



Newsletter

*A Publication of the
Society for Music Theory*

News from the Society

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OPEN LETTER TO THE MEMBERSHIP

At a time when the pace of national and international events is unusually brisk and the implications broad and deep, many of us are asking ourselves what we, as individuals and as scholars in the field of music theory, can reasonably do—how we can make a difference. There are many ways to respond, some vocal and external, others ostensibly silent and internal. But as musicians know all too well, silence can be highly charged, a point of reflection and projection. It can be a critical place of contemplation and discernment, the roots of determination and resolve.

Two things we can do as a Society are 1) reaffirm our values as members of a scholarly community that transcends disciplinary boundaries and national borders and 2) redouble our commitment to do what we do best—educate ourselves and foster the high-level exchange of ideas. To quote a recent statement approved by the SMT Executive Board, “The Society for Music Theory reaffirms its values of inclusivity and diversity, open and respectful dialogue, academic freedom, and scholarly integrity. We further support the principle that all in the music-theoretic community and beyond should have the opportunity to study, work, and engage in free inquiry across cultural, linguistic, and other social boundaries. The free movement of scholars and sharing of ideas is essential to the progress of scholarship and to the intellectual health of our field. As musicians and theorists we affirm the SMT’s commitment to ideals of justice and freedom of expression.”

We should each continue to educate ourselves about current events and the impact they are having, or might have, on our scholarly community. For example, whether or not we know individuals who have been directly affected by the recent (now suspended) ban on travel and immigration to the U.S. from seven predominantly Muslim nations (as some SMT members were), our entire scholarly community—indeed, the entire community of scholars in whatever field—would be affected. We all depend on freedom of travel to study, to meet colleagues, to present work at scholarly conferences, to visit archives, and to work with colleagues across campus and from around the world. As another example, whether or not you are an American citizen who has received a research grant from the National Endowment for the Humanities (NEH) in the United States, the prospect that this organization might be abolished is of grave concern. We are all the intellectual beneficiaries of research supported by NEH grants, in music and in other disciplines. These are but two examples of the kinds of issues that impinge on the SMT’s mission and have implications for our scholarly community and for the progress of work in our field.

Over the past few weeks, members of the SMT Executive Board have engaged in substantial discussion about how current events may affect the Society, and how we might best respond in a way that reaffirms our commitment to academic freedom and the free exchange of ideas among all SMT members, but also respects the regular stream of competing, mission-critical demands on the Board’s and officers’ time, as well as the legal requirements for tax-exempt organizations. We will remain watchful, thoughtfully considering the implications such issues might have for the SMT. From time to time we may share information about issues of direct concern to members of the SMT community; we encourage members of the SMT community to do the same with one another, as scholars and as colleagues. As a non-political non-profit organization, we will continue to refrain from any direct involvement in lobbying for or against any legislative action. Finally, as a scholarly society, our focus must stay squarely on our stated mission which, in language approved by the 2014 Exec-

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Future Annual Meetings

2017

November 2–5
Renaissance Arlington Capital
View Hotel
Arlington, Virginia

2018

November 1–4
Grand Hyatt San Antonio Hotel
San Antonio, Texas
(SMT and AMS)



SMT Executive Board Statement: Our Values as a Scholarly Society

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

utive Board, remains: “to promote the development and engagement with music theory as a scholarly and pedagogical discipline [, construed] 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.”

Dora A. Hanninen
President, Society for Music Theory

OFFICER REPORTS

FROM THE PRESIDENT

Like life in a university setting, activity in the Society of Music Theory is cyclic, with a distinct peak around the time of the Annual Meeting as scholars prepare their work for public presentation, then publication; and committees develop, then begin to implement, plans for the coming year. The Annual Meeting is the keystone in the SMT calendar, an annual celebration of common and emerging research interests, the exchange of ideas, and of the opportunity to meet colleagues and old friends who come together from far and wide. On offer in Vancouver were sessions on the madrigals of Cipriano de Rore, agency in eighteenth-century instrumental music, Mendelssohn's sonata forms, meter in global perspective, historical materialism, AP Music Theory, groove, and the music of Boulez, Dallapiccola, Ligeti, and Babbitt, as well as papers on a host of other topics that defy any easy classification. Those who ventured out of the Meeting hotel under chilly gray skies found a beautiful and gracious host city, with restaurants in walking distance and the harbor, seawall, and lush temperate rainforests of Stanley Park within reach.

By early February, memories of the Annual Meeting may be buried under winter snows, exams and papers from the fall term, and a busy start to the new year. But, like teaching, which extends far beyond classroom contact hours to preparation, grading, and a constant eye out for new pieces, ideas, and approaches to bring into the classroom; or scholarly research, where conference papers and publications are only the tangible products of a long and often circuitous path from the first brush with the tentacles of an idea, to focused research, writing, editing, and revision; the Annual Meeting is but the most visible and convivial event in the year for SMT boards and committees that continue to work year-round.

Many of you have served on one or more SMT committees, as an editor or member of the editorial board for an SMT publication, or on the SMT Executive Board. Senior members of the Society will remember the first years of the SMT, when there were just three standing committees, established by the 1977 Bylaws to perform vital functions: the Nominating Committee, Program Committee, and Publications Committee (which served as the editorial board of *Music Theory Spectrum* until 1994). Next to come online were the Local Arrangements Committee (1980) for the Annual Meeting and the Publication Awards Committee (1987), followed by three service-oriented committees (now standing committees) of the SMT: the Committee on the Status of Women (1987), Committee on Diversity (1995), and Professional Development Committee (1995). Along the way, developments in technology led to the start of MTO in (1993) and the IT/Networking Committee in 1994. As the SMT, its programs, and resources have grown, the Executive Board

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FROM THE PRESIDENT

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has created new committees to perform specific functions. These include the Subventions Committee (2002), which manages and adjudicates research subvention grants; the Graduate Student Workshop Committee (2006), which evolved into the current Committee on Workshop Programs (2013) that also oversees the Peer Learning Program; the Disability Issues Committee (2009), now the Accessibility Committee (2015), which recommends and implements improvements in access for all SMT members, including streaming from the Annual Meeting; the Development Committee (2012), which advises on and manages fundraising efforts for the SMT; the Investment Committee (established in 2012 as an ad hoc committee, converted to a standing committee in 2015), which develops a strategy for managing the SMT endowment; and, most recently, two new ad hoc committees, the SMT-40 Dissertation Fellowship Committee (2016), which developed the guidelines for and adjudicated the first dissertation fellowship awarded by the SMT; and the Archive Policy Committee (2016), which will develop an archives policy for the Society.

Each year the President appoints about fifty people for positions on SMT boards and committees. At any given time, over 150 people are involved in SMT service, apportioned among five officers and six members-at-large of the executive board; four editors for our three journals and newsletter, three (soon to be five) associate editors, three reviews editors, and three editorial boards, each with eleven to eighteen members; fourteen standing committees (most with five to nine members); two ad hoc committees; and various other positions such as Sustainability Coordinator, Statistician, and liaisons to the ACLS, Grove, and NASM. Each publication and committee has its own annual life cycle. While the Nominating Committee completes most of its work in December and January, directly after the Annual Meeting, the Program Committee does most of its work in early spring, culminating in an intense three-day meeting in late March or early April. Local Arrangements and the Accessibility committees tend to be most active in the months leading up to the Annual Meeting. The officers and executive board, journal editors and boards, IT/Networking and Development committees, and the Committees on the Status of Women (CSW), Diversity, and Professional Development are active all year, continuously or intermittently, as appropriate to their individual missions. In 2001, the Society hired its first Executive Director, Victoria Long, who has become absolutely essential as our Logistical Magician for the Annual Meeting, a living library of organizational history and policy, and a linchpin advisor and member of the executive board, who works with committee chairs and SMT members on a host of issues throughout the year.

Over time, the workloads of our committees and boards have changed considerably. Back in 1981, the Program Committee read approximately eighty-six proposals; thirty-five years later, the 2016 Program Committee received 440 proposals (including special sessions). In 1980 the Publications Committee reviewed forty-two submissions from which it published eight in a single annual issue of *Music Theory Spectrum*; in 2016, *Spectrum*, *MTO*, and *SMT-V* received a total of 177 submissions and published fifty-three. The most pressing concerns of our members and committees have changed too. In its early years, the Committee on the Status of Women was a strong advocate for gender equity in the tenure process, in peer review of conference proposals and journal publications, and in the composition of SMT boards and committees. Indeed, it was the CSW that encouraged the SMT executive board to institute blind review for our Annual Meetings and publications. In recent years, conference proposals and journal submissions authored by women have been accepted at the same rates they are submitted and women have occupied a majority of seats on the SMT

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Society for Music Theory 2017 Executive Board

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Society for Music Theory 2017 Executive Board

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Members-at-Large

Suzannah Clark, 2017
Harvard University

Steven Rings, 2017
University of Chicago

C. Catherine Losada, 2018
Cincinnati College-Conservatory
of Music

Deborah Rifkin, 2018
Ithaca College

Yonatan Malin, 2019
University of Colorado Boulder

Maryam Moshaver, 2019
University of Alberta



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FROM THE PRESIDENT

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executive board for three consecutive years (2015, 2016, 2017). The CSW also opened a space for research on topics once considered marginal or peripheral, such as the analysis of music by women composers and gender studies. With time, research on these and all kinds of other subjects from rock harmony to spectralism, continental philosophy, and world music analysis has become a regular part of the main program and even received dedicated sessions; the rise of numerous Interest Groups provides many additional opportunities to hear and share new ideas. In addition, within the SMT work-life balance and family-friendly policies once identified primarily with women are now recognized as gender-neutral: note, for example, that the Child Care Grants, introduced in 2014, are open to both women and men. Indeed, the CSW and the Committee on Diversity should properly be seen as advocates for the advancement of women and minorities that reflect and serve the interests of our entire Society as these, and it, continue to evolve. Today, some of the most pressing concerns, especially for younger members, may be in the area of professional development, as a pronounced shift in the proportions of tenure-track and adjunct faculty nationwide has created an extremely tight market for tenure track jobs. Many highly accomplished scholars and teachers now work in temporary positions for an extended period and many Ph.D.s in the humanities are exploring career options in other parts of the university or outside academia altogether. In 2015, adjunct faculty within the SMT self-organized to form an Adjunct Faculty Interest Group, which provides a forum for shared concerns and prospective solutions. Another response might come from the Professional Development Committee, which could develop an initiative or special session to address the specific concerns of adjunct faculty or paths to careers outside academia.

Committees work not for themselves, but for the entire SMT membership. That includes you. Which of the current grant, mentoring, or other programs offered by the SMT or its individual committees is most meaningful to you? What might we do more of in the SMT? Less of? What might we do better, and how might we do it? How might you get involved? I invite you to contact me, another member of the executive board, or the chair of a relevant committee with your ideas, suggestions, or concerns. I also invite you to volunteer for service. Whether you have a long history of SMT service or are just starting out, if you'd like to contribute your efforts to help make the SMT run, please let me know. Send me a note to explain your preferences, background, experience, and any special skills you may have. This information will be helpful as I piece together the puzzle that is the slate of SMT service appointments later this spring.

—Dora A. Hanninen

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FROM THE VICE PRESIDENT

As vice president it is my privilege to serve the SMT as chair of the Subventions Committee, Executive Board liaison with SMT Interest Groups, and liaison with regional, international, and graduate student societies.

In 2016 the Subventions Committee awarded seven subventions: four for books, one for a journal, one for an article, and one (as a rare and exceptional case) for conference expenses. The amounts are as follows: \$1237.50 to Brenda Ravenscroft for musical examples and indexing for *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*, edited by Laurel Parsons and Brenda Ravenscroft (Oxford University Press);



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OFFICER REPORTS

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\$1300 to David Dolata for examples for *Meantone Temperaments on Lutes and Viols* (Indiana University Press); \$1000 to John Paul Ito for musical examples for *Focal Impulse Theory: Musical Expression, Meter, and the Body* (Indiana University Press); \$800 to Frank Lehman for indexing for *Hollywood Harmony: Analyzing Wonder in American Film Music* (Oxford University Press); \$310 to Rob Schultz for operating and publication costs for the journal *Analytical Approaches to World Music*; \$200 to Trevor deClercq for copyright permissions for “Deconstructing the Blues in the Beatles’ ‘Taxman’,” *Music Theory & Analysis*; and \$500 to Kyle Adams for expenses associated with presenting “Rap Lyrics as Evidence,” co-authored by Adams, Nicholas Stoia, and Kevin Drakulich, at the American Criminological Society annual meeting, New Orleans.

