



# Newsletter

*A Publication of the  
Society for Music Theory*

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**Volume 38  
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## OFFICER REPORTS

### From the President

A friend once confessed to me that instead of reading essays on music by others, he preferred simply to think about music on his own, thereby cutting out the middle person. Certainly pondering by oneself the wonders of music can be deeply gratifying. Yet surely there also are special rewards in sharing ideas within a society of those who enjoy thinking about music as a scholarly and pedagogical discipline—and this is precisely the kind of communal activity encouraged by the Society for Music Theory.



The wider the range of ideas and approaches one encounters, the more fulfilling such interaction can be, and the better it is for the discipline as a whole. It is for this reason that diversity lies at the very heart of SMT’s mission. As noted in our mission statement, the SMT construes the discipline of music theory broadly. Such breadth not only enriches our field, it is indeed crucial for its survival in the academy, since college administrators might understandably be suspicious if the subject of music theory is of interest to only a small, homogeneous group of scholars who address but a limited portion of the world of music.

In earlier years when the SMT was still forging its identity, areas that legitimately could be described as encompassed by the discipline of music theory may have been pushed aside (unwittingly or otherwise). In recent years, however, the SMT has consistently made efforts to bring all types of music theory discourse back into the fold. For example, we have tried to reflect the wide scope of the field in appointments to our committees and journal boards. Our committees and boards include not only people who call themselves music theorists, but also scholars who self-identify as—among others—music historians, ethnomusicologists, scientists, philosophers, and performers. After all, we are not the “Society for Music Theorists,” but the Society for Music Theory, and we welcome participation by all those who enjoy engaging with music theory on a high level.

I realize that some members might fear that broadening our discipline might dilute it. They may feel that the more time we spend discussing areas such as critical theory or video-game music, the less time we have to spend on traditional approaches to works of the Western canon. But this attitude is misguided: within the SMT, there’s plenty of room to discuss all types of music and approaches, and the study of each can benefit from insights offered by the others.

At our recent, highly successful meeting in Milwaukee, one could have spent the entire conference attending just those papers that were devoted to music of the Western canon. One could have also spent the entire conference avoiding such papers. Perhaps most fruitfully, however, one could have sampled a bit of all the types of scholarship on display.

The SMT actually devotes more time now on what might be regarded as traditional music-theory topics than it did in its early years—it’s just that presently we devote greater attention to other topics and approaches as well. And this greater inclusivity helps us all. Rather than having our discipline restricted to a small, insular group of scholars dealing with a limited number of music theory topics and approaches, we in the field should encourage more people to discuss a wider range

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## Society for Music Theory 2015 Executive Board

Poundie Burstein, *President*

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## FROM THE PRESIDENT

(continued)

of music theory topics that interact with one another on a high level. Instead of each of us fighting over grabbing a bigger portion of a small pie, let's make a bigger pie.

If you feel that certain spheres of music theory scholarship remain underrepresented in SMT's publications or programs—or if you feel that topics formerly well represented in the SMT now seem overlooked—please let me know. I would be grateful to hear your ideas on how we might better inspire the growth of such areas within our Society. Furthermore, if you know people who do important work in these areas, please encourage them to submit to our conferences and journals. If a topic or approach is not well represented in SMT's activities, don't assume that the Society finds it inadequately music-theoretical: the more likely explanation is that not enough people submit items in that particular area.

Naturally, there is no guarantee that a particular submission will be accepted to an SMT forum. But if not submitted in the first place, it certainly won't appear. SMT's journal boards, Program Committee, and other committees are eager to encourage breadth in our field. I hope that you will join us in promoting a wide-ranging view of our discipline, as it embraces all approaches from the conceptual to the practical and from the varying perspectives of the scholar, listener, composer, performer, teacher, and student.

—Poundie Burstein

## From the Vice President

As Vice President, I am honored to serve SMT in a variety of ways, including as liaison between the Executive Board and the Interest Groups, as Chair of the Subventions Committee, and as a member of other granting committees.



The Interest Groups (IGs) continue to be a robust and dynamic part of our Society. This year, two new IGs were formed: History of Theory (chaired by Nathan Martin) and Early Music Analysis (chaired by Timothy Chenette). We now have eighteen IGs and many of the IG meetings at SMT/AMS Milwaukee attracted crowds that rivaled some of our larger regular sessions. I encourage our members to visit SMT's IG web page and explore the range of topics and the helpful resources all our IGs have made available (<http://societymusictheory.org/societies/interest>).

As I noted in the August newsletter, SMT now offers subventions for a wide variety of scholarly pursuits, not only to offset out-of-pocket publication costs. I encourage you to consider ways in which SMT might be able to help you bring your project to completion. The next deadline is June 15, 2015 and you can find a wealth of information as well as the online application at <http://societymusictheory.org/grants/subvention>.

I'm happy to report that we had eight subvention recipients in the July 2014 round of applications. Matthew Bribitzer-Stull, Catherine Losada, Victoria Malaway, and Keith Waters received grants to defray copyright permission fees; Judy Lochhead, Joseph Straus, and Steven Vande Moortele received grants to pay for book publication fees (including music typesetting); and we will be helping to underwrite a conference on nineteenth-century women song composers that Harald Krebs is organizing in Victoria, British Columbia.

With a total of ten grants in 2014, we expended our entire \$4,400 subventions budget. Thanks to SMT-40 funds, our budget will be increased in

2015. SMT-40 funds were also used in two new and important grant programs: in an effort to open up SMT to everyone, we offered \$1000 in grants to help unsupported, undersupported, and independent scholars. We also offered \$900 in grants to help scholars defray childcare expenses, enabling them to attend the conference. Next year, thanks to your generosity, we will have more than twice the budget to fund these critical new programs.  
—Michael Buchler

## Actions of the Executive Board

Since I submitted my previous report for the August 2014 SMT Newsletter, the Executive Board has passed the following motions:



1. That SMT establish an ad hoc Networking Ombuds Committee, which shall adjudicate appeals of decisions made by the moderators of SMT online social media and make recommendations regarding the moderation of SMT online social media.
2. To approve the proposed revisions to the SMT Investment Policy, which adds provisions for the establishment of the SMT Endowment Fund.
3. That the Ad Hoc Sustainability Committee be dissolved; and that there be established in its place the position of a Sustainability Coordinator, to be appointed by the president for a term of three years, who will aid the Society's adherence to its Sustainability Guidelines, monitor SMT's sustainability practices, and make recommendations as necessary involving issues of sustainability in SMT's management and operations.
4. That the vice president's role as accessibility coordinator be discontinued, and that that the Ad Hoc Disabilities Committee be made into a standing Accessibilities Committee, which shall aid in in the Society's adherence to its Accessibility Guidelines, monitor SMT's accessibilities practices, and make recommendations involving issues of access and accommodation in SMT's management and operations. The Accessibility Committee will consist of a chair plus at least four other people (including at least one member with specific accessibility needs, if possible), with term limits of three years.
5. To inaugurate SMT-Pod as a new SMT publication, supervised by the Publications Committee.
6. To accept the minutes of the 2013 Executive Board Meeting in Charlotte.
7. To increase the executive director's base salary by three percent and to increase her benefits accordingly.
8. To approve the following as SMT's Guidelines for Ethical Conduct:  
The Society for Music Theory upholds and promotes the following basic principles of ethical conduct in our profession:
  - (1) freedom of inquiry and the widest possible access to information of use to scholars;
  - (2) honesty and integrity in scholarly investigation and in the evaluation and transmission of the results of scholarship;
  - (3) respect for diverse points of view and the potential worth of scholarship on any aspect of music theory or any related subject;
  - (4) recognition of the intellectual property rights of other scholars, institutions, publishers, composers, performers, and informants, and acknowledgment of the principle of fair use;
  - (5) fairness and honesty in evaluations of colleagues and students;
  - (6) avoidance of any appearance of a conflict of interest in processes of evaluating the work of colleagues and students; and

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## Society for Music Theory 2015 Executive Board (continued)

### Members-at-Large

- Áine Heneghan, 2015  
University of Michigan
- Keith Waters, 2015  
University of Colorado at Boulder
- Catherine Nolan, 2016  
University of Western Ontario
- Christoph Neidhöfer, 2016  
McGill University
- Suzannah Clark, 2017  
Harvard University
- Stephen Rings, 2017  
University of Chicago



## Contacting the Society

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## Society for Music Theory 2015 Committees

### Development Committee

Elizabeth H. Margulis, chair  
Joel Lester  
Victoria Long, *ex officio*  
Elizabeth West Marvin  
Severine Neff  
Chelsea Burns

### IT Committee

Sean Atkinson, chair  
Brian Moseley, webmaster  
Matthew Shaftel, Publications Committee  
Inessa Bazeyev, Liaison,  
Committee on Disability Issues  
Robert Kosovsky, list moderator  
Nicole Biamonte, Editor, *MTO*  
Judith Ofcarcik, *MTO* job list  
coordinator  
Brent Yorgason  
Jeremiah Goyette  
Kris Shaffer  
Anna Gawboy  
Bryn Hughes  
Micahel McClimmon  
Tahirih Motazedian

### 2015 Program Committee

Joti Rockwell, chair  
Poundie Burstein, *ex officio*  
Melanie Lowe  
Matthew McDonald,  
Maryam Moshaver,  
Jeff Perry,  
Mariane Wheeldon

### Committee on the Status of Women

Laurel Parsons, chair  
Rachel Lumsden  
Stefanie Acevedo (graduate student)  
Wendy Lee  
Charity Lofthouse  
Edward Latham  
Sarah Bakker

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- (7) commitment to extend to colleagues and students equal opportunities for full participation in the professional community.  
9. To retain the Investment Directives from 2013 for 2014.  
10. To accept the 2014 budget as amended through discussions at the Executive Board Meeting of November 5–6, 2014.

—Stanley V. Kleppinger

### FROM THE TREASURER

The 2013 annual report approved by the membership at the Annual Meeting in Milwaukee (column B in the attached chart) reflects a remarkable financial year for the society. A surplus of over \$100,000 was aided by exceptional income received from AMS as our share of the proceeds from the 2012 joint meeting in New Orleans, strong attendance at the 2013 solo meeting in Charlotte, and membership that continues to track above earlier projections. Since we have no conference income, we projected a \$30,000 deficit in 2014 (column C), but because of a combination of lower-than-projected spending, positive responses to the SMT-40 campaign, excellent performance by our investment fund, and membership income that grew by nearly eleven percent, we ended the year with a surplus over \$14,000 (column D).



Due to our continued strong financial position, the Executive Board proposed an enhancement of services to our membership, particularly through expansion of our workshop program and by providing grants to members with special financial circumstances that might have limited their ability to attend the annual meeting. In another major development, we have also established the SMT Endowment Fund, with an initial investment of \$125,000. Total savings that exceeds approximately eighteen months of operating funds will be directed to this fund. Once a rolling three-year average balance reaches \$200,000, the fund will begin paying out a percentage of its proceeds each year, with those funds directed to professional services that benefit the society's membership. (The SMT investment policies can be reviewed at [https://societymusictheory.org/files/SMT\\_Investment\\_Policy\\_Statement\\_2014.pdf](https://societymusictheory.org/files/SMT_Investment_Policy_Statement_2014.pdf)). Donations to the SMT Endowment Fund will help us reach this target more quickly and have both an immediate and lasting impact on the profession.

The 2015 budget (column E) strives to project expenses accurately and income conservatively. If the pattern of the past few years continues, however, we could end the year with a generous surplus, which will allow the SMT Endowment Fund to grow more quickly.

