

# SMT

## Newsletter

*A Publication of the  
Society for Music Theory*

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Volume 36  
Number 1

February 2013

### FROM THE PRESIDENT

Although Sandy's fury was vented primarily upon the Northeast, this superstorm's effects were also felt down south at our 2012 Annual Meeting. The havoc that Sandy created at the northeastern airports at the very least made travel inconvenient and stressful for many members, and prevented some from attending the meeting at all. It was particularly unfortunate that Carl Schachter was unable to be in New Orleans to respond to a set of three papers written in his honor, and to receive in person the award of a Lifetime Membership.



But Sandy did not succeed in casting a pall over the meeting; the good times rolled in spite of the storm. I am sure that all who attended enjoyed the amazing restaurants and the historic charm of the French Quarter, as well as the plethora of intellectual offerings spread before us by all three of the convening societies. The members of the Local Arrangements Committee, Vicky Long and Inessa Bazayev, deserve our enthusiastic accolades for their hard work, which enabled this immensely complex collaboration of three organizations to unfold smoothly.

My sincere apologies to all whose papers or posters I missed! My appetite was whetted by many of the superb proposals that I read as a member of the Program Committee—but alas, other duties prevented me from attending many sessions that interested me. As was the case last year, the conference consisted mainly of meetings for me—a Wednesday morning Officers' Meeting (in lieu of an expensive spring retreat); the Board Meetings; numerous standing committee meetings; a meeting to discuss the new contract with Oxford University Press for the publication of *Music Theory Spectrum*; a meeting with the other presidents; and so on. But these meetings, too, were good times. As always, I was impressed with the dedication and commitment of the individuals with whom it is my pleasure to collaborate in the running of the Society.

One less than perfect aspect of the 2012 Annual Meeting was the level of compliance with our Accessibility Guidelines, which may be found at <http://societymusictheory.org/administration/accessibility>. Some of the non-compliance was beyond our control; for example, microphones seemed to be in short supply at the hotel, so that it was difficult to hear the presentations and the questions in some rooms (especially over the noise that seeped in as latecomers opened the doors). But we must do better with those elements of our guidelines that *are* under our control. For example, session chairs need to take a more active role in ensuring that presenters provide alternate visual media for those with vision impairments. At our solo meeting in Charlotte next year, I hope for significant improvement.

During the New Orleans conference, we said good-bye to a number of people who have given years of work to the Society—but they were replaced with exciting newcomers. As Lynne Rogers completed her term as the official Past President (although this is an office that never really ends!), Poundie Burstein came on board as our enthusiastic and energetic President-elect. Mary Arlin completed her four-year term as Secretary—but Stan Kleppinger took her place, bringing with him extensive experience as Secretary of Music Theory Midwest. I thank Lynne and Mary for their outstanding work during their terms of office. I look forward, during my second year of office, to working with Poundie and Stan, as well as with the many other individuals who have just come on the scene.

## Society for Music Theory 2013 Executive Board

Harald Krebs, *President*, 2013

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Stan Kleppinger, *Secretary*, 2016

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Eric Isaacson, *Treasurer*, 2014

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Bloomington, IN 47405  
[isaacso@indiana.edu](mailto:isaacso@indiana.edu)

Victoria Long, *Executive Director*  
(*ex officio*)

[vlong@uchicago.edu](mailto:vlong@uchicago.edu)

(continued on next page)

OFFICER REPORTS  
*President, continued*

I know that this year will be just as enjoyable and rewarding for me as the first. Please be in touch if you have ideas for initiatives, or if you wish to volunteer for service on a committee or editorial board. I shall be happy to hear from you!

—Harald Krebs

### FROM THE VICE PRESIDENT

The vice president oversees the Society's Subvention Grant process, works closely with the members of its Interest Groups, and serves as its Accessibility Coordinator.

SMT Subvention Grants are awarded in two rounds, with applications deadlines of January 15 and July 15. Last July Bob Cook was awarded \$300 to cover reprint royalties for his *MTS* article, "Crumb's Apparition and Emerson's Compensation" and Cristle Collins Judd was awarded \$1,500 to support a recording of Zarlino compositions associated with her upcoming *MTO* article based on last year's SMT keynote address. A new development in the subvention grant process is the online application, which has proved convenient both for applicants and for committee members.