This year the Subventions committee received only one application in its spring round. We have generous funding provided in part through SMT-40 and urge SMT members to submit appropriate projects for subventions consideration.

I am pleased to report that SMT now has twenty-three Interest Groups (the latest two are Sketches and Archival Documents, and Adjunct Faculty). A sampler of Interest Group (IG) subjects includes Early Music, Mathematics of Music, Music and Disability, Popular Music, Music and Philosophy, Music Informatics, and Scholars for Social Responsibility. IG chairs and the Executive Board discussed the proliferation of these groups and concluded by celebrating their productive chaos. The groups evidence the breadth, vitality, and relevance of music-theoretic work; I am only too happy to support them in their endeavors.

To facilitate interest group activities, we have streamlined certain practical matters. Thanks to Sean Atkinson for providing IGs with e-mail lists hosted on the SMT server; this greatly facilitates the administration of such lists. Thanks also to Brian Moseley for his work maintaining the conference webpage describing IG activities; next year we plan to put this information on the conference mobile app as well. A quick reminder to those presenting work in IG meetings that are not on the official conference program; please use the citation template recommended by SMT: author, title, [name] Interest Group meeting, Society for Music Theory Annual Meeting, city, date. I thank the IG chairs and members for their innovative ideas, hard work, and participation, and Victoria Long for accommodating the IGs’ space and logistical needs.

It has been an honor and a pleasure to serve as vice president this past year; I look forward to the coming year. Please do not hesitate to contact me at daphne.leong@colorado.edu if I can be of assistance.

—Daphne Leong

Actions of the Executive Board

FROM THE SECRETARY

Since the previous Secretary’s report for the August 2016 SMT Newsletter, the Executive Board has passed the following motions:

1. To change current Governance Guidelines language in regards to the Development Committee: “Composition: a chair; Executive Director (*ex officio*) and at least two members at large.” To: “Composition: a chair and at least three members at large.”

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Society for Music Theory 2017 Committees

Development Committee

Joel Lester, chair
Eric Isaacson
Aaron Grant
Dora A. Hanninen, *ex officio*
Jan Miyake
Severine Neff

IT/Networking Committee

Sean Atkinson, chair
Brian Moseley, webmaster
Michael McClimon, associate webmaster

Members-at-Large

Joshua Albrecht
Jeremiah Goyette
Tahirih Motazedian, *MTO* job list coordinator
Crystal Peebles
Benjamin Wadsworth, proofreader
Robert Wason

Liaisons

Brian Alegant, chair, Publications Committee
Inessa Bazeyev, Accessibility Committee
Nicole Biamonte, editor, *MTO*
Anna Gawboy, associate editor, *SMT-V*
Bryn Hughes, associate editor, *SMT-V*
Robert Kosovsky, list moderator
Brent Yorgason, managing editor, *MTO*

2017 Program Committee

Alan Gosman, chair
Clifton Callender
Maureen Carr
Dora A. Hanninen, *ex officio*
Roman Ivanovitch
Panayotis Mavromatis
René Rusch
Benjamin Steege

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Society for Music Theory 2017 Committees

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Committee on the Status of Women

Jennifer Bain, chair
Sarah Bakker
Anna Fulton
Sigrun Heinzelmann
Edward Latham
Charity Lofthouse
Carmel Raz

Committee on Diversity

J. Daniel Jenkins, chair
Ya-Hui Cheng
Chris Endrinal
Rachel Lumsden
José Oliviera Martins
Noriko Manabe
Somangshu Mukherji
Teresa Shelton Reed
Lawrence Shuster

Local Arrangements Committee

Victoria Long, executive director,
chair
Eugene Montague
Daniel Zimmerman

Committee on Workshop Programs

Andrew Mead, chair
Alan Gosman (chair, 2017 Program
Committee)
Vasili Byros (chair, 2018)
Antares Boyle

Professional Development Committee

Roger Graybill, chair
Devin Chaloux
Caitlin Martinkus
Judith Ofcarcik
Elizabeth Sayrs
Christopher Segall

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2. That the ad hoc Professional Recognition Committee be disbanded.
3. To approve the minutes of the 2015 Executive Board meeting.
4. To increase the Executive Director's base salary by three percent and to increase benefits accordingly.
5. To approve the award-winners decided upon by the Publication Awards Committee.
6. To institute rank-ordered voting for elections for members-at-large to the Executive Board.
7. To establish an Ad Hoc Archives Policy Committee to develop an archives policy for the Society.
8. To approve the 2017 budget as amended during the 2016 Executive Board meeting.
9. To specify no modifications to the general directive for either the Regular Investment Fund or the SMT Endowment Fund for growth, rather than cash disbursement, for this year.
10. To draw a cash disbursement in the amount of \$4100 for FY 2017. If there is cash on hand to cover this, the Executive Board will not draw a cash disbursement.

—Philip Stoecker

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FROM THE TREASURER

The official financial report for 2015 (column B in the financial report on page 7) reflects an unprecedentedly strong financial year for the Society. Ending the year with a surplus of over \$71,000 allowed us to make a substantial deposit into our Vanguard account, the fund that functions as an endowment, and can be attributed to record-breaking income from membership fees and SMT-40 fundraising.



The 2016 fiscal year (column D) was a year with no budgeted conference income and an expected deficit. It witnessed expansion of our support for subventions (line 17) and publication awards (line 18). Once again, the health of our Society is reflected in our higher than expected income from membership dues. Combining that strength with robust participation in the SMT-40 campaign (line 34), we ended the year with a surplus of \$7000 instead of the board-approved deficit of \$38,000.

The 2017 budget strives to project expenses accurately and income conservatively. It also reflects our continued commitment to fostering diversity, inclusivity, and gender equity in the field through conference access support (line 19), as well as our mission to promote the development of and engagement with music theory as a scholarly and pedagogical discipline through our first dissertation fellowship, funded by SMT-40 donations (line 21).

Our investment fund at Vanguard, which functions as our endowment, closed the year at \$285,000, an impressive feat a mere two years after its inception with a balance of \$130,000. In addition to SMT being fiscally healthy in our day-to-day activities, our investments also experienced a gain of \$38,000 (9 percent). With thanks to our investment committee and the executive board for their leadership and to our membership for their donations and support, I am happy to report that the Society is thriving.

—Jan Miyake

Financial Report

		A	B	C	D	E	
		2015		2016		2017	
		Budget	Actual Official Report	Budget	Actual (unaudited)	Budget	
EXPENSES							
Administration	1 Executive Director Salary (.75 FTE)	\$ 43,277.95	\$ 43,277.95	\$ 44,576.71	\$ 44,862.26	\$ 48,000.00	
	2 Executive Director Benefits (29.8%)	\$ 12,767.05	\$ 12,767.05	\$ 13,328.44	\$ 13,391.23	\$ 14,304.00	
	3 Hourly Assistant	\$ 3,000.00	\$ 100.00	\$ 3,000.00	\$ 462.00	\$ 3,000.00	
	4 Executive Director (expenses)	\$ 2,000.00	\$ 2,282.39	\$ 2,000.00	\$ 1,825.07	\$ 2,000.00	
	5 Liability Insurance	\$ 1,200.00	\$ 500.00	\$ 1,200.00	\$ 1,451.00	\$ 1,500.00	
	6 President (expenses)	\$ 1,000.00	\$ -	\$ 1,000.00	\$ 52.81	\$ 1,000.00	
	7 Treasurer (accountant fees, bank charges)	\$ 6,500.00	\$ 6,836.34	\$ 5,500.00	\$ 4,788.72	\$ 7,000.00	
	8 Officers (reimbursable meeting expenses)	\$ 3,000.00	\$ 1,661.84	\$ 3,000.00	\$ 2,297.07	\$ 3,000.00	
	9 Development Committee	\$ -	\$ 25.04	\$ -	\$ 363.50	\$ 750.00	
	10 Archive	\$ -	\$ 250.00	\$ 250.00	\$ 250.00	\$ 250.00	
	11 Allocation to Endowment	SMT-40			SMT-40		SMT-40
	12 Administration Subtotal	\$ 72,745.00	\$ 67,700.61	\$ 73,855.15	\$ 69,743.66	\$ 80,804.00	
Publications	13 Music Theory Spectrum	\$ 7,210.00	\$ 6,262.00	\$ 8,376.30	\$ 6,449.86	\$ 8,886.42	
	14 Music Theory Online	\$ 8,500.00	\$ 8,578.00	\$ 8,710.00	\$ 6,243.49	\$ 8,164.09	
	15 Website (upgrades, maintenance)	\$ 3,500.00	\$ 2,029.25	\$ 4,500.00	\$ 3,027.25	\$ 4,500.00	
	16 Publications Subtotal	\$ 19,210.00	\$ 16,869.25	\$ 21,586.30	\$ 15,720.60	\$ 21,550.51	
Awards & Subventions	17 Subventions	\$ 6,500.00	\$ 4,522.08	\$ 9,000.00	\$ 3,338.26	\$ 9,000.00	
	18 Publication Awards	\$ 750.00	\$ 750.00	\$ 1,500.00	\$ 1,375.00	\$ 1,500.00	
	19 Conference Access Support	\$ 7,500.00	\$ 7,146.50	\$ 7,500.00	\$ 6,543.89	\$ 8,100.00	
	20 Ad hoc Awards	\$ -	\$ -	\$ -	\$ -	\$ -	
	21 SMT 40 Dissertation Fellowship					\$ 3,500.00	
	22 Awards & Subventions Subtotal	\$ 14,750.00	\$ 12,418.58	\$ 18,000.00	\$ 11,257.15	\$ 22,100.00	
Conferences	23 Solo-year expenses	\$ 30,000.00	\$ 40,594.94	\$ -	\$ (2,708.68)	\$ 40,000.00	
	24 Program Committee	\$ 7,500.00	\$ 8,402.35	\$ 7,500.00	\$ 3,762.82	\$ 7,500.00	
	25 Workshop Programs	\$ 2,500.00	\$ 2,000.00	\$ 4,900.00	\$ 2,000.00	\$ 4,900.00	
	26 Program Budget Subcommittee	\$ 1,500.00	\$ 650.00	\$ 1,500.00	\$ 1,672.44	\$ 4,500.00	
	27 Local Diversity Outreach	\$ 1,000.00	\$ -	\$ 1,000.00	\$ 58.03	\$ 1,000.00	
	28 Conference Subtotal	\$ 42,500.00	\$ 51,647.29	\$ 14,900.00	\$ 4,784.61	\$ 57,900.00	
	29 RILM	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	
Memberships	30 American Council of Learned Societies	\$ 990.00	\$ 990.00	\$ 2,230.00	\$ 2,230.00	\$ 2,230.00	
	31 National Humanities Alliance	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	
	32 Contributions & Memberships Subtotal	\$ 3,650.00	\$ 3,650.00	\$ 4,890.00	\$ 4,890.00	\$ 4,890.00	
33 Total Expenses	\$ 152,855.00	\$ 152,285.73	\$ 133,231.45	\$ 106,396.02	\$ 187,244.51		
INCOME	34 Donations to SMT-40	SMT-40	\$ 28,087.50	SMT 40	\$ 17,704.00	SMT 40	
	35 Even-year Conference Net (from AMS)	\$ 25,000.00	\$ 21,676.91	\$ -	\$ -	\$ 25,000.00	
	36 Odd-year Conference Registration	\$ 50,000.00	\$ 62,000.00	\$ -	\$ 260.00	\$ 56,000.00	
	37 Odd-year Conference Auxilliary Income	\$ 5,000.00	\$ 5,450.00	\$ -	\$ 350.00	\$ 5,500.00	
	38 Member Dues	\$ 65,000.00	\$ 83,280.00	\$ 67,000.00	\$ 72,230.00	\$ 70,000.00	
	39 Earnings (interest, dividends, etc.)	\$ 2,000.00	\$ 79.05	\$ 2,000.00	\$ 18.60	\$ 25.00	
	40 Investment Gain/Loss	\$ -	\$ 2,083.98	\$ -	\$ -	\$ -	
	41 Spectrum (UCP thru '14; OUP from '15)	\$ 20,000.00	\$ 21,394.00	\$ 22,000.00	\$ 22,845.00	\$ 22,000.00	
	42 Uncategorized income	\$ -	\$ 15.00	\$ -	\$ -	\$ -	
	43 Endowment Payout	\$ -	\$ -	\$ 4,000.00	\$ -	\$ 4,100.00	
44 Total Income	\$ 167,000.00	\$ 224,066.44	\$ 95,000.00	\$ 113,407.60	\$ 182,625.00		
NET SURPLUS/DEFICIT		\$ 14,145.00	\$ 71,780.71	\$ (38,231.45)	\$ 7,011.58	\$ (4,619.51)	
ASSETS	45 Savings Account		\$ 38,383.15		\$ 43,107.66		
	46 Checking Account		\$ 57,102.06		\$ 10,171.67		
	47 —Outstanding Checks		\$ (55,630.38)		\$ (5,652.96)		
	48 Paypal		\$ 9,158.28		\$ 10,689.86		
	49 Credit Card		\$ (45.00)		\$ (31.11)		
	50 Regular Investment Fund (Fidelity)		\$ 117,438.23		\$ 128,878.36		
	50 Endowment (a structured FFE @ Vanguard)		\$ 210,335.00		\$ 285,017.15		
	51 Deposit in Transit (to Vanguard)		\$ 50,000.00				
52 Total Savings	\$ -	\$ 426,741.34	\$ -	\$ 472,180.63	\$ -		