—Eric Isaacson

## COMMITTEE REPORTS

The **Publications Committee** has welcomed a number of new initiatives and has stayed quite busy on our established ones over the past year. *Music Theory Online* and *Music Theory Spectrum* together published over sixty individual items, and Ron Rodman has lovingly stewarded fifty pages of the *Newsletter*. Overall, readership is going up, as is income. We have developed new publications and venues for sharing ideas as well as our history: *SMT-V*, the new video journal of the SMT, will be edited by Scott Murphy with associate editors Anna Gawboy and Bryn Hughes. The SMT Audio Archive, which can be found on the SMT website, is devoted to preserving the voices of the most senior scholars and found

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## SMT Financial Report

		A	B	C	D	E	
		2013 Budget	Actual Official Report	2014 Budget	Actual (Unaudited)	2015 Budget	
<b>EXPENSES</b>							
<b>Administration</b>	1 Executive Director Salary+Benefits	\$ 51,687.46	\$ 52,563.00	\$ 54,413.08	\$ 54,413.00	\$ 56,045.00	
	2 Hourly Assistant	\$ -	\$ -	\$ 3,000.00	\$ 1,265.00	\$ 3,000.00	
	3 Executive Director (expenses)	\$ 1,500.00	\$ 2,748.75	\$ 2,000.00	\$ 3,225.74	\$ 2,000.00	
	4 Liability Insurance	\$ 400.00	\$ 350.00	\$ 1,200.00	\$ 500.00	\$ 1,200.00	
	5 President (expenses)	\$ 1,000.00	\$ 315.53	\$ 1,000.00	\$ -	\$ 1,000.00	
	6 Secretary Expenses	\$ 500.00	\$ -	\$ -	\$ -	\$ -	
	7 Treasurer Expenses	\$ 5,500.00	\$ 6,538.65	\$ 5,500.00	\$ 5,168.45	\$ 6,500.00	
	8 Officers Travel	\$ 3,000.00	\$ 1,970.36	\$ 3,000.00	\$ 1,646.96	\$ 3,000.00	
	10 Development Committee	\$ 1,000.00	\$ 1,250.00	\$ 2,000.00	\$ -	\$ -	
	<b>12 Administration Subtotal</b>	<b>\$ 64,587.46</b>	<b>\$ 65,736.29</b>	<b>\$ 72,113.08</b>	<b>\$ 66,219.15</b>	<b>\$ 72,745.00</b>	
	<b>Pubs</b>	13 Music Theory Spectrum	\$ 7,000.00	\$ 7,589.29	\$ 7,000.00	\$ 5,950.02	\$ 7,210.00
		14 Music Theory Online	\$ 7,000.00	\$ 5,089.55	\$ 7,000.00	\$ 7,971.91	\$ 8,500.00
15 Website (upgrades, maintenance)		\$ 3,500.00	\$ 1,000.00	\$ 3,500.00	\$ 1,851.05	\$ 3,500.00	
<b>16 Publications Subtotal</b>		<b>\$ 17,500.00</b>	<b>\$ 13,678.84</b>	<b>\$ 17,500.00</b>	<b>\$ 15,772.98</b>	<b>\$ 19,210.00</b>	
<b>Awards &amp; Subventions</b>	17 Subventions	\$ 4,400.00	\$ 3,500.00	\$ 4,400.00	\$ 2,911.00	\$ 5,000.00	
	18 Publication Awards	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	\$ 750.00	
	19 Conference Access Support	\$ 3,500.00	\$ 2,800.00	\$ 3,500.00	\$ 5,385.00	\$ 7,500.00	
	21 Ad hoc Awards	\$ -	\$ -	\$ -	\$ 500.00	\$ -	
	<b>22 Awards &amp; Subventions Subtotal</b>	<b>\$ 8,650.00</b>	<b>\$ 7,050.00</b>	<b>\$ 8,650.00</b>	<b>\$ 9,546.00</b>	<b>\$ 13,250.00</b>	
<b>Conference</b>	23 Solo-year expenses	\$ 23,000.00	\$ 29,335.96	\$ 750.00	\$ -	\$ 30,000.00	
	24 Program Committee	\$ 7,000.00	\$ 7,690.99	\$ 7,500.00	\$ 3,659.53	\$ 7,500.00	
	25 Workshop Programs	\$ 1,000.00	\$ 1,400.00	\$ 2,500.00	\$ 2,500.00	\$ 2,500.00	
	26 Program Budget Subcommittee	\$ -	\$ -	\$ -	\$ 600.00	\$ 1,500.00	
	27 Local Diversity Outreach	\$ 1,000.00	\$ -	\$ 1,000.00	\$ -	\$ 1,000.00	
	<b>28 Conference Subtotal</b>	<b>\$ 32,000.00</b>	<b>\$ 38,426.95</b>	<b>\$ 11,750.00</b>	<b>\$ 6,759.53</b>	<b>\$ 42,500.00</b>	
<b>Member-ships</b>	29 RILM	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00	
	30 American Council of Learned Societies	\$ 990.00	\$ 990.00	\$ 990.00	\$ 990.00	\$ 990.00	
	31 National Humanities Alliance	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	\$ 660.00	
	<b>32 Contributions/Memberships Subtotal</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>	
<b>33 Total Expenses</b>	<b>\$ 126,387.46</b>	<b>\$ 128,542.08</b>	<b>\$ 113,663.08</b>	<b>\$ 101,947.66</b>	<b>\$ 151,355.00</b>		
<b>INCOME</b>	34 Donations	\$ 3,000.00	\$ 14,940.00	SMT-40	\$ 12,286.00	SMT-40	
	35 Even-year Conference Net (from AMS)	\$ 15,000.00	\$ 53,439.00	\$ -	\$ -	\$ 25,000.00	
	36 Odd-year Conference Registration	\$ 50,000.00	\$ 57,760.00	\$ -	\$ 390.00	\$ 50,000.00	
	37 Odd-year Conference Aux. Income	\$ 6,000.00	\$ 5,225.00	\$ -	\$ 450.00	\$ 5,000.00	
	38 Member Dues	\$ 60,000.00	\$ 72,857.23	\$ 63,000.00	\$ 80,737.23	\$ 65,000.00	
	39 Earnings (interest, dividends, etc.)	\$ 1,000.00	\$ 2,688.71	\$ 5,000.00	\$ 1,844.70	\$ 2,000.00	
	40 Investment Gain/Loss	\$ -	\$ 11,117.34	\$ -	\$ 8,251.14	\$ -	
	41 Spectrum (UCP -2014; OUP 2015-)	\$ 14,000.00	\$ 16,685.36	\$ 16,000.00	\$ 11,808.03	\$ 20,000.00	
	42 Uncategorized income	\$ -	\$ -	\$ -	\$ 820.63	\$ -	
<b>44 Total Income</b>	<b>\$ 149,000.00</b>	<b>\$ 234,712.64</b>	<b>\$ 84,000.00</b>	<b>\$ 116,587.73</b>	<b>\$ 167,000.00</b>		
<b>NET SURPLUS/DEFICIT</b>		<b>\$ 22,612.54</b>	<b>\$ 106,170.56</b>	<b>\$ (29,663.08)</b>	<b>\$ 14,640.07</b>	<b>\$ 15,645.00</b>	
<b>SAVINGS</b>	45 Savings Account	\$ -	\$ 223,885.41	\$ -	\$ 96,447.83	\$ -	
	46 Checking Account	\$ -	\$ 14,936.17	\$ -	\$ 13,875.33	\$ -	
	47 —Outstanding Checks	\$ -	\$ (2,563.22)	\$ -	\$ (3,586.17)	\$ -	
	48 Paypal	\$ -	\$ 6,149.68	\$ -	\$ 6,835.72	\$ -	
	49 Credit Card	\$ -	\$ (2,815.19)	\$ -	\$ (336.34)	\$ -	
	50 Regular Investment Fund (Fidelity)	\$ -	\$ 104,341.55	\$ -	\$ 115,832.36	\$ -	
	51 SMT Endowment Fund (Vanguard)	\$ -	\$ -	\$ -	\$ 129,856.89	\$ -	
	<b>52 Total Savings</b>	<b>\$ -</b>	<b>\$ 343,934.40</b>	<b>\$ -</b>	<b>\$ 358,925.62</b>	<b>\$ -</b>	

## Society for Music Theory 2015 Committees

(continued)

### Committee on Diversity

Cynthia Gonzales, chair  
Eileen Hayes (liaison with CSW)  
Richard Kurth  
David Castro  
Daniel Jenkins  
Daphne Tan  
Teresa Shelton Reed  
Ya-Hui Cheng

### Nominating Committee

Henry Klumpenhouwer, chair  
Matt Santa  
Shersten Johnson  
Frank Samarotto  
Maureen Carr

### Local Arrangements Committee

Victoria Long, Executive Director,  
chair  
Zachary Cairns

### Committee on Workshop Programs

Julian Hook, chair  
Joti Rockwell (chair, Program Committee)  
Ian Quinn (chair, 2016)

### Publications Committee

Matthew Shaftel, chair  
Nicole Biamonte (editor, *Music Theory Online*)  
Steph'n Rogers (associate editor, *Music Theory Online*)  
Michael Cherlin (editor, *Music Theory Spectrum*)  
Mark Spicer (associate editor, *Music Theory Spectrum*)  
Ron Rodman (editor, *SMT Newsletter*)  
Courtenay Harter (associate editor, *SMT Newsletter*)  
Áine Heneghan, Executive Board Liaison  
Sean Atkinson, chair, Networking Committee

ers of our field. Finally, we supported the work of the Networking Committee on the new online venues of SMT Discuss and Discover.

Editor Yonatan Malin and Associate Editor Karen Bottge will complete a brilliant term at the helm of *Music Theory Online*, the Society's principal public voice. During their tenure the journal has continued to grow and experiment—from webinars to non-traditional score-based articles (18.4) to its first video article (20.2). Just as importantly, the three publications awards received last year marked a significant point in the journal's history. The journal board published a volume celebrating the journal's twenty-year anniversary, appointed Lee Rothfarb as the founding editor, and have begun a retrofitting project to convert all the original *MTO* volumes into modern technology. With an incredible volume of submissions and published items in their quarterly publications, Malin and Bottge have provided tremendous service to our society. We have much for which to thank them, and we should celebrate their achievements on behalf of the Society. I am so gratified that two more great visionaries have volunteered to step into their very large shoes: [Nicole Biamonte](#) (McGill University) and [Stephen Rogers](#) (University of Oregon) will officially take the torch and continue to bring music scholarship to the world in both traditional and non-traditional formats.



Regarding *Music Theory Spectrum*, new editors [Yayoi Uno Everett](#) (University of Illinois–Chicago) and [David Bernstein](#) (Mills College) are already reading submissions, and we will fête the outgoing editors, Michael Cherlin and Mark Spicer at next year's Annual Meeting, as they complete their final edited volume. In our conversations last month, the *Spectrum* editorial team and the board have agreed that aligning the direction of the journal with the mission statement of the society is critical. As such, we are taking active steps to diversify and broaden our authorship and readership. Please send some of your best and most interesting work to *Spectrum*, regardless of your sense of how it “fits” within the history of the journal (I say some, because I also want you to send some to *MTO*). *Spectrum* has worked very hard to reduce its pipeline and not only has our move to Oxford University Press been exceedingly smooth, but it has allowed us to grow the size of *Spectrum* volumes from four to six articles. In addition, *Spectrum* has moved to “as-ready publishing,” such that an article that has been edited and finalized will appear on Oxford's website as soon as it is ready, well before the print journal is in your mailbox. *MTS* is also editing a new set of guidelines for reviewers. It is important to note that far fewer submissions to *Spectrum* will be accepted than submitted, but we solemnly promise you a very timely, fair, and constructive review process.



Finally, I take this opportunity to thank Poundie Burstein for his visionary leadership and to all who have submitted to our publications! Finally, it has been my pleasure to serve as Publications Committee chair this year. It is such a gift to be engaged with the incredible team of vibrant individuals

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that spend countless hours ensuring the currency and stability of our Society.  
—Matthew Shaftel

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The 2013–14 year ended in early November for the **Committee on the Status of Women** with the launch of its new online Situational Mentoring Program called Ask Me!, open to all SMT members with questions or concerns on gender-related career issues. Several volunteer mentors are available for mentoring (or just a listening ear) regarding specific areas of experience or expertise as listed on our blog page, <http://womeninmusictheory.wordpress.com/askme/>. From this page, members may directly contact the mentor whose experience best matches their question or situation. If you are interested in becoming a volunteer mentor yourself, please contact CSW Chair Laurel Parsons at [laureljparsons@gmail.com](mailto:laureljparsons@gmail.com).

The CSW also welcomes guest posts for our blog, Women in Music Theory, on any topic related to the committee's mandate. If you'd like to contribute a guest post, please contact Laurel Parsons or blog administrator Stefanie Acevedo at [stefanie.acevedo@yale.edu](mailto:stefanie.acevedo@yale.edu).

Information on the CSW's mentoring programs for articles and Annual Meeting proposals, capably administered by Rachel Lumsden, can also be found on our blog at <http://womeninmusictheory.wordpress.com/programs/>, or by contacting Rachel directly at [rlumsden@ou.edu](mailto:rlumsden@ou.edu). We would like to draw the membership's attention to our relatively new Article Mentoring Program, designed to bring the research article submission and publication rates by women into line with their rates of membership in the Society and the field of music theory. This is a terrific resource for junior women theorists on the job market or working towards tenure, graduate students seeking their first peer-reviewed publication, or members not currently affiliated with an academic institution to gain valuable feedback on article drafts and boost their chances of publication success. Even if you are not in this position yourself, please consider recommending this resource to grad students, junior faculty, alumni, or other theorists you know who might find it useful.

Our evening session at the Milwaukee Annual Meeting, "Negotiation and Self-Advocacy Skills for Women," featured excellent presentations by Rachel Lumsden, Stefanie Acevedo, Eileen M. Hayes, Áine Heneghan, Jennifer Iverson, Don Gibson, and Joel Phillips. Thanks are also due to Joe Straus, Brenda Ravenscroft, Matthew Shaftel, and Joel Phillips for providing negotiating advice and one-on-one tips to audience members who stayed after the talks for discussion and role playing. Participants were very enthusiastic about the help they received.