In 2012 the Work and Family Interest Group was formed. Chaired by Clare Eng, the new Group presented a session in New Orleans titled "*Familia et Academia: Navigating tenure-and-promotion.*" The Jazz Interest Group devoted part of its meeting to remembering the work of two founding members, Steve Larson and Steve Strunk, who passed away on June 7, 2011, and Feb. 20, 2012, respectively.

After discussion by the Executive Board, selected sessions at the SMT Meeting were videotaped, and will be made available to Society members on our website. This is a positive step toward increasing conference accessibility for those theorists whose life circumstances prevent attendance in person, including the disabled.

—Janna K. Saslaw



## Actions of the Executive Board

### FROM THE SECRETARY

Since the publication of the August 2012 SMT Newsletter, the Executive Board has passed the following motions:

1. that Carl Schachter be named a Lifetime Member of the Society for Music Theory;
2. that the period of eligibility for the Emerging Scholar Award be changed to "no more than seven calendar years after receipt of the Ph.D.";
3. that the text in the Governance Guidelines describing the selection of the chair of the Publication Awards Committee be revised to: [The Chair] "will be selected from members of the committee who have already served for one year";



4. to approve the Investment Policy Document;
5. that the Investment Committee be authorized to invest \$50,000 in accordance with the Investment Policy;
6. that the contract between the Society and University of California Press to publish *Music Theory Spectrum* not be renewed when it expires on December 31, 2013; that Oxford University Press be contracted to publish *Music Theory Spectrum* beginning on January 1, 2014; that the President be authorized to enter into a contractual arrangement with Oxford University Press for the publication of *Music Theory Spectrum*.
7. that up to \$1,000 be spent on video-recording of selected sessions during the 2012 Annual Meeting of the Society;
8. to approve the minutes of the 2011 Executive Board Meeting in Minneapolis;
9. to accept the Treasurer's report for fiscal year 2011;
10. to approve the subvention grants recommended by the Subvention Grants Committee;
11. to approve a three percent raise for 2013 for the Executive Director;
12. to accept the recommendations of the Publication Awards Committee for the annual publication awards;
13. to make the *Ad Hoc* Development Committee a Standing Committee and to add the Executive Director to the committee as an *ex-officio* member;
14. that the phrase "and implement" be added to the description of the Development Committee. The revised entry shall read: "The Development Committee shall design and implement a fund-raising strategy for the Society."
15. to adopt the projected 2013 budget.

—Mary I. Arlin

#### FROM THE TREASURER



On the following page is a budget report that includes fiscal years 2010–2013. If you have any questions about the budget, please feel free to contact me ([isaacso@indiana.edu](mailto:isaacso@indiana.edu)) for further information.

—Eric Isaacson

#### Contacting the Society

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Victoria Long, Executive Director  
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773.834.3821

#### Society for Music Theory 2013 Executive Board

*(continued)*

##### *Members-at-Large*

Áine Heneghan, 2015

University of Washington

Gretchen Horlacher, 2013

Indiana University

Evan Jones, 2013

Florida State University

Joseph Kraus, 2014

Florida State University

Brenda Ravenscroft, 2014

Queen's University

Keith Waters, 2015

University of Colorado  
Boulder

#### Future Annual Meetings

##### 2013

October 31–November 3  
Charlotte, North Carolina

##### 2014

November 6–9  
Milwaukee, Wisconsin  
(SMT and AMS)