COMMITTEE REPORTS

Society for Music Theory 2017 Committees *(continued)*

The **Committee on the Status of Women** sponsored a session at the Annual Meeting titled “Frauenarbeit: Four Triptychs by Women in Music Theory,” with twelve lightning talks presented in four thematic groupings: Music Analysis and Dance, Russian Music, Analysis of Twentieth-Century Music, and Analysis of Popular Music. It was inspiring to see such a breadth of research being undertaken by women from all ranks in music theory. The presenters were Gretchen Horlacher, Julie Hedges Brown, Robin Attas, Ellen Bakulina, Charity Lofthouse, Sarah Marlowe, Deborah Rifkin, Nancy Rao, Antonella Di Giulio, Patricia Hall, Laura Emmerly, Victoria Malawey, and Jacqueline Warwick.

At the Annual Meeting we welcomed two new members to the committee, Carmel Raz and new graduate student representative Anna Fulton, and thanked for their years of service outgoing members Wendy Lee and graduate student representative Stefanie Acevedo. Continuing members of the committee include Sara Bakker, Edward Latham, Charity Lofthouse, and Sigrun Heinzelmann.

The Committee has had an active year, continuing to offer the proposal- and article-mentoring programs, the situational mentoring program, running a Facebook page and a “Women in Music Theory” blog (<https://womenin-musictheory.wordpress.com/>), and launching a new women in music theory directory. If you have ideas or submissions for the blog, please contact Carmel Raz at carmel.raz@columbia.edu. If you use Facebook, consider joining our active group, currently at 326 members: search for SMT Committee on the Status of Women. To participate in either the proposal-mentoring program or the article-mentoring program, please contact Sara Bakker at sara.bakker@aggie-mail.usu.edu. To add your name, affiliation, and research keywords to our growing women in music theory directory, go to the blog and click on the “Directory of WIMT” from the top menu.

Plans for our 2017 session are well underway. To mark the fortieth anniversary of SMT, and the thirtieth anniversary of the Committee on the Status of Women, we are hosting a session on the music of renowned composer Chen Yi. The session will feature first a workshop by Dr. Chen herself on her chamber work, *Happy Rain on a Spring Night*, for flute, clarinet, violin, cello, and piano, followed by analytical presentations on various aspects of Chen Yi’s music from John Roeder, Marianne Kielian-Gilbert, and Nancy Rao.

If anyone has questions, suggestions, or concerns about any of the Committee’s activities, please do not hesitate to contact me (bainj@dal.ca).
—Jennifer Bain

* * * * *

Building on the record of the SMT-40 fundraising campaign (the most successful such effort in the Society’s history, with over \$75,000 in gifts and pledges raised from about one in seven SMT members), the **Development Committee** is now working with the SMT Executive Board on a range of issues, including:

- approaching foundations for grants that will further the Society’s ability to promote the discipline of music theory in all its forms and support the careers of theorists;
- improving the donation pages of the SMT’s website;
- planning for fundraising beyond the fortieth anniversary of SMT at the Arlington Meeting in November, 2017; and

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Publications Committee

Brian Alegant, chair
Nicole Biamonte (editor, *Music Theory Online*)
Stephen Rodgers (associate editor, *Music Theory Online*)
David Bernstein (editor, *Music Theory Spectrum*)
Yayoi Uno Everett (associate editor, *Music Theory Spectrum*)
Brent Auerbach (editor, *SMT Newsletter*)
Courtenay Harter (associate editor, *SMT Newsletter*)
Yonatin Malin (executive board liaison)
Sean Atkinson, chair, Networking Committee

Publication Awards Committee

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Marion Guck
Marianne Kielian Gilbert
Nathan Martin
Ryan McClelland
Ian Quinn
Jay Rahn
Alexander Rehding

Nominating Committee

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David Clampitt
Nora Engebretsen
Adam Ricci
Janna Saslaw

Subventions Committee

Daphne Leong, chair
David Carson Berry
Gretchen Foley
Maryam Moshaver
Don Traut

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COMMITTEE REPORTS

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-encouraging participation in SMT-40 by a larger percentage of the Society's members.

The entire Society has benefited from the success of the SMT-40 campaign, a project fostered by the past four SMT presidents and the Executive Boards with which they have worked. Drawing on funds from SMT-40 and from the Society's growing resources, programs that have been enhanced or launched since the SMT-40 campaign began are:

- Travel Grants to SMT Annual Meetings* for affiliated and unaffiliated scholars with limited or no access to university funding, for graduate students, and for members of underrepresented groups;
- Childcare Grants* to facilitate the attendance of parents with young children at Annual Meetings;
- Workshop Programs* to support graduate student and peer learning workshops at Annual Meetings;
- Assistance with Costs of Streaming of Sessions at SMT Annual Meetings*;
- Funding for Subventions* to support members' research; and
- the first SMT-40 Dissertation Fellowship*.

The Committee welcomes input from members who have knowledge of specific foundations that might look favorably on grant applications from SMT, as well as the sorts of projects that those foundations might support. Please contact JoelLester@aol.com with any relevant information.

—Joel Lester

* * * * *

The SMT **Nominating Committee** (Joe Kraus, chair; David Clampitt, Nora Engebretsen, Adam Ricci, and Janna Saslaw) issued a call for online nominations last November, and accepted them through Friday, December 16. The committee is currently preparing a slate of candidates for the offices of vice president and two members of the Executive Board. Secretary Philip Stoecker will soon inform the membership about the slate, and online voting will take place during the month of April. Watch SMT-announce for further information, and please remember to vote!

—Joe Kraus

* * * * *

The 2016 **Publication Awards Committee** selected recipients for five different award categories. In addition, two Citations of Special Merit were awarded to publications deemed to be of extraordinary value to the discipline.

This year's recipient of the **Wallace Berry Award** is **Ruth DeFord**. Dr. DeFord had a career-long engagement with a considerable body of mensural music and related theoretical writings, and has made this challenging repertoire accessible to modern readers. Working from primary sources, the author clarifies the problematic term 'tactus' by distinguishing its role in practical performance from its significance in mensural notation and from its relevance to contrapuntal structure. With regard to the latter, the volume presents analyses unified by a seminal



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Society for Music Theory 2017 Committees

(continued)

Investment Committee

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Breighan Brown Boeskool
Patrick Connolly

Archives Policy Committee

Victoria Long, chair
Sean Atkinson
Nancy Rogers
Philip Stoecker

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Matthew Arndt, representative to
U.S. RILM
Alan Dodson, liaison to
New Grove Advisory Panel
Jenine Brown, SMT statistician
Daniel Shanahan, sustainability
coordinator
Andrew Davis, Liaison to NASM

Networking Ombuds Subcommittee

Dora A. Hanninen, chair
Sean Atkinson
Brian Alegant

Annual Meeting Grants Subcommittee

Jan Miyake, chair
Robert Hatten
Catherine Losada

We respond to music from a primal and almost brutish level—dumbly, as it were, for on that level we are firmly grounded. . . and all the analytical, historical, textural, material on or about the music heard, interesting thought it may be cannot—and I venture to say should not—alter that fundamental relationship

—Aaron Copland

Society for Music Theory Publications

Music Theory Spectrum

Editors and Editorial Assistants

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Áine Heneghan, reviews editor
Chris Douthitt, editorial assistant
Cora Palfy, editorial assistant
Chris Douthitt, technical assistant

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Christopher Doll
Ben Givan
Rachel Wells Hall
Melissa Hoag
Gretchen Horlacher

COMMITTEE REPORTS

(continued)

notion of ‘contrapuntal rhythm’ and shows how distinct levels of a mensural hierarchy might be projected more or less prominently by surface details within individual pieces and across a repertory that comprises great variety. The committee recognizes Ruth De Ford’s *Tactus, Mensuration, and Rhythm in Renaissance Music*, published by Cambridge University Press, as recipient of the 2016 Wallace Berry Award.

This year’s **Outstanding Publication Award** recognizes **Catherine Losada** for an article that casts light on the often obscure workings of music by Pierre Boulez. “Complex Multiplication, Structure, and Process: Harmony and Form in Boulez’s Structures II,” published in *Music Theory Spectrum*, re-examines Boulez’s technique of pitch-class multiplication, situating the technique more generally within the context of Boulez’s serial procedures. Drawing on Boulez’s sketches, the article demonstrates how the transpositional schemes that underlie pitch-class multiplication are related to transformational structures and processes in a variety of Boulez’s works, and in his *Structures Ila* in particular. The article addresses an abstruse topic in post-war serialism, but it does so with impressive clarity.



This year’s **Emerging Scholar Award** for an article recognizes **Robert Hasegawa** for “Clashing Harmonic Systems in Haas’s *Blumenstücke* and *in vain*,” published in *Music Theory Spectrum*. This essay examines the ways in which second-generation spectralist composer Georg Friedrich Haas “creates large-scale form by dramatizing the opposition between equal temperament and just intonation” in two recent compositions. Using a three-dimensional GIS-based analytic technology, the author reveals a syntactic approach to microtonal harmony and voice leading and illustrates how the work resolves conflicts between tempered and just-intoned intervals, concluding that “Haas’s contrast of just intonation and equal temperament . . . is not merely a question of tuning, but a stark and expressive musical representation of incompatible worlds.”



This year’s **Emerging Scholar Award** for a book recognizes **Roger Mathew Grant** for *Beating Time & Measuring Music in the Early Modern Era*, published by Oxford University Press. This study chronicles the evolving conceptualizations of meter from the late Renaissance, through the Enlightenment, into the early nineteenth century. Drawing on sources from the histories of music theory and natural philosophy, and on the changing practices and technologies of keeping time, the book traces a paradigm shift in which a concept of meter theorized through Aristotelian ideas of motion or embodied action is replaced by a theory of meter informed by a Newtonian concept of absolute time divided into measurable spans. An interdisciplinary study, the work explores not only the philosophical questions surrounding the description and representation of musical time, but also the practical ramifications various understandings of meter have for musical performance.

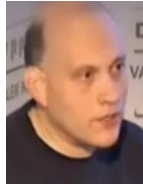


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COMMITTEE REPORTS

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The 2016 award for **Outstanding Multi-Author Collection** goes to **David Beach** and **Yosef Goldenberg** for *Bach to Brahms: Essays on Musical Design and Structure*, published by Rochester University Press. Focusing on music from Bach to Brahms, this volume of fifteen essays illuminates through Schenkerian analysis subtle features of motivic structure and formal coherence and, ultimately, illustrates how these can be germane to performance. Unified inherently by its contributors' shared approach to canonic works of the common-practice period, this compilation of essays provides a state-of-the-art outlook on specialized problems in the analysis of a cross section of tonal music that should serve as a starting point for many productive analytical avenues in the future.



The SMT awards **John Rothgeb** a **Citation of Special Merit** for his translation of Heinrich Schenker's *Beethoven's Last Sonatas: An Edition with Elucidation*, published by Oxford University Press. The effort to bring all of Heinrich Schenker's major writings into English translation has been the work of many hands over past decades. Now, more than eighty years since his death, this project is finally complete. Thanks to the present set of four handsomely published volumes, prepared according to the highest standards of scholarship and rendered into exceptionally lucid English, readers unable to access Schenker in the original German may now benefit from his unique insights into four of the late piano sonatas of Beethoven. It is expected that this readership will extend beyond the community of theorists, for in these essays Schenker has addressed the performer as well as the analyst or musicologist, and has made certain that no one will ever again have an excuse for using a deficient edition of these sonatas.