As the job interview season approaches, we remind search committees and interviewees to educate themselves regarding potentially illegal interview questions and practices, and, for job candidates, how to handle problematic situations if they arise during the interview process. The CSW's guidelines and suggestions can be found at <http://societymusictheory.org/administration/committees/csw/interviews>.

Our evening session for next year's SMT Annual Meeting in St. Louis will focus on feminist approaches to music theory and analysis. Details will be announced on our blog and Facebook page when available, and in the August newsletter.

We would like to thank Jane Piper Clendinning and Brad Osborn, who rotated off the CSW this fall, for their wonderful contributions to the committee's work over their three years of service. In November, we welcomed Sara Bakker, Ted

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## Society for Music Theory 2015 Committees

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### Publication Awards Committee

Stephen Peles, chair  
Jonathan Dunsby  
Peter Kaminsky  
Su Yin Mak  
Janet Schmalfeldt  
John Covach  
John Cucierian  
Patricia Hall  
Ed Gollin

### Subventions Committee

Michael Buchler, chair  
Jennifer Bain  
David Clampitt  
Catherine Nolan  
Matthew Shaftel

### Professional Development Committee

Samuel Ng, chair  
Diego Cubero (graduate student)  
Melissa Hoag  
Jonathan Holland  
YouYoung Kang  
Caitlin Martinkus  
Philip Stoecker

### Delegates and Liaisons

Edward Jurkowski: delegate to ACLS  
(2015)  
Nathan Martin: representative to  
U.S. RILM (2016)  
Karen Bottge, liaison to Grove  
Gabriel Fankhauser, SMT statistician  
Philip Duker, sustainability coordinator

### Accessibility Committee

Jonathan Kochavi, chair  
Inessa Bazayez  
Jeffrey Gillespie  
Allen Gimbel  
Jennifer Iverson  
Ciro Scotto  
Micahel Buchler, board liaison

(continued on next page)

## Society for Music Theory 2015 Committees (continued)

### Ad Hoc Ombuds Committee

Sean Atkinson  
Karen Bottge  
Poundie Burstein  
Michael Buchler

### Ad Hoc Investment Committee

Stefan Kostka, chair  
Breighan Brown Boeskool  
Noriko Manabe

Links to SMT's committees are found at  
<http://societymusictheory.org/administration/committees>.

## Future Annual Meetings

2015

October 29–November 1  
St. Louis, Missouri

2016

November 3–6  
Vancouver, British Columbia  
(SMT and AMS)



Latham, and Charity Lofthouse to the committee, whose members for 2014–15 also include Stefanie Acevedo (grad student representative), Eileen M. Hayes (Diversity Committee liaison), Wendy Lee, Rachel Lumsden, and Laurel Parsons.

For more information or to submit any questions or concerns pertaining to the CSW's mandate, please contact the Chair at [laureljparsons@gmail.com](mailto:laureljparsons@gmail.com).

— Laurel Parsons

\* \* \* \* \*

The **Committee on Diversity** received an exceptionally large number of applications for travel grants to attend the Annual Meeting in Milwaukee. Eleven minority grants were awarded: Stefanie Acevedo, Clifton Boyd, Jocelyn Ho, Ivan Jimenez, Christina Lee, Juan Merello, Toru Momii, Tahirih Motazedian, Risa Okina, Rogerio Shieh Barbosa, and Yung-Ching Yu. Five international grants were awarded: Gavin Lee, Rodolfo Moreno, John Rink, Siavash Sabetrohani, and Marek Zabka.

The annual luncheon for travel grant recipients hosted by the Committee on Diversity expanded this year to include both current and past travel grant recipients. The goal is to create new avenues for networking and mentoring.

Minority and International Travel Grant Applications to attend the 2015 Annual Meeting in St. Louis are due September 8, 2015. A complete application includes a two-page CV and the application form posted at the SMT website. Students also need a supporting message from a professor sent via e-mail to Cynthia I. Gonzales [cg34@txstate.edu](mailto:cg34@txstate.edu). Reminders will be distributed via SMT-Announce.

— Cynthia I. Gonzales

\* \* \* \* \*

The **SMT Publication Awards Committee** is pleased to announce that the **Wallace Berry Award** for 2014 is Elizabeth Hellmuth Margulis for her book *On Repeat: How Music Plays the Mind*, published by Oxford University Press. Professor Margulis is an expert on music cognition who has produced a foundational study of the phenomenon of musical repetition. Asking “how music plays the mind,” the author brings together a wealth of experimental evidence with profound and subtle arguments to help us understand the nature of how repetition is perceived, what it means to re-listen to music, and how “performers encounter the challenge of musical repetition every day.” The author rightly concludes that “when we understand more about the musical capacity, we understand more about ourselves,” an understanding to which the author has contributed a volume of overwhelming significance, originality, and rigor. The Wallace Berry Award is given for a distinguished book by an author of any age or career stage.



This year's **Emerging Scholar Award** is awarded to Benjamin Steege for his book, *Helmholtz and the Modern Listener*, published by Cambridge University Press. This monograph is an important contribution to the history of music theory during the second half of the nineteenth century and the early years of the twentieth. It traces the path by which a mid-century popularization of science concerned with the sensation of musical tone would become, in the author's words, “a kind of unwitting herald of modernism.” The author skillfully

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teases apart the various conflicting claims on music and music theory staked out by acoustics, physiology, psychology, aesthetics, ethics, and all the other players in the intense intellectual ferment of the German-speaking world during the period when our discipline was taking recognizable shape. It is a book which, by reminding us of our origins, reminds us who we are.

This year's **Outstanding Publication Award** recognizes a significant contribution to the history of theory. Engaging deeply with original sources, the article provides a new understanding of "Rameau's Changing Views on Supposition and Suspension." By treating Rameau's views as they evolved over time, in the context of the contemporary debates that informed them, and in relation to the music of the time, it sheds new light on a significant component of a major historical figure's theory. The 2014 Outstanding Award goes to Nathan Martin, for "Rameau's Changing Views on Supposition and Suspension," published in the *Journal of Music Theory*.



—Mary Arlin

\* \* \* \* \*

The 2014 SMT **Program Committee** included Judith Lochhead (Stony Brook University), chair, Michael Klein (Temple University), Sherry Lee (University of Toronto), Alexander Rehding (Harvard University), Adam Ricci (University of North Carolina, Greensboro), Leigh van Handel (Michigan State University), and Poundie Burstein *ex officio* (Hunter and CUNY Graduate Center).

The committee met in Philadelphia, Pennsylvania from March 27-30, 2014. We met simultaneously with the AMS Program Committee, and the two committees came together a few times to choose joint sessions and share some meals. Before the Philadelphia meeting, the SMT committee conferred about the plenary session and we enthusiastically chose Lydia Goehr to deliver a keynote address. During the meeting, deliberations about proposals were lively, filled with intense discussions about theoretical issues, and great fun. The members of the committee worked well together, making the whole process both enlightening and productive. I thank all members of the 2014 committee for their hard work, their expertise, and their superb judgment. For the Milwaukee Annual Meeting, we received a total of 380 proposals and accepted 107, an acceptance rate of twenty-eight percent. We received twenty-seven special session proposals, accepting nine, and eleven joint sessions with AMS, accepting four. Statistics by gender, showing number submitted, accepted, and rate, are: Men—276/81/29.3 percent; Women—98/28/28.5 percent; Unspecified—6/0/0. These statistics are skewed somewhat since there were a number of jointly authored papers involving men and women. These are good news/bad news statistics in the sense that the acceptance rate of papers authored by women is close to that of men, but the number of papers proposed by women still remains disturbingly low. In terms of rank, associate and full professors had their proposals accepted at a higher rate than others (thirty-six percent and forty-four percent respectively). Determination of statistics about the topic areas of proposals remains a challenge, but it is a worthwhile project for the profession to track trends about the kinds of issues that are of interest to members of the Society and to the scholarly community in general. Submission of keywords as deter-

(continued on next page)

## Society for Music Theory Publications

### *Music Theory Spectrum*

#### Editors and Editorial Assistants

Michael Cherlin, Editor  
Mark Spicer, Associate Editor  
Christoph Neidhöfer, Reviews Editor  
Emily Vigne, Editorial Assistant  
Drew Nobile, Editorial Assistant  
Michael Duffy, Technical Assistant

#### Editorial Board

Jennifer Bain  
Vasili Byros  
Steven Cahn  
Robert Cook  
Michael Scott Cuthbert  
Kevin Holm-Hudson  
David Kopp  
Victoria Malawey  
José Oliveira Martins  
Ryan McClelland  
Danuta Mirka  
Anna Zayaruznya

### *Music Theory Online*

#### Editors and Editorial Assistants

Yonatan Malin, Editor  
Karen Bottege, Associate Editor  
Kyle Adams, Reviews Editor  
Steven Rings, Reviews Editor  
Brent Yorgason, Managing Editor

#### Editorial Board

Amy Bauer  
David Clampitt  
Stacey Davis  
Ragnhild Brøvig-Hanssen  
Robert Hasegawa  
Kevin Korsyn  
Panayotis Mavromatis  
Jan Miyake  
Nancy Rao  
Joti Rockwell  
Stephen Rodgers

#### *SMT-V*

Scott Murphy, editor  
Anna Gawboy, associate editor  
Bryn Huges, associate editor

#### Editorial Board

Matthew Bailey Shea  
Steph Brown  
Christopher Doll

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## Society for Music Theory Publications (continued)

Morwared Farbood  
Karen Forneri  
Peter Martens  
Steven Reale  
Deborah Rifkin  
Peter Schubert  
Hedi Siegel

### SMT Newsletter

Ron Rodman, editor  
Courtenay Harter, associate editor

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

To do so, visit  
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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 ser-  
vices—and give you the opportunity  
to contribute to the Society's well-  
being. A complete listing of member-  
ship benefits may be found on  
<http://societymusictheory.org>.

mined by authors would greatly assist in the determination of statistics, and a propos-  
al has been submitted to implement this as a requirement of the submission process.

Finally, the 2014 program committee decided to accept several papers into a poster session,  
and to include short verbal presentations by the authors. This decision was motivated in part  
by a wish to include more alternative format sessions. And to that larger end, we encourage  
members of SMT to propose sessions that engage participants in new ways.

On behalf of the 2014 SMT Program committee, I thank President Poundie Burstein for his  
passionate desire to broaden the SMT community. And we must all thank Victoria Long for her  
expert work and her dedication to making the Milwaukee Annual Meeting such a great success.

— Judith Lochhead

\* \* \* \* \*

Graduate Student Workshops are an annual SMT-sponsored event in which graduate stu-  
dents work together closely under the supervision of a major scholar on a topic of current  
interest. Similarly, the Peer Learning Program, targeted to regular members of the Society,  
offers the opportunity to learn, from the leader and peers, new perspectives on fundamental  
issues in music theory, and to help the participants apply their learning to their research and  
teaching. Over the past year, the **Committee for Workshop Programs**, composed of Julian  
Hook, Robin Attas, Judi Lochhead, and myself, held online discussions as well as a face-to-  
face meeting in Charlotte, to select leaders for the Milwaukee versions of the workshops.

We were pleased that Elizabeth West Marvin, Jocelyn Neal, and Peter Schubert accept-  
ed our invitation to serve as GSW leaders. Their topics reflected the diversity that the  
committee has sought within and across years: Exploring Pitch Memory and Melody  
Perception, Finding Narratives in Formal Analysis of Popular Music, and Renaissance  
Instrumental Music. We were also gratified that Patrick McCreless and Andrew Mead  
agreed to lead the PLP workshops, respectively considering Shostakovich's Twelfth  
String Quartet and Writing about Hearing and Making Aggregate-Based Music. Although  
applications were down somewhat from the previous year, all workshops were  
fully subscribed, and feedback has been very positive. I encourage all members of the  
Society to take advantage of this wonderful opportunity, and I look forward eagerly to  
see what will be arranged for next year by the new committee, Julian Hook (chair), Joti  
Rockwell, Ian Quinn, and Sarah Marlowe. Look for notices on *smt-announce* early in 2015.

— John Roeder

\* \* \* \* \*

The **Professional Development Committee** sponsored a variety of events at the Annual  
Meeting in Milwaukee. The CV session, organized by PDC member Philip Stoecker, was well  
attended by more than forty participants who received help on their CV and other job application  
materials. Many thanks go to Sarah Ellis, YouYoung Kang, Rebecca Leydon, Richard Plotkin,  
Peter Silbermann, Stephen Slottow, and Deborah Stein for providing this invaluable service.

