabe (Indiana University) and a pre-conference workshop, “Analyzing Improvisation,” led by Paul Steinbeck (Washington University in St. Louis). To apply for the workshop, send an email with your name, institutional affiliation, and email address to secretary@mtmw.org. Student applicants must also submit a brief statement describing their background and their interest in the workshop. Workshop applications must be received by March 15, 2024. Participants are not required to reside in the Midwest region.

—Andrew Pau, MTMW Secretary

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The **Music Theory Society of New York State (MTSNYS)** will hold its annual meeting 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. The deadline for proposals has passed, and the Program Committee will announce the conference program soon. Conference updates will be available on our [website](#) in January 2024.

The Executive Board of MTSNYS is delighted to announce that Marc E. Hannaford and Catrina Kim received the 2023 SMT

Emerging Scholar Award (Article) for their essays in volume 46 (2021) of *Theory and Practice*.

Marc E. Hannaford, “Fugitive music theory and George Russell’s theory of tonal gravity,” *Theory and Practice* 46 (2021): 47–82.

Catrina Kim, “Issues in teaching music theory ethically: Reframing university directives of antiracist and decolonized curricula,” *Theory and Practice* 46 (2021): 23–45.

The volume was guest edited by Ellie M. Hisama and Rachel Lumsden. Congratulations Catrina and Marc!

The editors of *Theory and Practice* are excited to announce that the journal will be moving to an open-access format, with articles published online and freely accessible on the [journal website](#), as well as in a print version provided to MTSNYS member subscribers. This change will begin with volume 47/48, a double issue scheduled for publication in early 2024, and will remain in effect for all subsequent volumes.

Graduate Student Conference Grants help graduate students defray the costs of attending annual MTSNYS conferences. Up to eight grants of up to \$200 each are awarded yearly, to be used to reimburse travel, lodging, and meal expenses. Each grant also includes a waiver of the conference registration fee. Any student currently enrolled in a graduate program is eligible to apply. Applicants need not be members of MTSNYS. Awardees will be selected by lottery; students awarded a grant will be ineligible to receive one the following year. All decisions made by MTSNYS regarding conference grants are final. To apply for a 2024 conference grant, send an email with your name, mailing address, email, phone, name of institution and degree program, and proof of enrollment (scan of student ID or other documentation) to: Ben Baker, MTSNYS Treasurer (bbaker@esm.rochester.edu); Deadline: Friday, March 8, 2024.

The spring 2024 elections will include candidacies for Vice President (two-year term), Treasurer (four-year term), and two Members-at-Large (two-year term); those elected will begin their roles after the spring 2024 MTSNYS meeting. The nomination/election cycle is an outstanding opportunity for members of MTSNYS to steer the direction of the Society through the perspectives represented in its leaders. Please consider carefully who you think might be best equipped to serve in this capacity, and then take the initiative to nominate them. Self-nominations are welcome and encouraged. The deadline to receive nominations is January 15, 2024.

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

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Music Theory Southeast (MTSE) will hold its annual meeting jointly with the South Central Society for Music Theory on March 15–16, 2024 at Lipscomb University (Nashville, TN). The conference will include scholarly presentations, a concert by Society members, and a graduate student workshop led by Christopher Brody (University of Louisville) on the topic of analyzing vocal music of the Baroque. Victoria Malawey (Macalester College) will deliver a keynote address, “She Who Digs: Timbre, Voice, and Lateral Placement in Björk’s *Fossora*.” The program committee, chaired by Olivia Lucas (Louisiana State University), includes William Ayers (University of Central Florida), Jacob Eichhorn, 2023 Irna Priore Prize for Student Research Winner (Eastman School of Music), Pamela Mason-Nguyen, 2023 SCSMT Student Paper Award Winner (University of California, Santa Barbara), Xieyi “Abby” Zhang (Georgia State University), and Laura Emmerly (Emory University, *ex officio*). Local arrangements will be coordinated by Jennifer Snodgrass (Lipscomb University).

Music Theory Southeast (MTSE) is a scholarly society whose primary goal is to foster the discipline of music theory throughout the Southeastern region. MTSE welcomes members from all music disciplines and 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 is chaired by Gabe Fankhauser (University of North Georgia), and includes Jeremy Robins (Clafflin University) and Emily Gertsch (University of Georgia). Christopher Endrinal (Florida Gulf Coast University) is the Society’s website administrator. Please visit our [website](#) for more information.