For the **Citation of Special Merit**, the Committee wishes to recognize the author of a famous essay that dates back to the early 1970s. The essay is an analytical tour de force that has revealed to generations of readers a staggering array of observations about a seemingly simple, one-page, strophic song in C-major by Franz Schubert, ranging from the large-scale structure to the smallest motivic details to the syllabic and phonemic structure of the poetic text. But the essay is about much more than the song itself: it is a pedagogical work about the act and process of analysis itself, a guided tour through the author's own act of aural engagement and his attempt to communicate his aural imagination with the reader. Until recently, it existed only as a large typescript preserved and shared through photocopies. It is now published as the centerpiece of *David Lewin's 'Morgengruß': Text, Context, Commentary*, edited by David Bard-Schwarz and Richard Cohn, published by Oxford University Press. For brilliantly addressing the interrelation of listening, analysis and theory, the Society for Music Theory posthumously recognizes **David Lewin** with a 2016 Citation of Special Merit for his untitled essay on Schubert's 'Morgengruß.'

I want to thank the members of the committee—Jonathan Bernard, John Co-vach, John Cuciurean, Patricia Hall, Marianne Kilian-Gilbert, Nathan Martin, Boyd Pomeroy, and Jay Rahn—for their important service to the committee and the Society. I also want to thank the SMT members who nominated publications for consideration and encourage members to nominate exceptional publications they encounter when the call for nominations is announced by the 2017 chair, Boyd Pomeroy.

—Ed Gollin, Chair

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Music Theory Online Editorial Board (cont'd)

Jocelyn Neal
David Neumeyer
Sam Ng
Mitchell Ohriner
William Renwick
Chris Stover
Sarah Weiss
Jason Yust

SMT-V

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SMT Newsletter

Brent Auerbach, editor
Courtenay Harter,
associate editor

The deadlines
for submitting
an application for a
Subvention Grant
are **January 15** and **July 15**.

Renew Your SMT Membership!

To receive future issues of *Spectrum*, make sure to renew your membership.

To do so, visit

<http://societymusictheory.org/membership>

Dues are payable online through PayPal, or if you prefer, you may download a membership form in PDF format and mail your registration and payment by personal check or money order in U.S. funds.

Send membership renewals to:

Society for Music Theory
c/o Department of Music
University of Chicago
1010 E. 59th Street
Chicago, IL 60637

Your membership dues help support the numerous services offered by SMT—including networking services—and give you the opportunity to contribute to the Society's well being. A complete listing of membership benefits may be found at <http://societymusictheory.org>.

The **Professional Development Committee** sponsored a variety of events at the Annual Meeting in Vancouver.

The CV session, organized by PDC member Philip Stoecker, was attended by twenty-three participants who received help on their cv and other job-application materials. Many thanks go to Mary Arlin, Jack Boss, Mark J. Butler, Anna Gawboy, Scott Murphy, and Jeff Perry for providing this invaluable service.

Approximately seventy-five students attended the Student Breakfast hosted by PDC members Caitlin Martinkus and Roger Graybill. The winner of this year's raffle for a one-year free membership to SMT was Lois Osorio (Texas State University).

The Conference Guides Program, coordinated by PDC member Elizabeth Sayrs, contributes to the professional development of SMT members in the earliest stage of their careers by pairing interested newcomers with experienced faculty and graduate students. Thanks to all those who volunteered to serve as guides at the Vancouver Meeting.

The PDC also sponsored a special session entitled "Navigating the First Years on the Job." This session, moderated by PDC Chair Samuel Ng, featured panelists William Marvin, Joti Rockwell, Lynne Rogers, and Lawrence Zbikowski. The panel offered practical advice for beginning professionals from a wide variety of academic institutions, including community colleges, liberal arts colleges, departments and/or schools of music, independent conservatories, and research institutions. Among the topics covered on the session were the following: balancing teaching, service demands, and family; becoming self-directed in one's work and research; navigating peer-review procedures; and preparing for contract renewals after one or two years at an institution. The committee would like to thank the panelists for their invaluable contributions to this session.

I remind our members that the PDC maintains a Facebook page for graduate students. Administered by PDC member Caitlin Martinkus, the page offers students their own forum for announcements and discussion. Information about all aspects of the PDC, including the location of the Facebook page and other helpful resources on PDC-related issues, may be found at the PDC webpage: <http://societymusictheory.org/administration/committees/pdc>. Members are encouraged to contribute to the growing list of resources on any PDC related topic by sending them to roger.graybill@necmusic.edu.

Finally, let me express our sincere thanks to Sam Ng for his leadership and service as the chair of PDC for the past few years.

—Roger Graybill

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The **Committee on Diversity** presented a session in Vancouver on Friday morning titled "SMT Goes to High School," which focused on the AP® Music Theory Outreach Project, a joint venture of the Committee on Diversity and the Pedagogy Interest Group. Through this Project, we seek to form connections between SMT members and high school teachers and students. In the first part of the session, we learned more about the AP® exam and heard about the results of surveys that were filled out by SMT members, high school teachers, and students who participated in the Project during the 2015–16 academic year. The surveys addressed demographic and pedagogical issues, and sparked discussion both about diversity and the content of the AP® curriculum. In the second part of the session, we were joined by students from the AP® Music Theory class at St. George's Academy in Vancouver, and their teacher, Dean Markel. The students participated in workshops designed as sample lessons one can employ in a high school music theory class. The Project Core Team

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COMMITTEE REPORTS

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(J. Daniel Jenkins, Daniel B. Stevens, Rebecca Jemian, and Cynthia Gonzales) wishes to thank all presenters, the students and teacher from St. George's, and all students, teachers, and SMT members across North America who contributed to the success of this session.

Going forward, this project will be known as the Music Theory Outreach Project (MTO). We encourage all SMT members to observe any type of high school music theory class near them at least once this year. You can learn more about the project and sign up to take part at <https://mtpedagogyoutreach.wordpress.com>. If you visit a class, please remember to fill out a survey and encourage those you interact with to fill out their respective surveys as well. Links to the distinct surveys for SMT members, high school teachers, and high school students can be found at the MTO website.

Immediately after the session, we proceeded to the annual Travel Grant luncheon. In recent years, the luncheon has grown to include not only current Committee on Diversity members and Minority and International Travel Grant winners, but also winners from years past. In addition, this year we included students from the University of British Columbia through the support of the Local Outreach Program, as well as our guests from St. George's. All in all, nearly fifty individuals took part in the luncheon. Once again the luncheon fostered intergenerational discussions about music theory and diversity, proving valuable to all, but especially to the Travel Grant winners themselves. This year's winners of Minority Travel Grants were Soo Kyung Chung, Yumi Kim, Lucy Liu, Siavash Sabetrohani, and Ming Wai Tai. International Travel Grants were awarded to Angela Carone, Stephanie Probst, and Linda Zheng.

The SMT Committee on Diversity seeks to promote diversities of race and ethnicity, culture, values, and points of view within the Society. To this end, the committee seeks to facilitate an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruitment and training of minority graduate students, and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by e-mail at djenkins@mozart.sc.edu.

—J. Daniel Jenkins

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The **Networking/IT Committee** has been busy maintaining the Society's online resources, as well as planning for the future.

SMT Discuss continues to act as the Society's primary way of providing a robust discussion platform to members. Accessible through discuss.societymusictheory.org, it provides a simple way for members to communicate ideas, questions, and other interesting ephemera with each other. The Committee is also supporting discussion among SMT's Interest Groups by providing them e-mail-based discussion lists. As always, SMT-announce remains the easiest way of making announcements to the Society at large. The most popular resource on our website is the upcoming events list, and I thank Crystal Peebles for her stewardship of that list. I'm further happy to report that significant progress has been made to the back end of the new website and work is about to begin on the design and layout. The new SMT website should be ready to roll out sometime in the next several months.

Once again the Committee was proud to assist with live streaming of several papers at the Meeting in Vancouver. Jon Kochavi and the Accessibility Committee continue to provide an invaluable service to those members who cannot attend the Annual Meetings each year, and we are happy to help in this important endeavor.

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DONATE TO SMT-40!

Donations to SMT-40 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
- Child care grants for the Annual Meeting
- Expanded workshop programs
- Assisting with costs associated with live streaming of SMT sessions

Please join over one hundred of your SMT colleagues and make a gift or pledge to SMT-40. The Society for Music Theory is a 501(c)3 nonprofit organization. Contributions are tax-deductible to the fullest extent of the law. For more information or to make a donation, visit <http://societymusictheory.org/smtdonations>.

Thanks for your donation!

*The Society for Music Theory is grateful to
the University of Chicago
Department of Music
for providing office space and services.*

COMMITTEE REPORTS

(continued)

For the second time, the Committee was excited to provide conference attendees in Vancouver access to an in-house built Meeting app that provided a daily schedule, hotel maps, author search, and access to paper handouts. AMS was able to benefit from the use of our app as well. I wish to thank Associate Webmaster Michael McClimon for his role in updating the app for the Meeting this year. We have plans to add more features to the app next year, such as full keyword searching. I highly encourage presenters at next year's Meeting to thoughtfully consider submitting your handouts and supplemental materials ahead of time. This year, we have over eighty items on the app including AMS papers, which is just a little more than last year. Online materials reduce the need for paper handouts during sessions, leading to a more sustainable conference.

Finally, I'd like to thank all of the members of the committee who work tirelessly to keep our online resources functioning and updated. These include our technical expert, Jeremiah Goyette, Webmaster Brian Moseley, Associate Webmaster Michael McClimon, List Moderator, Bob Kosovosky, SMT Discuss Moderator Brent Yorgason, and our Committee members: Brian Alegant, Inessa Bazeyev, Nicole Biamonte, Brent Yorgason, Anna Gawboy, Bryn Hughes, Tahirih Motazedian, Benjamin Wadsworth, Joshua Albrecht, Crystal Peebles, and Robert Wason.

If you have any comments or suggestions about any of the online services the Society provides (or is not yet providing), please let us know. You can find us on the website, via Facebook, or on Twitter. Thank you.

—Sean Atkinson

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The SMT-40 Dissertation Fellowship is a \$3500 award, made possible by the SMT-40 campaign, that is intended to recognize and foster excellent research in music theory by helping highly qualified Ph.D. students to complete their dissertations.

The **SMT-40 Dissertation Fellowship Committee** is pleased to announce the first winner. She is **Kristen Wallentinsen**, a Ph.D. candidate supervised by Catherine Nolan at Western University (Ontario).

Her dissertation is entitled "Fuzzy Family Ties: Familial Similarity between Melodic Contours of Different Cardinalities." Building upon recent developments in contour theory, it develops a "flexible attitude toward cardinality that opens the theory to more nuanced judgments of similarity and familial membership. This approach provides a multifaceted representation of contour similarity and difference, and can illuminate many possible relationships between contours within a family, [while also connecting] with debates about melodic structure in music cognition, musicology, and ethnomusicology." It "includes analytical chapters exploring the study of melodic contour in three distinct musical repertoires: plainchant, selected music of Brahms, and selected

music from the repertoire of American minimalism. . . and explores fundamental theoretical questions about contour that are independent of style or geography" (from the advisor letter).

This year's committee consisted of Rebecca Leydon, Harald Krebs, Keith Waters, and myself. For every application, we carefully weighed the quality of the writing, the originality and maturity of the research program, its connection to important current streams of music theory, the breadth and depth of its application (e.g., to analysis, composition, philosophy, the history of theory, etc.), and the applicant's ability to achieve the goals of the project. My thanks goes to the committee for their judicious and enthusiastic contributions.

We strongly encourage applications for the next round of competition, which will have a deadline in early October. Watch SMT-announce and the SMT website during the summer for more details. Applicants must be current members of SMT who have achieved ABD or equivalent doctoral candidate status, including approval of the dissertation proposal.

—John Roeder

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The **Accessibility Committee** is pleased to report that the Annual Meeting in Vancouver once again presented fewer accessibility concerns than previous Meetings, a trend that we hope will continue. We encourage anyone with conference accessibility concerns or suggestions to contact the committee in advance of our Arlington Meeting next year. Addressing possible accessibility problems in advance of the Meeting has been an effective method for ensuring equitable participation for each of our attendees. If you personally have experienced or observed barriers to participation in any SMT activity due to disability of any kind, please do not hesitate to contact me or any member of our committee.