The Annual Meeting Guides Program, coordinated by PDC member Samuel Ng and hosted  
by PDC chair Nancy Rogers, contributed to the professional development of SMT members  
in the earliest stage of their careers by pairing interested newcomers with experienced fac-  
ulty. Twenty-two new members signed up for the program this year, which is a much higher  
number than in the previous year. Thanks to all those who volunteered to serve as guides.

Approximately 110 students attended the Student Breakfast—also a number con-  
siderably higher than in the previous year. The breakfast was hosted by PDC mem-  
bers Philip Stoecker and Diego Cubero. The winner of this year's raffle for a one-

(continued on next page)

year free membership to SMT was Ashley Greathouse (University of Cincinnati). The PDC also sponsored a special session entitled “Writing Across the Curriculum.” The panelists—SMT members Walter Everett, William Marvin, and Lynne Rogers gave presentations on teaching prose writing in their undergraduate music theory courses. About ninety people attended the session. The speakers gave many practical tips on the topic and the session was very well received.

The PDC maintains a Facebook page for graduate students. Administered by PDC member Caitlin Martinkus, the page offers students their own forum for announcement and discussion. Information about all aspects of PDC, including the location of the Facebook page, may be found at PDC web page: (<http://societymusictheory.org/administration/committees/pdc>).

Finally, let me express our sincere thanks to Nancy Rogers for her leadership and service as the chair of PDC for the past few years.

—Samuel Ng

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The **IT/Networking Committee** continues to play an active role for the Society, maintaining a growing number of electronic resources. Since implementing online proposals for the annual meetings several years ago, we have worked closely with the Program Committee to improve the submission system. This year, only minor adjustments were needed for cases where papers were submitted by more than one author, and the handling of demographic data. As we have done in previous years, handouts and other supplemental materials were made available online prior to and during the conference. Over fifty presenters submitted materials ahead of the 2014 annual meeting, which represents nearly half of all SMT papers presented. We hope this number continues to grow and I encourage all future presenters to participate in this program.

In addition to the website, the committee actively maintains the Society Facebook and Twitter accounts. You can find us on Facebook at <https://www.facebook.com/societymusictheory> and on Twitter [@SMT\\_musictheory](https://twitter.com/SMT_musictheory).

The committee also oversees our newest online resource, SMT Discuss, an online discussion platform. I wish to thank Brent Yorgason specifically for his work in creating and maintaining SMT Discuss. This resource allows members to submit questions to the community, allowing for more in-depth discussions on topics than what is possible using an email-based system like SMT-Talk. Weekly digests of SMT Discuss activity are sent out over SMT-Talk, but I encourage members to consider SMT Discuss as the “go to” resource for online discussion amongst Society membership. SMT Discuss can be found at <https://discuss.societymusictheory.org>.

I would like to thank the members of the committee, all of whom work tirelessly to keep our online resources working smoothly. Our technical expert, Jeremiah Goyette; our new webmaster, Brian Moseley; our SMT-Talk and SMT-Announce moderator Bob Kosovosky; and our committee members: Matthew Shaftel, Inessa Bazeyev, Nicole Biamonte, Brent Yorgason, Kris Shaffer, Anna Gawboy, Bryn Hughes, Michael McClimmon, Tahirih Motazedian, Judith Ofcarcik, and Benjamin Wadsworth.

I would like to especially thank outgoing chair of the committee Tim Koozin for his hard work and dedication to the committee and the Society. We are always thinking of new and exciting ways to better serve the membership. If you have any comments or suggestions, please let us know.

—Sean Atkinson

\* \* \* \* \*

In advance of the Society’s Fortieth anniversary in 2017, the **Development Committee**, working closely with the SMT leadership, planned a five-year fundraising campaign aimed at empowering SMT to carry out its mission even more successfully. Over 125 members have made pledges to the campaign to date, totaling over \$74,000.

*(continued on next page)*

## Donate to SMT-40!

Thank you for considering a charitable contribution to SMT. Contributions may be made online at the Society’s website at <http://societymusictheory.org/smtdonations>.

The Society for Music Theory plays a vibrant role in the evolution of our discipline by offering members at all stages of their careers numerous avenues of engagement in the field. The SMT keeps annual dues as low as possible in consideration of members who would struggle to pay higher dues. Because dues do not cover the increasing expenses associated with our manifold activities and services, we rely increasingly on donations. If you are able, please make a tax-deductible contribution so that the SMT can better serve its members. If you or your spouse work for a company that matches gifts, please have your gift matched.

On the pages below is a list of donors who’ve contributed to the SMT 40 campaign.

If you have questions about the Society’s activities, or about its fundraising procedures and policies, please contact SMT President L. Poundie Burstein at [president@societymusictheory.org](mailto:president@societymusictheory.org).



## \$2500+

Mary Arlin  
 Poundie Burstein  
 William Caplin  
 Daniel Harrison  
 Cristle Collins Judd  
 Harald Krebs  
 Patrick McCreless  
 Lynne Rogers  
 Elaine Sisman  
 Mary Wennerstrom

## \$1000-2499

Maureen Carr  
 Suzannah Clark  
 George Fisher/ Judith Lochhead  
 Cynthia Folio  
 Robert Gauldin  
 Tim Heltzel  
 Martha Hyde  
 Brian Hyer  
 Michael Klein  
 Fred Lerdahl  
 Joel Lester  
 Justin London  
 Elizabeth Margulis  
 Elizabeth West Marvin  
 Ann McNamee  
 Christoph Neidhofer  
 David Neumeier  
 John Roeder  
 William Rothstein  
 Joseph Straus

## \$500-999

Brian Alegant  
 Jennifer Bain  
 Breighan Brown  
 Thomas Christensen  
 Richard Cohn  
 Walter Everett  
 Robert Hatten  
 Áine Heneghan  
 Julian Hook  
 Gretchen Horlacher  
 David Huron  
 Eric Isaacson  
 J. Daniel (Danny) Jenkins

Donations to SMT-40 are being targeted toward increased accessibility, diversity, and outreach to students and scholars, especially those who are less well funded by their institutions. Specifically, donations to SMT-40 will be used for: (1) an expansion of travel grants to the annual meeting—helping support scholars without access to university funding; (2) child care grants for the Annual Meeting—making it easier for parents of young children to attend; (3) expanded workshop programs—allowing the exchange of ideas at the graduate student and peer learning events at the annual conference; (4) assisting with costs associated with live streaming of SMT Annual Meeting sessions; and, (5) new granting programs supporting research in music theory. This year, SMT established an endowment fund to ensure continuous funding for new programs.

SMT-40 needs your support! During the coming years, SMT-40 intends to seek funding from outside donors and foundations. First, we must demonstrate that a significant portion of the membership supports the Society with annual gifts. SMT-40's current goal is to encourage as many individual SMT members to pledge as possible, in any amount. Each member's contribution, no matter the size, can help make SMT competitive for larger grants in the future. The Development Committee has formed an SMT-40 Student Task Force, led by graduate students Chelsea Burns (University of Chicago) and Aaron Grant (Eastman School of Music), to increase student engagement with the campaign.

The Development Committee would like to encourage every member of SMT to make a gift, and we are encouraging four-year pledges that will take us up to our anniversary year. 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>.

With additional resources and capacity, truly exciting things are in store for the membership of our society, the opportunities at our annual meetings, and for research and teaching in music theory in the next forty years and beyond.

—Lisa Margulies

\* \* \* \* \*

In order to streamline the function of the **Ad hoc Committee on Sustainability**, the Executive Board moved to create the position of the Sustainability Coordinator as of the Fall 2014 Annual Meeting. As the society transitions from having an ad hoc committee to a single coordinator, I would invite anyone to get in touch with me if they have questions or ideas concerning sustainability or if they would like to find out more ways to be involved with sustainable practices.

At the 2014 Annual Meeting, I was happy to see many presenters take advantage of the handout website, and have since heard many comments lauding the advantages of electronic copies of these handouts. The Accessibility committee organized live streaming of paper sessions, which was greatly appreciated by those who could not be at the Annual Meeting in person. In my first act as coordinator, I was very pleased to award Dora Hanninen the prize for winning the “oldest tote challenge” at the start of the 2014 business meeting. Look forward to hearing about further challenges that aim to raise a smile in addition to awareness about sustainability issues.

In closing, I would like to thank all of the members of the Ad hoc Committee for their excellent service and suggestions on myriad matters: Amy Engelsdorfer, Paul Miller, Daniel Shanahan, and John Snyder. While I will lack their collective wisdom moving forward, I hope to be able to still rely on their advice.

—Phil Duker

## SMT INTEREST GROUPS

The centerpiece of the 2014 SMT **Improvisation Interest Group** meeting was the panel session, “Improvisational Perspectives in the Theory Classroom.” Moderated by Chris Stover, and comprised of panelists Peter Schubert, Massimiliano Guido, and Gilad Rabinovitch (with additional participation from the entire group), a dynamic conversation unfolded around several interrelated topics, including how improvisation is taught, how improvisation might be invoked pedagogically to transcend or subtend genre (including whether that is a desirable goal), and more generally how we can support a creative, improvisational attitude in our classrooms. Many strategies and experiences were shared and discussed.

Plans are underway for next year’s meeting for an interactive session comprised of a number of mini-lessons on the topic of improvisation in the theory classroom, with several theorist-pedagogues each taking a group of volunteer students through a brief creative, interactive task. A call for participants will be coming soon.

Paul Steinbeck stepped down as chair of the SMT Improv group; Chris Stover has assumed the role of chair through 2016. Max Guido is the new vice chair. Celia Stevens continues as webmaster. Further updates will be posted on the SMT Improvisation Interest Group website, accessible through the SMT home page.  
—Chris Stover

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At the 2014 Annual Meeting in Milwaukee, the SMT **Popular Music Interest Group** (PMIG) held a rousing panel discussion featuring invited speakers Nicole Biamonte (McGill), Christine Boone (UNC-Asheville), John Covach (Eastman), Jocelyn Neal (UNC-Chapel Hill), Drew Nobile (University of Chicago), and Joti Rockwell (Pomona College). Each speaker presented an opinion on the following question: since popular music scholarship is well represented in both our journals and on our programs, what exactly is the role of the PMIG within SMT? Along with enthusiastic participation from our audience members, the panel put forth a vision for the PMIG that will shape our meetings and projects to come.

Our webmaster Trevor de Clercq (along with a newly formed ad hoc group interested in open-source technology) is in the process of launching some exciting new resources. We hope that these tools will not only help those within SMT, but also help to connect our mission—to promote the analysis of popular musics—to interested people on the web outside of our society. One such project, the “wiki-fying” of our long-loved bibliography (many thanks to Cora Palfy for her work on this project), will help to promote the work of our colleagues to the web at large, and will hopefully widen the scope of resources for research in popular music topics. We are also in the process of converting our oft-referenced database of popular music examples for use in the common-practice classroom into an interactive web resource (thanks to Dave Easley who has generously offered to undertake this task). All of these resources can be accessed (or will be accessible shortly) from our website <http://popmusic.societymusictheory.org>, where you can also sign up for our list-serv, view our publication awards from this and previous years, find contact info for Trevor and myself, and much more.

I am also pleased to announce two award winners who have produced outstanding pieces of popular music scholarship. The PMIG **Adam Krims Award**, given to an early-career scholar, goes to Nick Stoia for his article “The Common Stock of Schemes in Early Blues and Country Music” (*Music Theory Spectrum* 35/2). The PMIG Outstanding Publication Award goes to Steven Rings for his article “A Foreign Sound to Your Ear: Bob Dylan Performs ‘It’s Alright, Ma (I’m Only Bleeding),’ 1964–2009” (*Music Theory Online* 19/4). I’d like to thank Robert Fink and Lori Burns for joining me in selecting from the many excellent nominations we received this year.  
—Brad Osborn

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### SMT-40

\$500-999 (continued)

Evan Jones  
Joseph Kraus  
Victoria Long/ Lawrence  
Zbikowski  
Danuta Mirka  
Lee Rothfarb  
Janet Schmalfeldt

### \$100-499

Anonymous  
Matthew Arndt  
Sean Atkinson  
Michael Buchler/  
Nancy Rogers  
Chelsea Burns  
Deborah Burton  
Vasili Byros  
Robert Cook  
John Covach  
Arnie Cox  
Tomoko Deguchi  
Johanna Devaney  
Dave Easley  
Sarah Ellis  
Yayoi Uno Everett  
Philip Ewell  
David Heetderks  
Richard Kurth  
Benjamin Levy  
Ryan McClelland  
Jan Miyake  
Akane Mori  
Severine Neff  
Mitch Ohriner  
Stephen Peles  
Wayne Petty  
Jeffrey Perry  
Richard Plotkin  
Roxane Prevost  
Steven Rings  
Philip Rupprecht  
Janna Saslaw  
Matthew Shaftel  
Peter Silberman  
Daniel Stevens  
Robert Zierolf

### \$5-99

Anonymous  
Faez Abdalla  
Sara Bakker  
Ellen Bakulina  
Karen Barrett  
Nicole Biamonte  
Steve Brown

James Buhler  
 Steven Cahn  
 Devin Chaloux  
 David Clampitt  
 Mark DeVoto  
 Alan Dodson  
 Richard Domek  
 David Dominique  
 Stephen Gosden  
 Aaron Grant  
 Eileen Hayes  
 David Heetderks  
 Sigrun Heinzelmann  
 Joan Huguet  
 Jennifer Iverson  
 Peter Kaminsky  
 YouYoung Kang  
 David Kopp  
 Edward Klorman  
 Kara Leaman  
 Sherry Lee  
 Wendy Lee  
 Frank Lehman  
 Chantal Lemire  
 Joshua Mailman  
 Yonatan Malin  
 Renee McCachren  
 Jan Miyake  
 Tahirih Motazedian  
 Jessica Narum  
 Cora Palfy  
 Boyd Pomeroy  
 Allyn Reilly  
 Deborah Rifkin  
 Joti Rockwell  
 Ronald Rodman  
 Sarah Sarver  
 August Sheehy  
 Charles Smith  
 Elizabeth Smith  
 John Snyder  
 Greg Steinke  
 William van Geest  
 Zachary Zinser

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

The SMT **Music Theory Pedagogy Interest Group** met on Saturday, November 8, 2014. The meeting included several announcements and discussion topics of interest to members of SMT. Kris Shaffer announced FlipCamp Music Theory 2014 and the publication of two new texts: *Engaging Students: Essays in Music Pedagogy*, vol 2 and *Open Music Theory*. Steve Laitz's announcements (not voiced at the meeting due to a scheduling conflict) included the Institute for Music Theory Pedagogy and recent publications and calls for submission to the *Journal of Music Theory Pedagogy* and *Music Theory Pedagogy Online*.