—Laura Emmerly

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Dear Colleagues,

I am pleased to announce that the **Northeast Conference of Music Theorists** will be meeting on April 19–20, 2024 at Boston University. After our lively 2023 meeting in New Haven, I look forward to a stimulating gathering of music theorists and teachers of music theory in the spring. The program committee and I look forward to considering many exciting proposals!

Over the summer, the society’s membership voted to support the executive committee’s recommendation to incorporate NECMT as the Northeast Conference for Music Theorists. While our society has historically been identified with New England, recent

years have seen increasing participation from Quebec and the Maritimes, and a significant majority of our membership agreed that our acronym should reflect our society’s wider purview.

In less positive news, our website was hacked. We have therefore moved to [necmt.com](#), while our previous website is now devoted to sports betting. I apologize for any [in]convenience this has caused or will cause in the future.

More information about the April conference, including the program, banquet, and other local arrangements will be forthcoming and posted on our [website](#). I’m grateful to the Program Committee (Will Mason, chair; Jena Root and Michèle Duguay), and to the theory faculty of Boston University for offering to host the conference.

I’m also delighted that Sarah Iker and Miriam Piilonen have begun their terms as NECMT Treasurer and Secretary, respectively. They have both been invaluable as we plan our upcoming conference. Geoff Edwards has served in the capacity of webmaster since last year, and has been instrumental in building our new webpage.

I look forward to greeting many of you at our meeting!

Sincerely,

Chris White

President, Northeast Conference of Music Theorists

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The **Texas Society for Music Theory** will hold its 46th annual meeting on February 23–24, 2024, on the campus of the University of Texas at Arlington, with Amy Hatch serving as local arrangements coordinator. [Megan Lavengood](#), Associate Professor and Area Director of Music Theory at George Mason University, will deliver the keynote address. Stacey Davis, Tim Chenette, and Stan Kleppinger will lead a plenary pedagogy session on Aural Skills instruction. The conference will be held in person and streamed online for free. The Society encourages instructors to stream sessions on Friday, February 23 for their music theory classes.

The CFP attracted a record number of submissions this year fueled, in part, by our new undergraduate-only lightning talk session. This is the pilot year for the undergraduate program and promises to be an important tool for promoting new scholars and expanding access to music theory research.

The program committee consists of Andrew Chung (University of North Texas), Ryan Galik (Michigan State University), Jonathan Guez (University of Houston), and Hannah Percival (Houston Community College). This committee is currently reviewing our largest ever submission pool. We anticipate publishing the final program in early January.

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NEWS FROM REGIONAL SOCIETIES (continued)

Current TSMT officers are David Forrest (Texas Tech University), President; Jennifer Beavers (University of Texas San Antonio), President-Elect; Kevin Clifton (Sam Houston State University), Secretary; Andrew Davis (University of Houston), Treasurer; Members at Large: Damian Blättler (Rice University), Amy Fleming (Baylor University), Susan de Ghizé (Texas A&M-Corpus Christi), and Justin Lavacek (University of North Texas).

For questions or additional information about TSMT, please contact David Forrest (david.forrest@ttu.edu) and/or consult our [website](#).

—David Forrest

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The **West Coast Conference for Music Theory and Analysis (WCCMTA)** will be jointly hosting its annual conference with AMS-Pacific Southwest on May 17-18, 2024 at the University of California at Irvine. A call for papers deadline will coincide with SMT's deadline, February 1st; the official CFP announcement, along with the programming committee members, will soon appear in *smt-announce*, as well as at our [official website](#). Also, over the next several weeks, WCCMTA will elect a new President (currently Amy Bauer), Vice-President (currently Andrew Aziz), and a position of Secretary; previously, there has been one "Treasurer-Secretary," so this reflects an expansion of the board. WCCMTA will be in touch with recent participants, along with those affiliated with the region, to solicit nominations. We will then follow up with a poll, and pass the torch to the new officers at the 2024 meeting.

—Andrew Aziz

SELECT DATES AND DEADLINES

Nominations for 2024 Publication Awards
April 30

Submit material for the August Issue of the *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 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*
J. Wesley Flinn, associate editor, *SMT Newsletter*
newsletter@societymusictheory.org