The Accessibility Committee once again coordinated the live stream from the Vancouver Meeting, an initiative that we are hopeful will expand incrementally in the coming years to include even more of the conference program. The Society's accessibility guidelines (<https://societymusictheory.org/administration/accessibility>) will be revisited in consultation with the committee over the coming months, and news of any changes will be shared as they occur. Continued vigilance in monitoring and coordinating the execution of these guidelines at our Meetings is a joint responsibility shared by the entire membership.

As I assume the chair of the Accessibility Committee, I would like to take this opportunity to thank both Jeff Gillespie and Jon Kochavi for their outstanding service to the Society as they rotate off the committee. Jon's leadership as chair has set a very high standard, and he leaves an exceptionally large pair of shoes to fill. The committee also welcomes Brian Hyer as a new member.

—Bruce Quaglia

NEWS FROM INTEREST GROUPS

The **Jazz Theory and Analysis Interest Group** held its twenty-second annual meeting on Friday, November 4, 2016.

The Jazz Theory and Analysis Publication Committee recognized Stefan Caris Love as this year's recipient of the Steve Larson Award for Jazz Scholarship. Love's "The Jazz Solo as Virtuous Act," published in the *Journal of Aesthetics and Art Criticism*, presents a reconsideration of one of the most fundamental parts of jazz, the improvised solo. The author offers a new aesthetic for understanding and appreciating the solo. This aesthetic is different from one usually applied to classical music, and includes not only the notes and rhythms performed by the soloist, but also takes into account its intention. The aesthetic is grounded in two virtues: compositional (or improvisational) skill and a commitment to the spirit of improvisation. The committee lauded the author's incorporation of style, convention, and improvisational error into a convincing aesthetic framework. The analyses in the article "depend on our understanding solos as acts performed in particular context...includ[ing] the local and large-scale conventions of jazz improvisation as well as the soloist's other work." The author presents a convincing case for regarding an individual solo as the fundamental unit of jazz, rather than an entire head-solos-head cycle. Acting Award Committee Chair, Michael McClimon (Furman University) will serve as the 2017 chair, Dan Shanahan (Louisiana State University) will continue, and Clay Downham (University of Colorado, Boulder) will be the newest committee member.

The Jazz Interest Group's Pedagogy Committee, chaired by Garrett Michaelson (University of Massachusetts, Lowell), has edited and released a special issue of the online journal *Engaging Students*, called "Engaging Students Through Jazz." The issue, available at <http://flipcamp.org/engagingstudents4/>, features a Foreword by Keith Waters (University of Colorado, Boulder) and contributions from numerous Interest Group members.

This year the Jazz Interest Group developed and ratified a style guide for in-text chord symbols, adopted by *Music Theory Spectrum* and *Music Theory Online*. The project engendered vigorous discussion involving a range of analytical, theoretical, and practical issues.

Attendees at this year's meeting heard and discussed lightning talks on "Improvisation and Interaction." Presenters included Daniel Blake (City University of New York), Garrett Michaelson (University of Massachusetts, Lowell), Clay Downham (University of Colorado, Boulder), Michael McClimon (Furman University), and Paul Steinbeck (Washington University in St. Louis). Members are encouraged to e-mail the SMT-Jz listserv with suggestions for activities at next year's meeting. Readers who wish to join the list should contact Janna Saslaw (Loyola University, New Orleans) at jsaslaw@loyno.edu.

—Ben Geyer

At the 2016 AMS/SMT Meeting in Vancouver, the **Music and Psychoanalysis Interest Group** discussed Michael Klein's *Music and the Crisis of the Modern Subject*. We discussed at some length the challenges of reading Lacan and the further challenges of applying his teachings to musical texts and musical practices.

We discussed the limitations of the idea (whether "right" or not) that Lacan limits subjectivity to language. We explored the idea that subjectivity has an auditory dimension ("pre" linguistic), as it were. We mentioned Didier Anzieu, Julia Kristeva, Judith Butler, and Wilfred Bion. One participant brought up the claim (in reference to the power of the mother's voice in early subjectivity formation), that music, (especially lullabies) helped premature infants attach to their mothers' breasts. Many of us felt this was an amazing claim—that music, "more" than the mother's voice could help a very young child learn an essential skill for survival.

The group focused for most of the remaining time on the relationship between Lacanian psychoanalysis and hermeneutics, on the status of hermeneutics in the disciplines of music theory and music history (whether hermeneutics might be a repressed dimension within analytical and historical strategies), on the relationship between semiotics and hermeneutics, on the nature of hermeneutics in general (as a closed or open technique for claims of meaning in texts, discourses, practices), and on personal choices to avoid hermeneutics on the one hand or not to do without hermeneutics on the other. The group spoke at some length about the relationship between hermeneutics and institution building (Freud, Lacan, contemporary musical-theoretical and musical-historical disciplines).

For the Arlington Meeting in 2017, discussion will concentrate on music, ethics, and psychoanalysis.

—David Schwarz

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The **Scholars for Social Responsibility Interest Group** of the Society for Music Theory met in Vancouver to discuss "Diversity in the Music Classroom." Around a large conference table, we heard and responded to thought-provoking lightning talks by Sam Richards, Robin Attas, Miriam Piilonen, Mandy Smith, Abigail Shupe, Eric Hung, Mark Pedelty, Gavin Lee, and Daniel Barsky. Abstracts for the talks can be found on our [SMT webpage](#).

Over the past year, the Group's members have also been involved in activities, including helping local arrangements committees provide ethical restaurant options; advocating for the arts in Chicago; providing appropriate language recognizing traditional territories of Indigenous groups in Canada; exploring volunteer opportunities at conferences; and building connections with other Interest Groups and standing committees in the SMT.

As communities local, national, and international grapple with difficult events and choices, this Interest Group offers music scholars the opportunity to connect their ac-

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NEWS FROM INTEREST GROUPS

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ademic lives with their personal beliefs. We welcome any projects and ideas, large or small, that connect with our mission, and offer a network of supportive fellow human beings. Please subscribe to our [mailing list](#), find us on [Google+](#), or contact our current chair, Robin Attas (rattas@elon.edu).

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The annual meeting of the **Music Theory Pedagogy Interest Group**, held at SMT 2016 in Vancouver this past November centered around a stimulating panel discussion examining the topic, “What is Music Theory Pedagogy?” led by Mary Arlin, Michael Callahan, John Covach, Anna Gawboy, and Samuel Richards. This discussion is available for viewing on YouTube at <http://tinyurl.com/WhatIsMusicTheoryPedagogy>.

We wish to express our thanks to Daniel Stevens, the outgoing chair of this group, for his inspired leadership over the past three years. He will continue to serve in an advisory role to the new chair and promote outreach and collaboration with high school teachers and students in high school music theory classes. The Music Theory Outreach Project is expanding its scope this year to include any high school theory classroom. To join the project, please visit the website (<http://mtpedagogyoutreach.wordpress.com>) or e-mail Daniel Stevens (stevens@udel.edu) for more information.

Please visit our website (<https://societymusictheory.org/societies/interest/pedagogy>), and our e-mail listserv (<http://lists.societymusictheory.org/listinfo.cgi/pedagogy-societymusictheory.org>) to engage with our group. We invite you to start/join pedagogy-related discussions on Twitter (#mtped) or using the e-mail list. Suggestions about and inquiries into the group’s happenings are most welcome and can be sent to the new chair, Jeff Lovell, at lovell@lvc.edu.

—Jeff Lovell and Daniel Stevens

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At the joint AMS/SMT Meeting at Vancouver, the **History of Theory Interest Group** held a conversation with Thomas Christensen concerning the genesis, production, and future of the *Cambridge History of Western Music Theory*. A lively discussion among attendees followed. We are also pleased to announce the addition of an official HoT IG blog, co-edited by Steffi Probst and Leon Chisholm (<https://historyofmusictheory.wordpress.com/blog/>), and a HoT IG twitter account, run by Michael Weinstein-Riemann (@CorpsSonore)

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The **Queer Resource Group** (QRG), together with the AMS LGBTQ Study Group, SEM Gender and Sexualities Task Force, UBC (School of Music, and Institute for Gender, Race, Sexuality, and Social Justice), and Women & Music journal, sponsored “Racing Queer Music Scholarship,” a symposium held in conjunction

with the AMS/SMT Nov 2016 Meeting in Vancouver. The symposium tackled the intersectionality of critical race and queer music scholarship, particularly the marginalization of race in queer music discourse. Our business meeting featured one of the panels, “Identification and Identity.” The papers presented were Kyle Kaplan’s “Peter de Rome’s Soundtracks and the Politics of Interracial Desire,” Mitchell Morris’s “The Blacks, The Jews, and the Gays: Bette Midler’s Third-Order Vaudeville,” and Stephan Pennington’s “Willmer Broadnax, Mid-Century Gospel, and Black Trans/masculinities.” Feedback on 2016 activities, suggestions for 2017 activities, and enquiries regarding our mentorship program are welcomed; write Gavin Lee, lee_shin_kang@hotmail.com.

—Gavin S. K. Lee

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The **Analysis of Post-1945 Interest Group’s** Vancouver meeting began with a discussion of Jeff Perry’s (2005) *Spectrum* article about John Cage’s *Sonatas and Interludes for Prepared Piano*, with participation by the author. This lively dialogue was followed by a panel of papers on Music of the Pacific, which included an analysis of Isang Yun’s *Distanzen* by Jung-Min Lee, Rebecca Fiore’s discussion on orchestrating speech in the works of James Tenney, and Kate Galloway on urban soundscape compositions in Vancouver.

—Amy Bauer and Josh Mailman

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The **Russian Music Theory Interest Group** (SMT-Rus) had a successful meeting in Vancouver. The meeting was moderated by the outgoing founding chair Inessa Bazayev. The first half was devoted to Prokofiev’s 125th birthday anniversary, featuring two invited lectures by Simon Morrison (Princeton University) and Rebecca Perry (Yale University). The second half of the meeting was devoted to two papers that won the “call for papers” announced earlier in 2016. Kirill Zikanov (Yale University) delivered his paper on Dargomyzhsky and his use of the augmented triad, and Scott Murphy (University of Kansas) discussed harmony in Myaskovsky’s music.

Beginning 2017, the Russian Music Theory Interest Group will be chaired by my wonderful colleague, Christopher Segall (University of Cincinnati). For more information about the Interest Group, please visit our website (<https://societymusictheory.org/societies/interest/russian>). If you would like to learn more about the group, please e-mail Christopher Segall at segallcr@ucmail.uc.edu.

—Inessa Bazayev

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The **Music and Philosophy Interest Group** (MPIG) is pleased to report on our activities at AMS/SMT 2016 in Vancouver.

At a joint business meeting with our AMS counterpart, the AMS Music and Philosophy Study Group, we convened a roundtable discussion of Peter Szendy’s *Phantom Limbs*. Naomi Waltham-Smith adroitly introduced the text with a short presentation

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that drew on themes from the HBO series *Westworld*. A spirited discussion amongst the thirty-odd attendees followed on topics as diverse as gun control, proprioception, the moral culpability of serial killers, and the merits of vintage electronic keyboards.

The MPIG also sponsored a panel on historical materialism. Sumanth Gopinath, Stephan Hammel, Bryan Parkhurst, Eric Drott, Naomi Waltham-Smith, and Jarek Ervin delivered papers on various aspects of the Marxist legacy in music studies to a near-capacity crowd. This was followed by a robust question-and-answer session. We were delighted that the panel proposal was accepted, that the papers went well, and that the reception was positive.

We encourage all members of the SMT who have an interest in philosophy to join the MPIG. We have made great strides in elevating the prestige of philosophically oriented work within the SMT, and we hope to continue gaining momentum. At our business meetings, members often present position papers on a selected topic and set of readings, which leads to an informal discussion. We are open to all strands of philosophical thought (analytic, continental, historical, etc.) and seek to create a generous and supportive intellectual community for those interested in the philosophical dimensions of music, broadly construed. If you have ideas for future topics, special sessions or panels, or would simply like more information about the Music and Philosophy Interest Group, please contact one of our co-chairs: Brian Kane (brian.kane@yale.edu), Naomi Waltham-Smith (naomiwal@sas.upenn.edu) or Bryan Parkhurst (bjparkhurst@usf.edu). To keep up with events, readings, and all things musico-philosophical, please visit our Facebook page: <https://www.facebook.com/musicandphilosophy>.