Also discussed were ideas for special session proposals for the 2015 SMT Annual Meeting, including a workshop on assignment design and a hybrid poster and lightning-talk session on high-impact teaching moments. Building on the PIG discussion about the AP Theory Exam, another idea involved collaborating with high school AP Theory teachers and students to explore ways in which they engage the discipline and to foster new and diverse relationships between SMT members and the AP community.

A highlight of this year's meeting was a discussion about the relationship of AP Theory and Graduate Theory Exams to the undergraduate theory core. Members of the AP Theory test development committee provided valuable insight into the process on how the AP exam is created and administered. A number of critical issues were considered; interested parties are encouraged to continue the discussion on the Pedagogy list.

Finally, the group discussed the new CMS manifesto "Transforming Music Study from its Foundations," the challenges and opportunities it poses for theory pedagogy, and ideas for response and further dialogue.

Stay connected by visiting our website ([tinyurl.com/SMTPedagogy](http://tinyurl.com/SMTPedagogy)), joining the e-mail list ([tinyurl.com/SMTPedagogyList](http://tinyurl.com/SMTPedagogyList)), and following pedagogy-related discussions on Twitter ([#mtped](https://twitter.com/#mtped)). Please forward inquiries and suggestions to [stevens@udel.edu](mailto:stevens@udel.edu).

—Daniel Stevens

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The **Mathematics of Music Analysis Group** had a busy meeting at the Annual Meeting in Milwaukee. We had two invited papers given by Julian Hook and David Clampitt. Julian Hook's paper, "Key Color Invariance," addressed mathematical questions about how the pattern of black and white keys on the keyboard changes when a passage is transposed. David Clampitt's paper, "Like a Binary Star System: Harmonic Function in a Singular Pairwise Well-formed Scale" examined aspects of pairwise well-formedness—a three step-size generalization of well-formedness—in works by Beethoven and Schubert based on the "Hungarian minor" scale.

For the first time the group invited open five-minute presentations, which were very successful. We heard four excellent presentations: from Evan Jones on scale-degree qualia; from Ed Gollin on a probabilistic look at non-overlapping pcsets in Bartok; from James Hughes on his project of writing an introduction to mathematics in the study of music theory since 1950; and from Daniel Tompkins on a guitar-based approach to K-nets.

We are also pleased to announce that Richard Plotkin will be taking over as chair of the interest group. Richard has been involved with the activities of the group for many years, and we will look forward to his leadership and congratulate him on taking up the position.

—Jason Yust

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The **Disability and Music Interest/Study Group** (DISMUS) held a business meeting at the Milwaukee Annual Meeting, during which members enjoyed socializing, sharing their current research projects, and developing new initiatives. DISMUS members are widely supportive of the SMT's increasing attention on accessibility; members wholeheartedly support the streaming initiative and laud the SMT administration for creating a new standing Accessibility Committee. We continue to build and uti-

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lize a support network to help SMT/AMS members who encounter disability in their teaching or personal lives: <http://musicdisabilitystudies.wordpress.com/support-networks/>

The DISMUS group hosted a Saturday evening session titled “Recasting Music: Body, Mind, and Ability.” Six scholars from various disciplines, at all stages of their careers, (Joseph Straus, Stephanie Jensen-Moulton, Michael Bakan, Blake Howe, Jessica Holmes, and Jennifer Iverson) shared ten-minute position papers. We were joined by three notable respondents: senior disability studies scholar Tobin Siebers (University of Michigan), senior musicologist Andrew Dell’Antonio (University of Texas at Austin), and his collaborator in ongoing neurodiversity research, Elizabeth J. Grace (National Louis University). The interdisciplinary discussion was provocative and energizing. Our website, with instructions to join the DISMUS-L e-mail list-serve and a link to our Facebook group, is <http://musicdisabilitystudies.wordpress.com>. This rich resource contains guest posts from scholars, current CFPs, support network information, bibliography, and a database on musical representations of disability. You are always welcome to contact Jennifer Iverson ([jennifer-iverson@uiowa.edu](mailto:jennifer-iverson@uiowa.edu)), who chairs the DISMUS interest group for SMT.

—Jennifer Iverson

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The **Film and Multimedia Interest Group** met on Saturday, November 1, and hosted a lively session on video games that provided the scholarly community a hands-on experience with select games that illustrate innovative applications of music and sound design. Five stations operated simultaneously, each with a distinct gaming experience preplanned and supervised by a station leader. Jesse Kinne discussed *Aquaria*, in which the player controls the main character who interacts with the diegetic world primarily by singing. Composer Marios Aristopoulos elucidated the various recombinant cells and transformational algorithms he used to produce the soundtrack for *Apotheon*. Michael Austin fleshed out the intricacies of *Chiptune Runner*, an indie music video game where an endless runner meets a step sequencer. Bill O’Hara focused on the exploration-based game *Proteus*, where music is generated through the player’s movement through the environment. Composer Andy Brick drew on advanced analytical methodologies to deconstruct his score for *Sim City*, an open-ended city-building game. The session was organized by Frank Lehman, Jesse Kinne, Bill O’Hara, and Juan Chattah.

Prior to the VG session, the group discussed regular business, which included: announcing the newly launched Bibliography Wiki that establishes a repository of film and video game music scores; contemplating potential initiatives for SMT 2015; evaluating the effectiveness of Google+ as platform for web presence; and disseminating opportunities for publishing on music and multimedia. The group experienced a healthy increase in participation, with forty-eight individuals representing varied interests (from film music, to ludomusicology, to the intersection of music and dance, and beyond).

The FMIG strives to create a scholarly space to stimulate and disseminate research on music (broadly understood to include sound) within film, game, and multimedia. For more infor-

mation about the group please visit our website (<http://societymusictheory.org/societies/interest/fmig>) and join our Google+ blog. Questions and suggestions related to the group may be directed to Juan Chattah ([j.chattah@miami.edu](mailto:j.chattah@miami.edu)).

—Juan Chattah

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At this year’s AMS/SMT Annual Meeting in Milwaukee, the **Post-1945 Music Analysis Interest Group** held its second annual meeting. The group began with a lively business meeting that touched upon several matters: future group projects (e.g., a new website for the group and a database of scholars working on Post-1945 music), proposals for next year’s meeting, and the creation of new leadership positions. Following this, the group engaged in a rapid-fire discussion of Kaija Saariaho’s works, with Judith Lochhead and John Roeder providing some background to the composer’s works and Christopher Gainey and Brian Moseley supplying two in-depth analyses of the composer’s solo cello work *Sept Papillons*. A group discussion then closed the meeting, with members reacting to the speakers’ contributions and providing their own impressions of the piece.

At this point, and with an eye to the group’s overall development, the Post-1945 Music Analysis Interest Group is still in the process of setting its basic protocol and is still establishing its membership base. There is already a core group of members who continue to display enthusiasm for and devotion to the group, and the group continues to attract attention, as is evidenced by its growing Facebook and Google Group membership. (For membership details, see <https://www.facebook.com/groups/214110002087547/> and <https://groups.google.com/forum/?hl=en#!forum/post-1945-interest-group>, respectively). This success would not have been possible were it not for the hard work of co-chair and co-founder Catherine Losada, who announced at this year’s meeting that she would likely be stepping down from her leadership position after two years of service. Many thanks go to her for her previous contributions, and we look forward to her continued presence in the group as we move forward.

—Matthew Schullman

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The **Work and Family Interest Group** organized two events at the recent SMT Annual Meeting: a business meeting, and a discussion on “Starting a Family at Different Career Stages,” which included a presentation by a guest speaker, Dr. Noelle Chesley. Fifteen persons attended both events.

The business meeting announced the results of the first WorkFam chair election, in which Clare Eng was elected as chair. Goals for the next chair election are to raise the voting rate among WorkFam members (the voting rate this time was thirty-six percent), and to include at least one male candidate. The business meeting also reviewed the document, “Supporting Families at Institutions of Higher Learning: Recommendations for Faculty and Administrators.” Drafted collaboratively by Robin Attas, Sara Bakker, Clare Eng, Ève Poudrier, and Gavin Lee from the SMT Queer Resource Group, the document seeks to facilitate conversa-

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tion and negotiation between administrators and faculty who need accommodation at work due to family-related issues. It summarizes known best practices, and links to online resources that provide information about existing accommodations at various four-year institutions of higher learning, both public and private. The draft is still under revision based on feedback received at the business meeting, but we hope to publish it online by summer 2015. In the meantime, all SMT members are encouraged to view and comment on the draft, which is available online at <https://docs.google.com/document/d/1uwzNffQAVjb9wpqq2m7pecsS7eOVeEEI-HDQke1gf8jo/edit?pli=1#heading=h.hm1pnhvytld>. To ensure that your comments are considered for the final published version, please comment on to the online document by March 1, 2015.

The discussion on “Starting a Family at Different Career Stages” featured presentations on personal experiences by Brenda Ravenscroft (Queen’s University), and Robin Attas (Elon University). Their presentations were followed by an overview of current sociological research on this topic by Dr. Noelle Chesley, (University of Wisconsin–Milwaukee). Among the many points made was the issue of the broader definition of the nuclear family, and how this broader conception may affect academics.

Next year, WorkFam will strive to raise awareness and discussion of work-family issues beyond the standard “marriage and children” fare. Within the SMT, WorkFam will explore collaborating with the Professional Development Committee to promote early awareness and preparation for work-family negotiation among graduate students. We are also seeking ideas and participants for our next themed discussion at the SMT Annual Meeting in Saint Louis. If you have served as a college or university administrator, and have experience with negotiating or making work-family accommodations, please consider e-mailing Clare Eng. Please consider contacting her as well if you have past or present experience with work-and-extended-family issues.

If you are interested in joining WorkFam, please request membership at WorkFam’s Google Group site. If you need mentoring regarding work-family issues, please e-mail WorkFam Mentors. If you have questions about WorkFam, please e-mail Clare Eng at [clare.eng@belmont.edu](mailto:clare.eng@belmont.edu).  
—Clare Eng

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At the 2014 Annual Meeting, the SMT **Queer Interest Group**, in conjunction with the AMS LGBTQ Study Group, presented a joint special session on “Queer Music Theory.” Theorists and musicologists drew on queer intersectionality, queer phenomenology, queer temporality, and queer formalism to articulate ways of queering music theory. Our SMT QRG meeting featured presentations on the same theme by Christopher Culp and Danielle Sofer. We will continue academic explorations of Queer Music Theory in 2015.

The Queer Resource Group welcomes the establishment of formal and informal affiliations with friends, allies, and other SMT committees and interest groups. New and experienced

faculty members and graduate students are strongly encouraged to contact the chair, Gavin Lee ([gavinsklee@gmail.com](mailto:gavinsklee@gmail.com)), to begin conversations on academic, advocacy, or organizational issues. We are happy to consider and/or coordinate the organization of proposed papers into panels or special sessions.  
—Gavin Lee

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The SMT **Jazz Theory and Analysis Interest Group** held its twentieth annual meeting on the afternoon of Friday, November 7.