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The **Work and Family Interest Group** is collecting information about leave-taking practices and experiences in SMT. If you have taken leave, considered taking leave, or evaluated leave applications before, please fill out [this survey](#). The types of leave we are interested in are parental leaves, research grants requiring relocation, and visiting appointments. The survey deadline is Friday, March 31, 2017.

At the annual meeting in Vancouver, WorkFam organized a discussion on “The Challenges of Taking Leave.” The event featured five speakers: Leann Wheless Martin, Benjamin Downs, and Louis Epstein from AMS, and Garrett Michaelsen, and Rebecca Simpson-Litke from SMT. Leann and Benjamin are currently Ph.D. candidates, whereas Garrett, Louis and Rebecca are junior faculty at public and private colleges and universities in the U.S. Below, I share some of the points that emerged during the discussion, which we hope will gain traction and wider recognition in our field:

1. The typical graduate student is getting older, and is more likely to have dependents. Most financial assistance packages that are

offered to graduate students, however, are inadequate for supporting students with dependents.

2. Taking short-term leave from work and research to care for elderly and young family will hopefully become more acceptable and normative. One way to achieve this is to encourage more people, especially men, to take leave. Another is to ensure leave integrity, in that the person on leave should be truly exempt from all professional and research expectations. Attendees recognized, however, that arguing for leave integrity could be a double-edged sword. Many persons who take or consider leave already struggle with conflicting desires of maintaining professional visibility and research currency while taking care of family.

3. Although most SMT members have no influence over leave policies at their institutions of employment, we can support one another better within our professional Society by raising awareness about the reasons for which people take leave, and making it professionally respectable to talk about related challenges.

4. Spousal and extended family support enable some people to take research leave, but not everyone has such family support. We should strive to even the playing field by not penalizing persons who are unable to take research leaves due to family constraints. To that end, WorkFam is compiling a list of funding sources for scholars who are unable to relocate for sabbaticals. These funding sources should allow successful applicants to gain release from teaching at their institution without requiring residency at the funds-granting institution. If you know of any such funding sources, or if you have any suggestions of people to consult about this, please e-mail John Paul Ito at itojp@cmu.edu.

WorkFam will hold elections for a new chair this year. If you would like to nominate someone, please [e-mail](#) Clare Eng. Self-nominations are welcome, and you do not have to know for sure if your nominee is currently a member of WorkFam. The deadline for nominations is Friday, March 3, 2017.

If you are interested in joining WorkFam, request membership at [WorkFam's Google Group site](#). If you need mentoring regarding work-family issues, or if you have questions about WorkFam, [e-mail](#) Clare Eng.

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The **Performance and Analysis Interest Group** (PAIG) sponsored a special session at the 2016 meeting in Vancouver entitled “Musical Performers, Musical Works.” The session included presentations by three accomplished performers representing diverse musical styles: Patrick Boyle, jazz trumpet (University of Victoria): “The Jazz Process: Negotiating Error in Practice and Performance”; John Luterman, baroque cello (University of Alaska, Anchorage): “*Werktreue* vs. *Praxistreue*: On the Problems of Representing Historical Performing Practices in the Modern Concert Hall”; and Charles Neidich, contemporary clarinet (The Juilliard

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School/Queens College, CUNY): “Knowledge and Imagination: On Performing Elliott Carter’s *Gra* for B-flat Clarinet.”

Musicologist Eric Clarke (University of Oxford) served as respondent and offered perspectives from the U.K. Performance Studies movement. Pianist and music theorist Victoria Tzotzkova chaired the session, which she had developed together with Daphne Leong and Edward Klorman.

PAIG is also pleased to announce its blog, available at smtpaig.wordpress.com. New posts will appear on the first of each month, and we invite your contributions on any aspect of musical performance. To discuss an idea for a contribution, please contact submissions manager Nathan Pell (npell@gradcenter.cuny.edu).

—Edward Klorman

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The **Music Informatics Group** (MIG) is a forum for music theorists who are interested in using technology to investigate musical questions. Topics of interest include, but are not limited to computer modeling, software tools for theory and analysis, music representations, new visualization techniques, optical music recognition, music databases and digital libraries, search and retrieval techniques, and electronic publishing. Our website (<https://sites.google.com/site/smtmig/>) includes links to major music informatics-related projects, organizations, and research centers, as well as information on how to subscribe to our mailing list: <https://iulist.indiana.edu/sympa/info/smtmig-l/>. We appreciate any suggestions on additional links we can add to our website. Questions about the Music Informatics Group can be directed to Daniel Shanahan (dshanahan@lsu.edu).

At the 2016 annual meeting, the Group sponsored a day of workshops at the Green Honors College (University of British Columbia) co-organized by Ève Poudrier and Daniel Shanahan. The group also organized hack-a-thon on Thursday, which focused on how to approach the data curated by the *Josquin Research Project*. The Interest Group meeting included short talks by Ichiro Fujinaga, Johanna Devaney, Chris White, David Baker, and Hubert Léveillé Gauvin.

—Daniel Shanahan

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The SMT **Popular Music Interest Group** (PMIG) met in Vancouver and held an Analytic Round Table discussion of Kendrick Lamar’s 2015 album *To Pimp a Butterfly*. The panelists included five presenters, who examined four songs from the album. Jim Bungert (Rocky Mountain College) presented his paper, “What’s the Yams?,” which investigated flow and social message of the lyrics in “King Kunta.” Noriko Manabe (Temple University) delivered “An Ironic Protest Song?: The Ambiguity of Kendrick Lamar’s ‘Alright,’” examining the musical and lyrical ambivalence of Lamar’s track and the refrain’s emergence as a protest anthem. In his paper, “Generative Elements in the Music of Kendrick Lamar,” John Mattessich (Florida State University) ana-

lyzed the dynamic, “generative” relationship between flow and beat in Lamar’s “For Free” and its connection to cultural and stylistic meaning. Mitch Ohriner (University of Denver) presented on “Quantizability in ‘Momma,’ Verse Two,” and illustrated the dynamic qualities of rap verses that resist rhythmic quantization. Finally, Robin Attas (Elon University) proposed inclusions of Lamar’s work to undergraduate theory core curriculum in her presentation, “Pedagogical Applications of Kendrick Lamar’s *To Pimp a Butterfly*.” Each speaker participated in a panel discussion and then fielded questions from the PMIG members in attendance. Thanks to our panelists and to the audience for their lively discussion of the productive ways we can analyze rap music and share this ever-growing knowledge in scholarship and classroom teaching.

Our webmaster, Cora Palfy, gave an update on the open-source elements accessible through the PMIG website, particularly the wiki-editable <http://pmig.wikispaces.com/Homepage>. On this page, you can find links to the PMIG Bibliography, Examples Database, and samples of syllabi, lesson plans, and projects for Popular Music studies in the classroom. We invite anyone willing to share such resources to upload their files directly to the website or to e-mail them to our webmaster. Thanks to Cora, Trevor de Clercq (our previous webmaster), and Dave Easley for their contributions to these useful online resources. Our main website can be accessed from <http://popmusic.societymusictheory.org>, where you can also sign up for our e-mail list-serve, view session content and publication award winners from previous years, find contact information for the chair and webmaster, and more!

At the end of our SMT session, the PMIG granted the two 2016 Publication Awards for recent scholarship in popular music. This year’s awards committee consisted of Nancy Murphy (chair), Dave Easley (last year’s winner) and Timothy Koozin. The **PMIG Adam Krims Award** is given each year to an outstanding publication by a junior scholar concerning the theory or analysis of popular music. The 2016 Adam Krims award went to **Robin Attas** for her article “Form As Process: The Buildup Introduction in Popular Music,” *Music Theory Spectrum* 37, no. 2 (2015). The **PMIG Outstanding Publication Award**, given to the best publication involving theory or analysis of popular music written by a senior scholar, was this year given to **Kyle Adams** for his article “What Did Danger Mouse Do? *The Grey Album* and Musical Composition in Configurable Culture,” *Music Theory Spectrum* 37, no. 1 (2015). Many thanks to our award winners for their outstanding contributions to the field of popular music research, and to Dave and Timothy for joining me in selecting from the many excellent submissions we received this year.

—Nancy Murphy

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The SMT **Disability and Music Interest Group** (DISMUS) and the AMS Disability and Music Study Group jointly sponsored a special session on Thursday evening at the Vancouver Meeting titled “Crippling the Music Theory/Music History Curriculum.” The session, including presentations by William Cheng, James

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Deaville, Stefan Honisch, Robin Wallace, and Jeannette di Bernardo Jones, addressed how to incorporate disability perspectives into the standard music theory/music history core curriculum. These presentations were followed by a roundtable of distinguished respondents, including Michael Bakan (Florida State University), Andrew Dell'Antonio (UT Austin), Blake Howe (LSU), Laurie Stras (University of Southampton), and Joseph Straus (CUNY).

DISMUS met again on Saturday for a lunch meeting with our AMS colleagues. The Group held discussions of business matters that included revitalizing the mentoring program and the development of a new interest Group charter that would formalize guidelines for electing new co-chairs on a regular and rotating schedule. At the close of the business meeting, we heard three in-progress research presentations by Virginia Whealton, Tekla Babyak, and Feilin Hsiao.

Any SMT members who would like to make a nomination (including self nomination) to be a co-chair of the Group may contact Bruce Quaglia. We anticipate our first online election in the coming months. SMT members who would like to be assigned to a mentor for confidential discussion of disability issues of in your teaching or in the rest of your professional life, should also contact Bruce Quaglia (bruce.quaglia@gmail.com) for a referral.

On our website, one may find guest blog posts, instructions to join the DISMUS-L e-mail listserv, and a link to our Facebook group: <http://musicdisabilitystudies.wordpress.com>. Important and ongoing projects include a "support network" to help SMT/AMS members encountering disability (<http://musicdisabilitystudies.wordpress.com/support-networks/>) and a database, "Musical Representations of Disability," that chronicles musical works that thematize disability (<http://musicdisabilitystudies.wordpress.com/musical-representations-of-disability/>).

The Disability and Music Interest Group continues to be proud and excited about the work of the Accessibility Committee. We are enthusiastic about session streaming and other important accessibility initiatives and congratulate the SMT administration on their work for inclusion. SMT members who want to work more closely on accessibility issues may always contact incoming Accessibility Committee Chair Bruce Quaglia at bruce.quaglia@gmail.com.

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The **Film and Multimedia Interest Group** met on Friday, November 4, 2016, at the SMT Meeting in Vancouver. The opening remarks noted the increase in music theory papers presented at this year's Music and the Moving Image conference in New York City, and the continued success of the North American Conference on Video Game Music, now in its fourth year. Ideas were solicited from the audience for presentation formats for next year's meet; possibilities included an interactive session (with or without viewings from films and video games), inviting a film or video game composer to speak, and comparing the score of a film with that of a video game based upon it.

At this year's Meeting, FMIG hosted the proposed Music and Media Study Group of the AMS and held five lightning talks from each of the two Groups. A total of twenty-two proposals were received for five slots for SMT-side proposals, an acceptance rate of twenty-three percent. FMIG Chair Mark Richards and Vice Chair Tahirih Motazedian would like to thank all those who submitted a proposal for contributing to the vitality of our Interest Group. We look forward to seeing everyone again next year in Arlington, Virginia!

—Mark Richards

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The **Early Music Analysis Interest Group** had our third annual meeting at the 2016 Annual Meeting in Vancouver. We were delighted to sponsor a special session at the conference called "Cipriano de Rore's Quincentenary: Looking Back at His Madrigals with Modern Eyes," featuring papers on subjects ranging from Rore's contrapuntal style to his text setting to pedagogical approaches to teaching Rore's works. Jason Rosenholtz-Witt, Benjamin Dobbs, Richard Hermann, Timothy R. McKinney, Jared C. Hartt, and Heather Holmquest contributed papers, and Chair Devin Chaloux moderated a sing-along and a lively discussion. This is the second special session sponsored by the Interest Group; in both 2015 and 2016 we aimed to provide a forum for exploring the benefits of methodological pluralism applied to a wide variety of early repertoires. The Interest Group will propose a similar session for next year's Annual Meeting; if you are interested in getting involved, please contact Karen Cook (karen.m.cook@gmail.com).

We use our business meeting to facilitate networking and to plan future events. This year we discussed our successful 2016 conference, held in Bloomington, Indiana, and we began planning for a second conference for the summer of 2018. We have some exciting plans in the works! Next year, we will use part of our meeting time for an informal workshop on one or more music theoretical challenges presented by early music. We will post a call for workshop proposals next fall; this is a great opportunity to discuss a complicated *ficta* question, share a notational conundrum, or explore the meaning of an obscure passage in a theoretical text.

The SMT Early Music Analysis Interest Group has a diverse membership comprised of music theorists, musicologists, performers, and historical performance specialists at all career stages. To facilitate communication, the Interest Group has created a Facebook page; if you are interested, you can join us at <https://www.facebook.com/groups/306217579771591/>. We also communicate via our mailing list; if you would like to subscribe, visit <https://lists.usu.edu/wvs/info/earlymusicstmt> or contact Megan Kaes Long (megan.long@oberlin.edu) for more information.

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The SMT **Dance and Movement Interest Group** met in Vancouver on Thursday, November 3, 2016. We began with a business meeting, during which we discussed forming a steering committee

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to advise co-chairs Kara Yoo Leaman and Rebecca Simpson-Litke. We then proceeded with our paper session, entitled “Notating Movement for Analysis with Music.” The papers were as follows: Alexander Morgan (McGill University), “Annotating Swing Performances with the VIS-Framework”; JinKyung Lee, Rebecca Simpson-Litke, and Charles Young (University of Georgia), “Movement Notation for the Music Theorist: An Investigation of Several Approaches”; Rosa Abrahams (Northwestern University), “Mimicry as Movement Analysis?”; and Kate Doyle (Case Western Reserve University) and Libby Smigel (Library of Congress, Music Division), “‘FIRE FRAGILE FLIGHT’: Immediacy, Evanescence, and Flow in Hawkins/Dlugoszewski’s Dynamic Notation.” Many thanks to our paper selection committee, Gretchen Horlacher, Eric McKee, Jana Millar, and Mark Richardson.Ó

For further news on the Group’s activities and to get involved, join our Google community site (<https://goo.gl/y4QgMF>). Please direct inquiries or suggestions to kara.leaman@yale.edu or rsimplit@uga.edu.

—Rebecca Simpson-Litke
and Kara Yoo Leaman

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The **Autographs and Archival Documents Interest Group** held an organizational meeting at the Annual Meeting in Vancouver led by Chair Patricia Hall. In the next few months we will be creating a bibliography of articles and books using sketches and other archival documents for analysis, which we will post on our webpage. In addition, we will post syllabi of courses on archival documents and analysis. For the next Annual Meeting in Arlington, Virginia, we are planning a series of lightning talks, either as part of our business meeting, or as a special session. Our tentative title is “Light Bulb Moments.”

—Patricia Hall

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During the last joint Meeting in Vancouver, the **Improvisation Interest Group** organized a session on “Analysis of Improvisation.” We were particularly interested in questions like: what does analyzing improvised music entail?; how do we think and write about improvisational acts?; where and how do we draw the line between composition and improvisation?; and what tools are appropriate for the analysis of composed versus improvised music? We got a considerable number of submissions that were reduced to five for time constrains: Andrew Goldman, “Linking formal structures to improvisatory process with cognitive science”; Valentina Bertolani, “Improvisatory exercises as a key to analyze improvisation: the case of the Gruppo Di Improvisazione Nuova Consonanza”; Jessica Stearns, “Analyzing Christian Wolff’s Alternately Notated Scores”; Sean Smither, “Analyzing Tunes: Composition, Improvisation, and Work Ontology in Jazz”; and Jeff Warren, “Improvisation and the analysis of breath.”

The presentations were followed by a lively discussion between the panelists and the audience. The general impression is that there is a growing interest in all the aspects related to improvi-

sation among theorists, who are finding new paths to integrate the subject in their field of study. The meeting continued with the discussion of the next agenda and of ideas for improving communication among members and sharing activities in between the Annual Meetings. Chris Stover stepped down as president of the Group. In my first act as the new president, I thanked Chris for the tremendous work he did for keeping us on track during the years and his enthusiasm in chairing the sessions. I also welcomed Gilad Rabinovitch who is taking office as vice president. The Group decided to consult online about the topics for next year and make an announcement in the early spring of 2017.

—Max Guido

OTHER SMT NEWS

The Society for Music Theory invites nominations for the 2017 Publication Awards to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English published between January 1, 2014 and December 31, 2016. Dissertations are ineligible.

The **Wallace Berry Award** is given for a distinguished book by an author of any age or career stage.

The **Outstanding Publication Award** is given for a distinguished article by an author of any age or career stage.

The **Emerging Scholar Award** (Article) 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).

The **Emerging Scholar Award** (Book) is given for a book 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).

The **Outstanding Multi-Author Collection Award** is given for a distinguished multi-author collection.

Citations of Special Merit are occasionally awarded for editions, translations, reference works, edited volumes, and other types of publications that are of extraordinary value to the discipline.

Nominators should provide their own names and e-mail addresses, as well as the complete bibliographic information for each nominated work. One published item per submission. Self-nominations are welcome. Please indicate if the work is eligible for the Emerging Scholar Award. PDF files of nominated articles would be appreciated. To nominate a book or article, you must be a member of SMT and logged into the SMT website.

Nominations must be uploaded on or before April 1, 2017. For any questions, please contact Publications Awards Chair Boyd Pomeroy at pomeroy@email.arizona.edu.

AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

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

Canadian University Music Society

Joelle Welling
scpa@ucalgary.ca

Columbia Music Scholarship Conference

Michael Weinstein-Reiman
mdw2115@columbia.edu

Music Theory and Musicology at CCM

Molly Reid
mollyreid616@gmail.com

Music Theory Society at Florida State University

Lewis Jeter
lewisjeter@me.com
fsumts.forum@gmail.com

GAMMA-UT

<http://music.unt.edu/mhte/gamut>

Graduate Students in Music at CUNY

Megan Lavengood
CUNY.GSIM@gmail.com

Harvard Graduate Music Forum

Paul Koenig
pkoenig@g.harvard.edu

Indiana University Graduate Theory Association

Gabrielle Gaudreault
gta@indiana.edu

McGill Music Graduate Students' Society

mgss.pgss@music.mcgill.ca

Midwest Graduate Music Consortium

Duncan Schultz
dcschultz@gmail.com

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IN MEMORIAM

C. Allen Winold (1929-2016)

C. Allen Winold, Professor Emeritus of Music Theory at Indiana University, died in Tampa, Florida, on Monday, August 15, at age 87.

Allen was the rare jack of all trades and master of most all of them. He was a beloved pedagogue, an accomplished musician, a scholar with broad interests, and a dedicated and respected administrator.



Allen received degrees in violin from the College of Music of Cincinnati. He studied violin and viola with Jean Ten Have and Sigmund Effron and chamber music with Josef Gingold and William Primrose. He began his doctoral studies at Indiana University in 1955. He was appointed Assistant to the Dean in 1956 and lecturer in 1957. He completed his Ph.D. in 1963. He served on the faculty at the Indiana University School of Music until his retirement. During that time he twice served as Director of Undergraduate Studies and interrupted an active retirement to serve as Interim Associate Dean for Administration in 1999. Throughout his life he performed with orchestras and chamber groups in the U.S. and in Europe, often with his wife, cellist Helga Winold, Professor Emerita from Indiana University. She survives Allen, along with four children and two great-grandchildren.

Students who took Allen's courses (estimated to number around 15,000!) would attest to his unabashed passion for music. His enthusiasm was infectious—sometimes infamous. In the music appreciation course he taught for non-music majors for many years, his appearances with a violin in his hand and a powdered wig on his head to lecture on J.S. Bach were legendary. In his first-semester theory course, he would introduce the dominant seventh by having his team of graduate assistants burst into the room to sing the famous trombone theme from *Lohengrin*, Act 3, to words he wrote, “Dom-i-nant sev-enth, oh teach us how to solve you...”. He would illustrate the resolution of dissonance by leaping off a chair. Twice he was awarded Outstanding Teacher Awards from the Senior Class Council. Allen was active in the pedagogical design of the IU music theory curriculum, employing his knowledge of the cognitive principles behind teaching and learning. He shared these insights as a keynote speaker at theory conferences around the United States and Canada.

Allen's passion for pedagogy is reflected in a number of textbooks he authored or co-authored from the 1960s through the 1980s, culminating in his textbook *Harmony: Patterns and Principles*, published by Prentice-Hall in 1986. He also wrote or contributed to *Elements of Musical Understanding* (Prentice-Hall 1966), *Introduction to Music Theory: The Rudiments of Music* (with John Rehm, Prentice-Hall 1969), *Aspects of Twentieth-Century Music* (edited by Gary Wittlich, Prentice-Hall 1975), *Involvement With Music* (with William Christ and Pete DeLone, Harper's 1975), *Introduction to Music: Processes and Style* (Harper's 1976), and *Comprehensive Study of Music Vol. 1: Music from Plainchant Through Gabrieli* (Harper and Row, 1979). An early advocate of computer-assisted instruction, he designed and developed instructional software for the Apple II and later computers.

Allen's interests transcended music theory. With Ray Robinson, he wrote *A Study of the Penderecki St. Luke Passion* (Summy-Birchard 1983) and *The Choral Experience: Literature, Materials, and Methods* (Waveland 1992). Almost fifteen years after retirement, he published the beautiful two-volume, *Bach's Cello Suites: Analyses and Explorations* (Indiana University Press 2007). A charter member of the Society for Music Theory, Allen served as a member of the Publication Awards Committee from 1997 through 1999.

Allen seemed to be filled with wonder whenever he spoke of music. Colleagues recall him as an unfailingly warm, generous, and supportive mentor, who possessed unbounded optimism about just about everything.

—Eric Isaacson

NEWS FROM REGIONAL SOCIETIES

The **Music Theory Society of New York State** will hold its forty-sixth annual meeting at Hobart and William Smith Colleges (Geneva, NY) on April 1–2, with Charity Lofthouse in charge of local arrangements. The Program Committee is Julie Pednault-Deslauriers (University of Ottawa, chair), Edward Klorman (McGill University), Judith Lochhead (Stony Brook University), William Marvin (*ex officio*, Eastman School of Music), and Crystal Peebles (Ithaca College). The keynote speaker will be Suzannah Clark (Harvard University). The conference will also feature a student workshop on pedagogy of music theory led by Anna Gawboy (The Ohio State University). Further information can be found at <http://mtsny.org>.

Annual elections are taking place electronically for a new president, secretary, and for two members-at-large on the editorial board. Voter anonymity is guaranteed by society vice president Philip Ewell.

Volume 40 (2015) of *Theory and Practice* is available, and Volume 41 (2016) is currently in production. Editors Sarah Marlowe and Brian Moseley are accepting submissions for future issues; for information, go to <http://www.mtsny.org/t&p.html>.
—William Marvin

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The Twenty-Eighth Annual Conference of **Music Theory Midwest** will be held on May 19–20 at the University of Iowa in Iowa City. The Program Committee is chaired by Lee Blasius (University of Wisconsin-Madison); other members are Julian Hook (Indiana University), Rebecca Perry (Yale University), Steven Cahn (University of Cincinnati), Aleksandra Vojcic (University of Michigan), Daniel Barolsky (Beloit College), and Larry Zbikowski (University of Chicago), *ex officio* as MTMW President. Matthew Arndt (University of Iowa) is in charge of local arrangements.

This year's keynote address will be given by Catherine Nolan and is entitled "Anton Webern's Late Music in the Context of Postmodern Modernism." Dr. Nolan is Associate Dean (Graduate Studies) in music at the Don Wright Faculty of Music at the University of Western Ontario.
—Haley Reale

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Music Theory Southeast (MTSE) will hold its annual meeting on March 3–4, 2017 at Florida Gulf Coast University in Fort Myers, Florida. David Huron (The Ohio State University) will give the keynote address, and J. Daniel Jenkins (University of South Carolina) will lead a workshop entitled "Public Music Theory." Christopher Endrinal will organize local arrangements.

The Program Committee is chaired by Juan Chattah (University of Miami) and includes members Michael Buchler (Florida State University, MTSE president), Laura Emery (Emory University), Stephen Gosden (University of North Florida), Gilad Rabinovitch (Georgia State University), and Daniel Thompson (Florida State University).