The Jazz Theory and Analysis Publication Award Committee, chaired by Janna Saslaw gave the **Steve Larson Award for Jazz Scholarship** to Daniel Arthurs (University of North Texas) for his dissertation “Reconstructing Tonal Principles in the Music of Brad Mehldau” (Indiana University, 2011). Arthurs is the fourth recipient of the award. René Rusch (McGill University) will chair the 2015 award committee. Stephan Love (UMass Amherst) will continue as a member, and Michael McClimon (Furman University) volunteered to be the committee’s newest member.

The Jazz Theory Pedagogy Committee, consisting of Nicole Biamonte (McGill University), Christopher Stover (The New School), and Dariusz Terefenko (Eastman) and chaired by Garrett Michaelsen (UMass Lowell), spent the past year reconsidering its mission, which had originally come about from a National Association of Schools of Music (NASM) conference. Having re-focused their goals on considering the unique benefits the “jazz mindset” has on music theory instruction, the committee will be calling for submissions to a new publication, for which they are currently researching venues. In a manner similar to the online publication *Engaging Students*, they hope to publish a wide selection of shorter essays dealing with topics like improvisation, chord-scale theory, and jazz repertoires in the music theory classroom.

The final hour of the meeting was given over to Richard Pellegrin (University of Missouri) and Ben Geyer (Oberlin Conservatory), who discussed alternative approaches to conceptualizing prolongation and deep structure in jazz. Pellegrin’s “Schenkerian vs. Salzerian Analysis of Jazz” considered salience as an alternative criterion for determining structural significance in an improvisation on “Stella by Starlight” by Bill Evans. Geyer’s presentation “All Things Being Equal: The Problem of Reduction in Second-Practice Jazz” employed time-span reductions in the manner of Lerdahl and Jackendoff to illustrate the influence of hypermeter and large-scale rhythm on our perception of structure in Coltrane’s “Giant Steps” and Shorter’s “Speak no Evil.”

Members are encouraged to share suggestions for activities during next year’s meeting on the SMT-Jz list. Readers who wish to join the list should contact Janna Saslaw ([jksaslaw@loyno.edu](mailto:jksaslaw@loyno.edu)).

For more information on the Jazz Theory and Analysis interest group, see <http://societymusictheory.org/societies/interest/jazz>, or contact Keith Salley ([ksalley@su.edu](mailto:ksalley@su.edu)).

—Keith Salley

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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 Johanna Devaney ([devaney.12@osu.edu](mailto:devaney.12@osu.edu)).

During the 2014 Annual Meeting, we sponsored both a Music Theory hackathon and a joint AMS/SMT special session, “Interactive Presentations: A Poster Session on Empirical Approaches to Music Theory and Musicology.” The session began with a talk by Eric Isaacson entitled “Selling Your Story in Twenty-four Square Feet: The Musician’s Academic Poster.” In advance of the meeting, Eric prepared and circulated a wonderful summary of his main points (available at: <https://sites.google.com/site/smtmig/home/interactivepresentations/posterdesign>). Following Eric’s talk, there was a panel discussion on maximizing interaction during poster presentations with Richard Freedman, Ichiro Fujinaga, Eric Isaacson, Laurent Pugin, and Jesse Rodin. The panel discussion was followed by a round of lightning talks by the poster presenters and a ninety-minute poster session. A list of poster presenters and PDFs of the posters are available at: <https://sites.google.com/site/smtmig/home/interactivepresentations>.

The MIG meeting was held during its usual time slot on Saturday evening and we had a strong turnout of nearly forty people. The meeting included short talks by Eamonn Bell, Christopher White, Eric Isaacson, and Michael Cuthbert, as well as a discussion about datasets and machine learning toolkits.

— Johanna Devaney

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The **Russian Music Theory Interest Group** (SMT-Rus) had a successful meeting on November 8, 2014 at SMT’s Annual Meeting in Milwaukee. We had over thirty-five people in attendance, and the meeting was chaired and moderated by Inessa Bazayev. The first half of the meeting featured two presentations: Maureen Carr (Penn State) provided a beautiful historical context to the importance of Russian Futurism in Stravinsky’s neoclassical beginnings, and Deborah Rifkin (Ithaca College) provided an intriguing comparison between Disney’s and Soyuzmultfilm’s productions of Prokofiev’s *Peter and the Wolf*. The second half of the meeting focused on the writings of influential Russian theorist Boleslav Yavorsky and his pupil Sergei Protopopov. Philip Ewell (Hunter College, CUNY) and Simon Prosser (graduate student, CUNY) provided thorough introduction and discussion of Yavorsky’s theory, which was later developed by Protopopov. All four papers were followed by an engaging Q and A session.

Since Russian Music Theory Interest Group’s inception last year, *MTO* published a special issue on “Perspectives of 20th-century Russian Music Theory” <http://www.mtosmt.org/issues/mto.14.20.3/toc.20.3.html> - [russian\\_theory](http://www.mtosmt.org/issues/mto.14.20.3/toc.20.3.html), and the Russian Interest Group has launched its website <http://societymusictheory.org/societies/interest/russian>. The website features a superb bibliography on Russian pedagogical sources, which was expertly prepared by Ellen Bakulina (graduate student, CUNY). A call for papers about next year’s meeting will be announced early in January 2015. If you’d like to learn more about the group, please visit our website or e-mail Inessa Bazayev [ibazayev@lsu.edu](mailto:ibazayev@lsu.edu), the chair of the Russian Music Theory Interest Group.

—Inessa Bazayev

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## IN MEMORIAM

### Allen Forte (1926–2014)

Allen Forte, born on December 23 1926 in Portland, Oregon, passed peacefully in his Connecticut home on Thursday October 16, 2014 at 8:00 am. During World War II he served in the American Navy from 1944 to 1946 on the U.S.S. General Butner in the Pacific. Thanks to the G.I. bill he attended Columbia University where he received his masters and doctorate and taught at Teachers College. He also taught at M.I.T., Harvard University, and Yale University, where during forty four and half years he advised seventy two Ph.D. students as Battell Professor of the Theory of Music and as a leading speculative music theorist. He was a Founder and First President of the Society of Music Theory, and a Fellow of the American Academy of Arts and Sciences. He received an Honorary Doctorate from the Eastman School of Music. He has earned critical acclaim with twelve scholarly books and one hundred articles. *The Structure of Atonal Music* (1973) ranks as one of the most important contributions to music theory in the twentieth century. His use of the computer as well as traditional means of analysis has led to fuller knowledge of musical structure and thereby enhanced both the understanding and the enjoyment of music.



He is survived by his wife concert pianist Madeleine Forte, her sons, and her grandchildren.

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It was not that many months ago that I was recording reminiscences of Allen Forte for a different and celebratory occasion. I had reached the fifth and final installment of a Festschrift I had been editing for him, serialized in the online journal *Gamut*, and for its concluding entry I had invited his former doctor-

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al advisees to contribute testimonials. Forty-two responded, and although the content of their tributes varied, at my suggestion many offered details and anecdotes about their time studying with him. The idea was that the recollections would be ordered chronologically (by Ph.D. dates) and thereby suggest a narrative: the evolution of Allen the person and the professional—and, by association, North American music theory—across the decades.

The Festschrift contained twenty-two scholarly articles and additional special features (including a previously unpublished essay by Allen himself), but I think it's fair to say that the collected reminiscences have elicited the most comments in the ensuing months, delivered to me either in person or via e-mail. Sometimes these have been from a contributor who was remarking on the other entries, sometimes from a student or colleague of Allen who was not an advisee, and sometimes from one who didn't know him personally (perhaps even a present-day graduate student) and was gratified to see a giant in our field made more accessible through the commentary. For me—as contributor, compiler, and reader—what is fascinating is the degree to which a “quintessential Allen” emerges despite all the variance in the particulars. (And yes, I write this in full awareness of the resonance with Schenker's motto, “always the same but not in the same way”). After so many anecdotes refer to his “dry sense of humor,” the “twinkle in his eye,” and his “impish grin,” you begin to get the idea, even if you never met him.

Those interested in details of Allen's life and career will find much of interest and value in the collection; but I will add some different words here, stemming from my belief that, while we all knew a fundamentally similar Allen, we nonetheless each worked with and grew in friendship with a slightly different incarnation. That is, in a strict sense, “my” Allen was neither John Rothgeb's nor Daniel Harrison's (to select two names from the beginning and middle of his advisee's list), despite the inarguable congruities. And it is this “later-life” Allen that I wish to discuss.

When I started at Yale, he was about to turn seventy; and despite approaching the age at which Schoenberg was forced into retirement in California, a half-century earlier, Allen would continue teaching for seven more years. Moreover, his late sixties and seventies remained very active in terms of his scholarship. If I have to characterize this time, both personally and professionally, I would say that Allen was undergoing a period of recapitulations.

The most public of these was his return to the music of the Great American Songbook—although few would have recognized it as a “return,” given that Allen had rarely hinted at these interests in the preceding years. But this is the same Allen who, as the little ten-year old son of Max and Marion Forte, appeared on a local radio station to play Cole Porter's “Night and Day.” And the same Allen who, near the start of his professional career, in spring 1958, lectured in Germany and Austria on “The Development of Diminutions in American Jazz.” So although his 1993 article on Porter's song structures perhaps seemed out of the blue to many, it was really a return to an early love—one that he continued to call upon in 1995 and 2001 books on the repertory, and in sundry articles.

There were also personal recapitulations during this time. Those who knew Allen from his early decades at Yale knew also his wife Sharland (the professional name by which the Vienna-born photographer and artist, Herta Waitzfelder, was known). Sadly, she spent her last years in declining health, with Allen tending to her. But happily, during my time at Yale, Allen received a new lease on life after meeting and eventually marrying Franco-American pianist Madeleine Hsu. The two became inseparable, not only personally but professionally: they gave many lecture-recitals in the US and abroad. Another later-life return was to Allen's sense of patriotism and thoughts of service to country. By this I certainly don't mean to suggest that he had somehow lost these sensibilities earlier on; it's just that he became more overt in expressing his feelings during his later years. He spoke a bit more about his Naval service in the Pacific Theatre, at the end of World War II (whereas those who studied with Allen in earlier decades have told me that he didn't refer much to this phase of his life); and on formal occasions he took to wearing his service ribbons on his blazer. And of course, in the end, he elected to be buried at the State Veterans Cemetery in Middletown, Connecticut, with a military service that I and other attendees found especially moving.

Although it's only a supposition, I imagine the one thing Allen was ambivalent about recapitulating—using the word now in the sense of revisiting something in discussion, and not in the sense of reinscribing something into one's career—was his life's work in general. When eminent scholars reach a “certain age,” publications often appear, summarizing facets of their work and influence. Allen witnessed some of these in his last decade. I was asked to write an article on his early editorship of the *Journal of Music Theory*, for a fiftieth-anniversary issue. Arnold Whittall offered a summary of Allen's work in the British journal *Music Analysis* (that is, a summary of work published in that journal; by extension, it also examined his influence across the Atlantic). Articles and dissertations also appeared, tracing the origins and influences of contemporary American music theory (see, e.g., the work of Aaron Girard). And Allen himself was asked to recount “early days” at conferences, especially regarding the dissemination of Schenkerian theory in the US (he delivered reminiscences at a “Schenker-Traditionen” conference in Vienna in 2003, and Joseph Straus discussed the topic with Allen and Milton Babbitt at a session of the Fourth International Schenker Symposium in 2006). I'm sure all that “summarizing” can be an unwelcome reminder that one's time is drawing to a close. And yet, Allen remained active in scholarship until fairly recently. Never one to rest on laurels, he was less interested in recalling past work than he was in creating something new.

In the acknowledgments of my dissertation, I declared that to study with Allen was the Reason I had journeyed to Yale, and added: “to join the ranks of his advisees is a great honor.”

It still is and always will be.

—David Carson Berry

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Left to right: Thomas Christensen, Elizabeth Marvin, Joseph Straus, and Allen Forte

I consider myself extremely fortunate to have known Allen Forte, both professionally and personally.

When I came to the United States to study with Professor Forte in 1981, there were only two other foreign students in my class. I was grateful and impressed that Professor Forte went out of his way to treat us with understanding and sensitivity. He always asked us to sit close to him during class, for example, so he could point out specific examples of everything he discussed, which definitely helped us follow along in class. He also lent us a copy of his manuscript for Introduction to Schenkerian Analysis, which he had only just completed.

But despite his generosity and kindness, I have to admit that Professor Forte often intimidated me—although I do not think he ever meant to. Perhaps it was his intense eyes behind even his kindest smile.

After receiving my doctorate, I took a teaching position at the Hartt School, University of Hartford in West Hartford, Connecticut. As a result, I never lived more than forty-five minutes away from Professor Forte. Over the years, he and his wife, Madeleine, frequently invited me to their house in Hamden, where we shared many lovely lunches and dinners. I remember that at one point, he asked me to call him Allen. This was not easy for me. In Japan, it is unthinkable to call your professors by their first names. After a lot of difficulty on my part, Professor Forte eventually became Allen. He and I often took afternoon walks together. It was during these walks that he told me countless witty stories about his life, his work, and the people he had known.