There is a block of rooms available from Thursday, March 2 through Sunday, March 5, for a group rate of \$199 per night for a single or double room at the Hilton Garden Inn Fort Myers Airport/FGCU, 16410 Corporate Commerce Way, Fort Myers, FL 33913. The phone number is (239) 210-7200; mention MTSE when making a reservation. Rooms must be reserved by January 31, 2017, to receive the conference rate. Students in music theory and related fields who wish to apply to the graduate student workshop can submit a short statement of their interest and an e-mail from a faculty member confirming enrollment in a degree program to jmckay@mozart.sc.edu.

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AFFILIATE REGIONAL AND GRADUATE THEORY SOCIETY CONTACTS

(continued)

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New England Conference of Music Theorists

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Oklahoma Theory Round Table

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(continued)

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**University of Arizona Graduate
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**West Coast Conference of Music
Theory and Analysis**

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**Western University Graduate
Symposium on Music**

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Yale Graduate Music Society

Holly Chung
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MTSE draws its officers from Florida, Georgia, South Carolina, North Carolina, Virginia, and West Virginia, but the Society welcomes members from all geographic areas. Current officers are Michael Buchler, president; Robert Kelley (Lander University), treasurer; John McKay (University of South Carolina), secretary; Chris Endrinal (Florida Gulf Coast University) and Cora Palfy (Elon University), members-at-large. For complete information on the 2017 conference and other details, please visit our website at <https://musictheorystheseast.wordpress.com>.

—John Z. McKay

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The **South Central Society for Music Theory** is pleased to announce our 2017 Annual Meeting, which will take place Friday and Saturday, March 17–18, 2017 at the University of Memphis, with Jeffrey Perry (LSU) presenting a graduate student workshop (more details on the workshop will be forthcoming). Douglas Rust (USM) chairs the program committee, and local arrangements will be chaired by Jeremy Orosz (Univ. of Memphis).

If you have any questions about the SCSMT 2017 Annual Meeting, please visit our website at <http://scsmt.wordpress.com/> or contact me at douglas.rust@usm.edu.

—Douglas Rust

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The **Music Theory Society of the Mid-Atlantic** will hold our fifteenth annual meeting at Catholic University in Washington, D.C. on March 24–25, 2017. We are delighted to welcome Professor Janet Schmalfeldt (Tufts University), who will deliver the keynote address, entitled “Domenico Scarlatti, Escape Artist: Sightings of His ‘Mixed Style’ Towards the End of the Eighteenth Century.” Dr. Schmalfeldt will also conduct a professional development workshop for graduate students and faculty on “Processional Approaches to Form in Early Nineteenth-Century Music: The Case of Mendelssohn and the First Movement of his Violin Concerto, Op. 64.” We invite all interested members of SMT to come join us in the nation’s capital. If tradition persists, it will be a friendly conference filled with engaging discussions, intriguing papers, and exquisite meals. MTSMA welcomes members from all geographic areas; for more information about the society and our upcoming conference, please see our website: <http://www.mtsma.org>.

The society is also excited to announce that GAMUT is under a new editorial team led by Keith Salley and Michael Baker. We look forward to the new energy and leadership they will bring to the journal. For more information on GAMUT, please go to the website for the journal: <http://trace.tennessee.edu/gamut/>.

—Phil Duker

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The twenty-sixth annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held from April 21–23, 2017 at the University of Victoria, British Columbia (a beautiful place to be in late April!). For details on the program, check our Facebook page, <https://www.facebook.com/pages/West-Coast-Conference-of-Music-Theory-and-Analysis/168828673144689>, or our new website, <http://jfboss3.wixsite.com/wccmta>. The program committee includes Jack Boss (University of Oregon), Russell Knight (Scripps College), Harald Krebs (University of Victoria), and Ève Poudrier (University of British Columbia).

In other WCCMTA news, Bruce Quaglia retired as our secretary-treasurer after many years of excellent service. At the 2016 business meeting in Santa Barbara, the attendees expressed their heartfelt thanks to Bruce, and held an election for his successor. Russell Knight will serve as the new secretary-treasurer. Finally, the officers and

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webmaster decided to redo the conference website; the new site can be found at <http://jfboss3.wixsite.com/wccmta>. It has (or will have) complete information about the Victoria conference, as well as programs and abstracts from our previous conferences. We thank Amy Bauer (University of California at Irvine) for her service as webmaster.

The West Coast Conference welcomes new members, especially those from schools in our region (or neighboring ones) that haven't participated in the past. Dues are inexpensive, \$5 for students and \$10 for regular members, and can be paid at the registration table at our yearly meeting. If you have questions about the conference, contact me at jfboss@uoregon.edu or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

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The **New England Conference of Music Theorists** is pleased to announce its thirty-second annual meeting, which will be held April 7–8, 2017 at the University of Massachusetts–Amherst, Massachusetts.

Matthew McDonald (Northeastern) chairs the program committee; the other members are Janet Bourne (Bates College), Roger Matthew Grant (Wesleyan University) and Suzannah Clark (Harvard University, *ex officio*). Brent Auerbach (UMass Amherst) has graciously agreed to serve as local arrangements chair for the 2017 meeting. Current NECMT officers are President Suzannah Clark (Harvard University), Secretary Christopher White (UMass Amherst), and Treasurer Justin Lundberg (New England Conservatory). William O'Hara (Harvard University) serves as NECMT's website administrator.

More information about the society and our upcoming meeting may be found on our website, <http://www.necmt.org>, where memberships may also be processed. NECMT welcomes new and continuing members, and we draw our membership from all of New England and beyond. Annual dues are \$20 (professional) or \$10 (student or emeritus).

—Suzannah Clark

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.



DO YOU KNOW ABOUT THESE SMT GRANTS?

SMT TRAVEL GRANTS

The Committee on Diversity 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. Grants typically range from U.S. \$300 to \$650.

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

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SMT SUBVENTION GRANTS

Twice annually, the Society for Music Theory awards Subvention Grants to help reimburse authors for out-of-pocket expenses associated with the preparation and publishing of any article or book in the field of music theory that has been accepted for publication. Among the possible expenses to which the fund may be applied are the copying and setting of musical examples, the payment of copyright or permission fees, the production of graphic and illustrative material, and the development of any relevant computer software, audio material, or other multi-media components essential to the text's production. Proposal submission deadlines are January 15 and July 15.

For more information on these grants, visit

<http://www.societymusictheory.org/grants/subvention>.

GRADUATE STUDENT ORGANIZATIONS

The Graduate Theory Association at Indiana University warmly invites the music community to its 2017 Symposium of Research in Music Theory. The conference will take place at the Jacobs School of Music in Bloomington, Indiana on February 24–25. We look forward to welcoming as our keynote speaker Professor Harold Krebs, who will also lead a workshop. Additional presentations to note are those to be given by professors Julian Hook (Indiana University) and Mike Lee (Post-doctoral scholar, Indiana University). For additional information on conference attendance and workshop participation, please contact GTA president David Geary at gta@indiana.edu.

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Florida State University is proud to be hosting the thirty-fourth annual Music Theory Forum on January 21, 2017, in the Longmire building on FSU's main campus. We will be welcoming Professor Robert Gjerdingen as our keynote speaker and would like to extend an invitation to anyone who would like to attend. Please see the Forum homepage for the full program and abstracts: <http://fsumts.wikidot.com/mts-forum>.

—Jose Garza and
Danielle Wulf

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The third annual Rutgers University Musicological Society Graduate Student Conference will take place on Sunday, April 9, 2017 at Rutgers University in New Brunswick, NJ. The keynote will be presented by Dr. Brian Moseley (SUNY Buffalo). For more information, visit <https://sites.google.com/site/rutgersmusicologicalsociety/rums-conference-2017>.

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The Brandeis Musicology Graduate Student Society is pleased to announce the second biennial Brandeis Musicology Graduate Student Conference. The conference will be held Friday and Saturday, May 5–6, 2017. The theme of this year's conference is Music and Meaning. Elaine Sisman, James Hepokoski, and Byron Almén will deliver keynote addresses. In addition, the conference will open with an analysis workshop led by Dr. Hepokoski: "The Russian Piano Concerto at the Dawn of the Twentieth Century."

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Temple University Theory and Musicology Society (THEMUS) will hold its fourth Annual Graduate Student Conference on Saturday, April 15, 2017. The keynote speaker will be Prof. Olivia Bloechl, a historian of early modern European and North American music, with broad expertise in opera before 1800, postcolonialism, cultural theory, and ethics and politics of music. For more information, please see <https://sites.google.com/a/temple.edu/themus/graduate-conference>.

OTHER NEWS ITEMS

The American Brahms Society is seeking applications for its Karl Geiringer Scholarship in Brahms Studies, from students in the final stages of preparing a doctoral dissertation written in English. Work relating to Brahms should form a significant component of the dissertation, but it need not be the exclusive or even primary focus. The society gives equal consideration to research in historical musicology, analysis, performance practice, and cultural history, among others.

Completed applications will consist of a cover letter, including the applicant's address, phone number, e-mail address, and institutional affiliation; and a description of the project of no more than 500 words. Two confidential letters, including one from the dissertation adviser, should be submitted separately. All materials should be submitted electronically as pdf files to Richard Cohn (richard.cohn@yale.edu).

The deadline for submission of materials is June 1, 2017. Finalists will be invited to submit a sample chapter. Recipients will be notified in November.

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I am pleased to get the word out that an international scholarly symposium will be taking place in Rochester NY, under the joint auspices of two branches of the University of Rochester: the Humanities Center and the Eastman School of Music. Primary focus of this symposium will be Liszt and the uses of virtuosity. The symposium will take place March 2-4, 2017, at both the University's River Campus and the Eastman School of Music. All events are free and open to the public.

Over the course of the two and a half days, there will be keynote addresses by Alan Walker, Kenneth Hamilton, and Jim Samson, as well as presentations by eight other guest speakers, include Rena Charnin Mueller, Nicolas Dufetel, Dolores Pesce, Dana Gooley, Jonathan Kregor, Shay Loya, Olivia Sham, and Alexander Stefaniak. The conference organizer, Robert Doran (Associate Professor of French and Comparative literature in the College of Arts, Sciences, and Engineering) will also be speaking, as will two Eastman School faculty members, Jürgen Thym and myself. Kenneth Hamilton and Olivia Sham—both of whom have major careers as pianists—will perform as well as speak, and there will be a full-length all-Liszt recital Friday at 8 p.m., by piano students from the Eastman School of Music.

—Ralph Locke

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The "Improvising Brain III: Cultural Variation and Analytical Approaches" conference and concert will take place at Georgia State University, Atlanta, GA, on February 26–28, 2017. The events are presented by GSU's College of the Arts and partnering units:

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OTHER NEWS ITEMS

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CENCIA (Center for Collaborative and International Arts), School of Music, Neuroscience Institute, and Department of Mathematics and Statistics. Events free and open to the public include keynote lectures by Robert Gjerdingen (Northwestern), Panayotis Mavromatis (NYU), and Martin Norgaard (GSU), as well as a concert juxtaposing Carnatic music and European classical improvisation, featuring Shriram Salem (voice), V. Lakshminarayanan (violin), Ram Sriram (mridangam), and Johnandrew Slominski (piano). The final schedule is now online, and early bird registration for the closed, parallel conference sessions is open until January 31. For more information, please visit <http://communitymusic.gsu.edu/ib/>

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Noriko Manabe received an Honorable Mention for the Alan Merriam Prize for her monograph *The Revolution Will Not Be Televised: Protest Music After Fukushima* (Oxford). The prize is awarded by the Society for Ethnomusicology for the best English-language book in the field. Thirty-four books were nominated this year. The committee cited the depth of ethnography in several arenas (demonstrations, festivals, cyberspace) and the incisiveness of analysis of industrial and governmental power structures.

DATES, DEADLINES, and MISCELLANY

SMT Dates and Deadlines

Submissions to August Newsletter
June 1

Subvention Grants
June 15

International and Minority Travel Grants
September 10

Annual Meeting, November 2–5, 2017
Arlington, VA

Related Dates and Deadlines

SMT Webmaster Brian Moseley maintains a complete list of all music theory-related events and deadlines, including those of SMT, at <http://societymusictheory.org/events/upcoming>.

If you wish to post an event, e-mail Brian at webmaster@societymusictheory.org with its details.

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.

Brent Auerbach, Editor, SMT Newsletter
auerbach@music.umass.edu



Ars longa, vita brevis, but consolation may be derived from the thought that intellectual and artistic rewards are to be had at all stages along the way.

—Walter Piston