In June of 2004, Allen and Madeleine traveled to Japan. During their two-week visit, I spent every day with him—taking him to various universities where he presented popular lectures, guiding him through a sightseeing tour of Kyoto, and visiting one of Madeleine's old friends in a rural part of Japan. As his student, I could never have imagined seeing Professor Forte enjoying himself as a typical tourist. Yet Allen was actually thrilled when a typhoon almost blew us off the street, and equally delighted to say hello to a group of Japanese children traveling on a small country train.

One memorable day, I took him to a museum of Ukiyo-e (woodblock prints) in Tokyo. As we strolled through the museum, Allen suddenly stopped at a particular print and examined it closely. He then explained to me that we should analyze that print to see how its sophisticated structure contributed to its artistic importance. In that instant, I looked into his eyes. They were Professor Forte's intense eyes, the same eyes that, years before, intimidated me with their gift for acute observation. Because of that gift, as well as his powers of description, that print suddenly made more sense to me than ever before. In fact, it seemed nearly to come alive. I was deeply moved by the way that his analytical mind found structure and meaning in even this art form.

I will always be thankful that I knew not only Professor Forte, but also Allen. My memories of this remarkable man are meaningful and precious to me on many levels. But above all, I will always remember the brilliance of his mind and the intensity of his eyes—eyes that, even today, continue to help me see and understand my own work with more precision and clarity.

I truly miss him.

—Akane Mori

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To begin one's study of music theory in Yale's Department of Music in the early 1970s was to feel, in some respects, like a pioneer. Theory as a discipline separate from musicology or composition still had very little visibility on most campuses around the country, and even at Yale there weren't yet very many theory students in evidence. Allen himself had moved over from the School of Music to establish the Theory Ph.D. program only a few years earlier, and its alumni could still be counted on the fingers of one hand.

We matriculated in autumn 1972: an "entering class" of six that also included Chris Hasty and Dave Beach (who already had his Master's and finished the doctorate in just two years). Although we took the courses offered by others in the Department—music historians, and junior faculty in theory and composition—to fill out our schedules, it was clear from the start that Allen's courses were the main event for us. During our first year of study, Allen's landmark work, *The Structure of Atonal Music*, was published by Yale Press; that autumn, just before the book actually appeared, we were among the members of the first seminar to be taught from it in its finished form. It's not an exaggeration to say that we all felt, at least vaguely, "present at the creation" of something big, something that would put the study of theory on a whole new footing (and that would raise its stock considerably): we probably had an inkling, even at that point in our education, of how provisional, even marginal a status theory had then—even at Yale—compared to historical musicology. In any case, a seminar later that year in "Problems in Music Theory," also led by Allen, with readings taken largely from the early numbers of the *Journal of Music Theory* and *Perspectives of New Music*, served, perhaps in part intentionally, to illustrate the inchoate state of the field to that point).

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Then, in our second year, the study of Schenkerian analysis with Allen basically impelled us to take everything we thought we knew about the theory of tonal music, dump it out, and start over again. Resistance was futile, although unlearning what were mostly bad habits took some time. Working through the successive stages of puzzlement (at the encounter with a new mode of thinking), anxiety (at the loss of old certainties), and exhilaration (at finally “getting it”) was an experience never to be forgotten. Above all, one could never forget Allen’s immense patience with all of us in our struggles, or the crystal clarity of his graphs, which he meticulously copied out for us, week after week, on the blackboard.

What we couldn’t have anticipated, back there in 1972, was how quickly the feel of things would change, and how much company we would soon have. The number of theory students in residence grew steadily over the next several years; by the late 1970s, Allen was advising at least a dozen dissertations simultaneously. The Department clearly needed a second senior faculty member in theory, whom it duly acquired in the person of David Lewin.

But for those of us whose course-taking years unfolded at a time when Allen was essentially the only game in town, there was a special excitement inherent in the very smallness of the scene. Whatever it may have lacked in diversity of viewpoints was more than made up for by the consistency and coherence with which our instruction was delivered, and by the force of example provided by Allen’s already numerous publications at that time. A better learning environment for the neophyte is difficult to imagine. We feel privileged to have been nurtured by it.

—Jonathan Bernard and David Neumeyer

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*Editor’s note:* A number of additional tributes to Professor Forte can be found in David Carson Berry, editor, (2013). “To Allen Forte from His Former Advisees: Tributes and Reminiscences,” *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 6/2, 267-338. <http://trace.tennessee.edu/gamut/vol6/iss2/9/>.

## OTHER SMT NEWS

The Society for Music Theory invites nominations for the 2015 **Publication Awards**, to be given for significant contributions to music theory, analysis, or history of theory. Eligibility extends to books and articles in English that were published between January 1, 2012, and December 31, 2014. 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** is given for a book or 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).

- 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. Self-nominations are welcome. In nominating a publication, please indicate if it is eligible for the Emerging Scholar Award. PDF files of nominated articles would be appreciated.

Only members of SMT may nominate a publication for an award. Nominations must be uploaded online (after logging in) on or before April 1, 2015 at :

[http://societymusictheory.org/publication\\_award\\_nomination](http://societymusictheory.org/publication_award_nomination)

—Stephen Peles

## NEWS FROM REGIONAL SOCIETIES

The **Rocky Mountain Society for Music Theory** (RMSMT) is pleased to announce our 2015 Annual Meeting, which will take place Friday and Saturday, March 27–28, at Colorado State University in Fort Collins. This will be a joint meeting with the Rocky Mountain chapter of the American Musicological Society and the Southwest chapter of the Society for Ethnomusicology. The 2015 meeting will feature a keynote speech by Dr. Philip Bohlman of the University of Chicago. This year’s program committee consists of Boyd Pomeroy (University of Arizona), David Bashwiner (University of New Mexico), and Michael Chikinda (University of Utah).

Please check the RMSMT website for updates (<http://www.unco.edu/rmsmt>). Information regarding registration and hotel accommodations will be posted when available. If you have other questions, feel free to contact me ([carissa.reddick@unco.edu](mailto:carissa.reddick@unco.edu)).

—Carissa Reddick

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The **New England Conference of Music Theorists** (NECMT) is pleased to announce our Thirtieth Annual Meeting, which will be held April 24–25, 2015 at Boston University in Boston, Massachusetts. In honor of this important anniversary of the society’s inaugural meeting in 1986 at Brown University, the program committee has developed a plan entitled “30 at 30,” which will involve thirty scholars presenting a series of regular papers and participating in two special panel discussions. The panel topics are drawn from papers presented at that founding meeting: History/Ahistory of Music Theory, to be led by Daniel Harrison and David Kopp, and Formenlehre in the Classical Style, to be led by James Hepokoski and Janet Schmalfeldt.

In addition to the papers and panel discussions, the 2015 meeting will feature a student workshop led by James Hepokoski on the topic of “Sonata Theory and the ‘New Formenlehre.’” Ten students will be selected to participate in the workshop, and others may be included as auditors.

Deborah Burton (Boston University) chairs the program com-

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## REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

For links to all Regional and Affiliate Societies,  
please visit

<http://societymusictheory.org/societies/regional>

### Canadian University Music Society

Mary Ingraham  
[maryi@ualberta.ca](mailto:maryi@ualberta.ca)

### Columbia Music Scholarship Conference

[www.columbia.edu/cu/cmssc](http://www.columbia.edu/cu/cmssc)

### CUNY Graduate Students in Music

Aya Hayashi  
[ahayashi@gc.cuny.edu](mailto:ahayashi@gc.cuny.edu)

### Music Theory and Musicology at CCM

Carl Burdick  
[caburdick@gmail.com](mailto:caburdick@gmail.com)

### Music Theory Society at Florida State University

Brian Jarvis  
[bej11@my.fsu.edu](mailto:bej11@my.fsu.edu)

### GAMMA-UT

[gamma-ut@austin.utexas.edu](mailto:gamma-ut@austin.utexas.edu)

### Indiana University Graduate Theory Association

Thomas Craig Duke  
[gta@indiana.edu](mailto:gta@indiana.edu)

### McGill Music Graduate Students' Society

Hubert Léveillé  
[mgss.pgss@music.mcgill.ca](mailto:mgss.pgss@music.mcgill.ca)

### Midwest Graduate Music Consortium

Stephen Hudson  
[mgmc2015.wordpress.com](http://mgmc2015.wordpress.com)

### Music Theory Society of the Mid-Atlantic

Edward Latham  
Temple University  
[elatham@temple.edu](mailto:elatham@temple.edu)

mittee; the other members are Jonathan Guez (Yale University), Garrett Michaelson (UMass, Lowell), Steven Nuss (Colby College), and Margaret Thomas (Connecticut College, ex officio). Jason Yust (Boston University) has graciously agreed to serve as Local Arrangements Chair for the 2015 meeting. Current NECMT officers are President Margaret Thomas (Connecticut College), Secretary Frank Lehman (Tufts University), and Treasurer Scott Brickman (University of Maine–Fort Kent). 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).

—Midge Thomas

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**Music Theory Southeast** (MTSE) will hold its Annual Meeting March 27–28, 2015 at East Carolina University in Greenville, NC, to coincide with the University's New Music Festival. Severine Neff (University of North Carolina at Chapel Hill) will be the keynote speaker. Michael Buchler (Florida State University) will lead a workshop entitled "Taking Interpretive Liberties in Atonal Analysis." Mark Richardson will serve as Local Arrangements Chair. The Program Committee includes Robin Attas (Elon University), Juan Chattah (University of Miami), Christopher Endrinal (Florida Gulf Coast University), Joshua Mills (Florida State University), Gabriel Fankhauser (University of North Georgia, ex officio), and John Z. McKay (University of South Carolina), chair.

We have a block of rooms for a group rate of \$119.00 plus taxes per night for single or double occupancy at the Hilton Hotel of Greenville, NC, 207 Greenville Blvd. SW. Call (252) 355-5000, and mention MTSE when making a reservation. Air travel to Greenville can be made directly by the Pitt/Greenville Airport, which is only 5 miles from the Hilton Hotel. Participants may also choose Raleigh/Durham airport (RDU), located eighty-eight miles northwest of Greenville.

On Saturday night, following the close of the MTSE conference, there will be an ECU Symphony Orchestra concert featuring the premiere of a new work by MTSE member Mark Richardson. The concert will take place in the Wright Auditorium at the center of the ECU campus at 7:30 p.m.

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 Gabe Fankhauser, president; Bryn Hughes (University of Miami), treasurer; J. Daniel Jenkins (University of South Carolina), secretary; Rebecca Simpson-Litke (University of Georgia) and Alan Theisen (Mars Hill College), members-at-large. Please visit our website at <http://mtd.uncg.edu/mtse/>.

—J. Daniel Jenkins

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The **Texas Society for Music Theory** will hold its Thirty-Seventh Annual Meeting on February 27–28, 2015 at the University of Texas at El Paso. Charles Leinberger will be the local arrangements coordinator. The keynote address will be given by David Neumeier (University of Texas at Austin). Over a nearly forty-year career, he has published books and articles on Paul Hindemith, linear analysis, music in cinema, and music in social dance. He is the editor of *The Oxford Handbook of Film Music Studies* (2014). *Meaning and Interpretation of Music in Cinema* (Indiana) is forthcoming in 2015, as is the second edition of the textbook *Hearing the Movies* (Oxford), co-authored with James Buhler.

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Current TSMT officers are Graham Hunt (University of Texas at Arlington), president; Peter Martens, president-elect (Texas Tech University); Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Sarah Sarver (Oklahoma City University), Blaise Ferrandino (Texas Christian University), Charles Leinberger (University of Texas at El Paso), and Kevin Clifton (University of Houston), comprise the Executive Board. The program committee for this year's meeting consists of Darin Hoskisson (Texas A&M University at Kingsville), Nico Schüler (Texas State University), Stephen Slottow (University of North Texas), and Joshua Albrecht (University of Mary Hardin-Baylor University).

For additional information about TSMT, please contact Graham Hunt ([gghunt@uta.edu](mailto:gghunt@uta.edu)). The TSMT website, maintained by Philip Baczewski, is located at <http://tsmt.unt.edu/>.  
—Graham Hunt

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**Music Theory Midwest's** Twenty-Sixth Annual Conference will be held May 8–9, 2015 at Oakland University in Rochester, Michigan. Ryan McClelland (University of Toronto) chairs the program committee, and Richard Cohn (Yale University) will deliver the keynote address, titled “Why We Don’t Teach Meter, and Why We Should.” Our fifth annual pre-conference workshop, “Early-Career Publishing,” will be led by Karen Bottge (University of Kentucky), Jeremy Day-O’Connell (Knox College), Patricia Hall (University of Michigan), and Yayoi Uno-Everett (University of Illinois at Chicago).

Full details of the May conference and workshop may be found on the MTMW Website: <http://www.mtmw.org>. Local arrangements are chaired by Melissa Hoag (Oakland University).

MTMW draws its officers and executive board from the Great Lakes and Great Plains states, including Michigan, Ohio, Kentucky, Wisconsin, Indiana, Illinois, Minnesota, Iowa, North Dakota, South Dakota, Kansas, Nebraska, Missouri, Tennessee, Oklahoma, and Arkansas, as well as Western Ontario and Manitoba in Canada. Officers include President C. Catherine Losada (Cincinnati College-Conservatory), Secretary Melissa Hoag (Oakland University), Treasurer Nora Engebretsen (Bowling Green State University), Area Representatives Aleksandra Vojcic (University of Michigan), Daphne Tan (Indiana University), Victoria Malawey (Macalester College), and Student Representatives Cecilia Stevens (University of Minnesota) and Sarah Iker (University of Chicago). Brent Yorgason (Marietta College) maintains the MTMW Website.

MTMW welcomes members from all geographic areas. Annual dues are \$20 for regular membership, \$30 for joint membership, \$15 for emeritus membership, and \$10 for students. Membership may be initiated or renewed at <http://www.mtmw.org>. Donations to the Arthur J. Komar Student Award are always welcome.  
—Melissa Hoag

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The **South Central Society for Music Theory** is pleased to announce our 2015 Annual Meeting, which will take place Friday and Saturday, March 27–28, 2015 at Loyola University/New Orleans with Steven Rings as the keynote speaker. Michael Gardiner chairs the program committee and local arrangements are chaired by Loyola/New Orleans faculty members James Mackay and Janna Saslaw. If you have any questions about the SCSMT 2015 Annual Meeting, please visit our website at <http://scsmt.wordpress.com/> or contact me at [douglas.rust@usm.edu](mailto:douglas.rust@usm.edu).  
—Douglas Rust

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## REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS *(continued)*

### Music Theory Midwest

Melissa Hoag  
Oakland University  
[hoag@oakland.edu](mailto:hoag@oakland.edu)

### Music Theory Society of New York State

William Marvin  
Eastman School of Music  
[wmarvin@esm.rochester.edu](mailto:wmarvin@esm.rochester.edu)

### Music Theory Southeast

J. Daniel Jenkins  
University of South Carolina  
[jenkins.danny@gmail.com](mailto:jenkins.danny@gmail.com)

### New England Conference of Music Theorists

Midge Thomas  
Connecticut College  
[metho@conncoll.edu](mailto:metho@conncoll.edu)

### Oklahoma Theory Round Table

Sarah Ellis  
University of Oklahoma  
[sjr@ou.edu](mailto:sjr@ou.edu)

### Rocky Mountain Society for Music Theory

Carissa Reddick  
University of Northern Colorado  
[carissa.reddick@unco.edu](mailto:carissa.reddick@unco.edu)

### South Central Society for Music Theory

Douglas Rust  
University of Southern Mississippi  
[douglas.rust@usm.edu](mailto:douglas.rust@usm.edu)

### Texas Society for Music Theory

Graham Hunt  
University of Texas at Arlington  
[gghunt@uta.edu](mailto:gghunt@uta.edu)

### University of Toronto Graduate Students' Association

Kyle Hutchinson  
[kyle.hutchinson@mail.utoronto.ca](mailto:kyle.hutchinson@mail.utoronto.ca)

### West Coast Conference of Music Theory and Analysis

Jack F. Boss  
University of Oregon  
[jfboss@uoregon.edu](mailto:jfboss@uoregon.edu)

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## GRADUATE STUDENT ORGANIZATIONS

The Twenty-Fourth Annual Meeting of the **West Coast Conference of Music Theory and Analysis** will be held from February 27–March 1, 2015 at the School of Music, California State University–Fullerton. The conference will be held together with the CSU–Fullerton Festival for New Music, “Image-Music-Text” (February 25–March 1), featuring Lisa Bielawa, Laurie Rubin, Carla Kihlstedt and Rabbit/Rabbit, Elliott Sharp and Either/Or, Rick Carrick, composer/conductor, Divan Consort, and CSUF New Music Ensemble. Papers will include an analytic symposium on Morton Feldman’s *For Philip Guston*. The program committee includes Amy Bauer (University of California, Irvine), Jack Boss (University of Oregon), Russell Knight (University of California, Irvine), Pamela Madsen (California State University, Fullerton), Allen Menton (California State University, San Bernardino), and Alexandra Monchick (California State University, Northridge). More information about the meeting is available on our Facebook page, <https://www.facebook.com/pages/West-Coast-Conference-of-Music-Theory-and-Analysis/168828673144689>. In other WCCMTA news, a proposal has been sent to Cambridge Scholars Publishing for our third volume of essays based on WCCMTA papers (this one originated in the 2014 meeting at the University of Utah), *Form and Process in Music: 1300–2014*.

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 quite inexpensive, \$5 for students and \$10 for regular, and can be paid at the registration table at our yearly meeting. If you have questions or comments about the conference, contact me at [jfboss@uoregon.edu](mailto:jfboss@uoregon.edu), or at School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

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The **Music Theory Society of New York State** (MTSNYS) is pleased to announce its new website, now at <http://www.mtsnys.org>. Thanks to Paul Miller and Mary Arlin for facilitating the migration; watch for design changes on the site in the upcoming months.

The Forty-Fourth Meeting of the society will take place at Binghamton University (SUNY) on April 11–12, 2015. David Huron will be the keynote speaker.

*Theory and Practice* volume 40 (2014) is in press, and should be delivered to subscribers by April 2015.

—William Marvin

SMT members should encourage their students and colleagues to join the Society. Becoming a member is an important mark of professional commitment, and the benefits are well worth the modest cost of membership.

A graduate student conference, “Music and Change,” will be presented by the **University of Toronto Music Graduate Students’ Association** on March 28–29, 2015 at the University of Toronto. The keynote speaker will be Dr. Mark Butler (Northwestern University).

For further information on the conference, contact Kyle Hutchinson at [kyle.hutchinson@mail.utoronto.ca](mailto:kyle.hutchinson@mail.utoronto.ca).

—Scott Hanenberg

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The **Indiana University Graduate Theory Association** is pleased to announce its 2015 Symposium of Research in Music to take place Friday and Saturday, February 20–21, 2015 in the Jacobs School of Music on the Bloomington campus of Indiana University. We are very happy to welcome Professor Daniel Harrison (Yale University) as our keynote speaker. Papers will also be read by featured speakers Professor Blair Johnston (Indiana University) and Professor Daphne Tan (Indiana University). For more information about the 2015 Symposium, please e-mail Nathan Beary Blustein, president of the Indiana University Graduate Theory Association, at [gta@indiana.edu](mailto:gta@indiana.edu)

—Thomas Craig Duke

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The **Music Graduate Students’ Society of McGill University** is pleased to announce our annual Music Graduate Symposium, which will take place March 13–15, 2015. This year we are excited to welcome Dr. Ellie Hisama from Columbia University as our keynote speaker. Dr. Hisama specializes in twentieth- and twenty-first-century music, American music, popular music, gender and feminist studies, critical studies of music and race, and the social and political roles of music; and is the author of *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*.

Please direct all questions to: [symposium@music.mcgill.ca](mailto:symposium@music.mcgill.ca)

—Hubert Léveillé

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The **Music Graduate Student Association at the University at Buffalo** is pleased to announce its Eighth Annual Symposium on March 20–22, 2015.

Our keynote speaker this year will be Dr. Janet Schmalfeldt, Professor of Music Emerita at Tufts University.

—Stefanie Acevedo

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The Nineteenth Annual Meeting of the **Midwest Graduate Music Consortium** (MGMC) will be held at Northwestern University on April 17–18, 2015. MGMC is a joint venture organized by graduate students from the University of Chicago, the University of Wisconsin–Madison, and Northwestern University that encourages the presen-

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Other News Items

tation of original research and the composition of new music by graduate and advanced undergraduate students. Conferences are held annually on a rotating basis at Madison, Chicago, or Evanston. For further information about MGMC please visit <https://mgmc2015.wordpress.com/category/mgmc-2015/> or email [mgmc2015nu@gmail.com](mailto:mgmc2015nu@gmail.com). MGMC 2015 is jointly sponsored by the Bienen School of Music and The Graduate School of Northwestern University.

—Stephen Hudson

## OTHER NEWS ITEMS

The **National Endowment for the Humanities** (NEH) has announced a new grant opportunity, the Public Scholar Program, intended to support well-researched books in the humanities that have been conceived and written to reach a broad readership. Books supported through the Public Scholar Program might present a narrative history, tell the stories of important individuals, analyze significant texts, provide a synthesis of ideas, revive interest in a neglected subject, or examine the latest thinking on a topic. Most importantly, they should present significant humanities topics in a way that is accessible to general readers. The Public Scholar Program is open to both independent scholars and individuals affiliated with scholarly institutions. It offers a stipend of \$4,200 per month for a period of six to twelve months. The maximum stipend is \$50,400 for a twelve-month period. Applicants must have previously published a book or monograph with a university or commercial press, or articles and essays that reach a wide readership. Application guidelines and a list of F.A.Q.'s for the Public Scholar Program are available on the NEH's website at <http://www.neh.gov/grants/research/public-scholar-program>. The application deadline for the first cycle is March 3, 2015. Recipients may begin the term of the grant as early as October 1, 2015 or as late as September 1, 2016.

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The peer-reviewed online journal *Analytical Approaches to World Music* seeks a volunteer associate editor with a talent for detail to assist in formatting and copy editing. Those interested in the position should submit a brief statement of interest and a CV to [aawmjjournal@gmail.com](mailto:aawmjjournal@gmail.com). Graduate students are welcome to apply.

—Dan Goldberg

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The first volume of the new journal *Music Theory & Analysis* (MTA), published by Leuven University Press, is now available online. The journal is available online at [www.ingentaconnect.com/content/leuven/mta](http://www.ingentaconnect.com/content/leuven/mta).

*Music Theory & Analysis* (MTA) is a peer-reviewed international journal focusing on recent developments in music theory and analysis. It has a special interest in the interplay between theory and analysis, as well as in the interaction between European and North-American scholarship. Open to a wide variety of repertoires, approaches, and methodologies, the journal aims to stimulate dialogue between diverse traditions within the field.

*MTA* is the official journal of the Dutch-Flemish Society for Music Theory (Vereniging voor Muziektheorie). It is the successor to the Dutch Journal of Music Theory (Tijdschrift voor Muziektheorie).

For more information, visit the website [www.mtjournal.be](http://www.mtjournal.be).

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The **American Council of Learned Societies Humanities E-Book** recently added another thirty-two titles to its ACLS Fellows' Publications series, which now comprises a total of 169 books. The authors are recipients of fellowships from the ACLS, which awards over \$15 million in fellowships annually. ACLS fellows are selected from thousands of applicants each year to pursue research that improves our understanding of the world, its cultures and histories.

HEB is pleased to feature the work of ACLS fellows as part of its online collection of 4,300 titles, accessible through institutional and individual subscription. Our curated title list consists of high-quality books in the humanities that remain vital for teaching and research and are frequently cited in the literature, added exclusively based on scholarly recommendation.

Visit HEB at [www.acls.org](http://www.acls.org), or on Facebook or Twitter.

## DATES, DEADLINES, AND MISCELLANY

### SMT Dates and Deadlines

Submissions to August *Newsletter*  
June 1

Subvention Grants  
July 15

International and Minority Travel Grants  
September 10

Annual Meeting, October 29–November 1  
St. Louis, Missouri

### 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](mailto:webmaster@societymusictheory.org) with its details.

## DO YOU KNOW ABOUT THESE SMT GRANTS?

### SMT TRAVEL GRANTS

The Committee on Diversity offers 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 \$600.

—Cynthia I. Gonzales

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.

—Michael Buchler

For more information on these grants, visit <http://www.societymusictheory.org/grants/subvention>.

## SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT/RETIRED MEMBERS

\$95 FOR JOINT/HOUSEHOLD

\$50 FOR JOINT STUDENT/RETIRED

YOUR DUES HELP SUPPORT OUR  
OUTSTANDING PUBLICATIONS.

## Moving?

To ensure that you receive your *Music Theory Spectrum* in a timely fashion, please log in to your account and change your address information at least 30 days prior to your move. If you have any questions or claims of missing issues, please contact the Executive Director,  
Victoria Long  
([vlong@uchicago.edu](mailto:vlong@uchicago.edu)).



## 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.

Ronald Rodman, Editor, *SMT Newsletter*  
[rrodman@carleton.edu](mailto:rrodman@carleton.edu)