## Society for Music Theory Budget Report

January 5, 2013

	A	B	C		D	E
	2010	2011	2012 Update		Actual	2013
EXPENDITURES	Actual	Actual	Budgeted		Actual (unaudited)	Budgeted
<b>Administration</b>						
1 Executive Director (salary & benefits)	\$ 45,558.00	\$ 48,720.00	\$ 50,182.00		\$ 50,182.00	\$ 50,181.60
2 Hourly Assistant	\$ -	\$ 210.00	\$ -		\$ -	\$ -
3 Executive Director (expenses)	\$ 943.00	\$ 1,175.47	\$ 1,500.00		\$ 1,266.03	\$ 1,500.00
4 Liability Insurance	\$ -	\$ 350.00	\$ 400.00		\$ 350.00	\$ 400.00
5 President (expenses)	\$ 1,662.00	\$ 231.33	\$ 1,000.00		\$ 466.86	\$ 1,000.00
6 Secretary (ballots, postage, copies)	\$ -	\$ -	\$ 500.00		\$ -	\$ 500.00
7 Treasurer (accountant fees, filing fees, bank charges)	\$ 3,443.00	\$ 5,631.87	\$ 5,000.00		\$ 4,177.59	\$ 5,500.00
8 Officers (reimbursable meeting expenses)	\$ 1,720.00	\$ 1,538.93	\$ 3,000.00		\$ 1,500.00	\$ 3,000.00
9 Officers retreat	\$ 2,537.00	\$ -	\$ 4,000.00		\$ -	\$ -
10 Development Committee	\$ -	\$ -	\$ -		\$ -	\$ 1,000.00
11 Anticipated administration expenses						
<b>Administration Subtotal</b>	<b>\$ 55,863.00</b>	<b>\$ 57,857.60</b>	<b>\$ 65,582.00</b>		<b>\$ 57,942.48</b>	<b>\$ 63,081.60</b>
<b>Publications</b>						
12 Music Theory Spectrum	\$ 3,067.00	\$ 6,526.00	\$ 7,000.00		\$ 6,635.99	\$ 7,000.00
13 Music Theory Online	\$ 4,997.00	\$ 4,883.00	\$ 7,000.00		\$ 5,233.89	\$ 7,000.00
14 SMT Newsletter	\$ -	\$ -	\$ -		\$ -	\$ -
15 Website (upgrades, maintenance)	\$ 405.00	\$ 329.80	\$ 3,500.00		\$ 1,130.00	\$ 3,500.00
16 Anticipated publications expenses						
<b>Publications Subtotal</b>	<b>\$ 8,469.00</b>	<b>\$ 11,738.80</b>	<b>\$ 17,500.00</b>		<b>\$ 12,999.88</b>	<b>\$ 17,500.00</b>
<b>Awards &amp; Subventions</b>						
17 Publication Subventions	\$ 3,130.00	\$ 6,282.65	\$ 4,000.00		\$ 3,800.00	\$ 4,400.00
18 Publication Awards	\$ 250.00	\$ 750.00	\$ 750.00		\$ 750.00	\$ 750.00
19 Travel Grants (diversity, international)	\$ 3,000.00	\$ 2,500.00	\$ 3,000.00		\$ 3,472.44	\$ 3,500.00
20 Local Diversity Outreach	\$ -	\$ 175.57	\$ 1,000.00		\$ -	\$ 1,000.00
21 SMT-25 Conference Subvention	\$ 3,853.00	\$ -	\$ -		\$ -	\$ -
22 Anticipated awards & subventions expenses	\$ -	\$ -	\$ -		\$ -	\$ -
<b>Awards &amp; Subventions Subtotal</b>	<b>\$ 10,233.00</b>	<b>\$ 9,708.22</b>	<b>\$ 8,750.00</b>		<b>\$ 8,022.44</b>	<b>\$ 9,650.00</b>
<b>Conference</b>						
23 Solo-year expenses	<i>Indianapolis</i> \$ 33,645.00	<i>Minneapolis</i> \$ 20,100.27	<i>New Orleans</i> \$ -		<i>Charlotte</i> \$ -	\$ 23,000.00
24 Program Committee	\$ 4,941.00	\$ 6,924.91	\$ 7,000.00		\$ 4,259.34	\$ 7,000.00
25 GSWP	\$ 3,828.00	\$ 700.50	\$ 1,000.00		\$ 1,000.00	\$ 1,000.00
26 Anticipated conference expenses					\$ -	
<b>Conference Subtotal</b>	<b>\$ 42,414.00</b>	<b>\$ 27,725.68</b>	<b>\$ 8,000.00</b>		<b>\$ 5,259.34</b>	<b>\$ 31,000.00</b>
<b>Contributions &amp; Memberships</b>						
27 RILM	\$ 2,000.00	\$ 2,000.00	\$ 2,000.00		\$ 2,000.00	\$ 2,000.00
28 American Council of Learned Societies	\$ 725.00	\$ 725.00	\$ 725.00		\$ 990.00	\$ 990.00
29 National Humanities Alliance	\$ 622.00	\$ 641.00	\$ 650.00		\$ 660.00	\$ 660.00
<b>Contributions &amp; Memberships Subtotal</b>	<b>\$ 3,347.00</b>	<b>\$ 3,366.00</b>	<b>\$ 3,375.00</b>		<b>\$ 3,650.00</b>	<b>\$ 3,650.00</b>
<b>Total Expenses</b>	<b>\$ 120,326.00</b>	<b>\$ 110,396.30</b>	<b>\$ 103,207.00</b>		<b>\$ 87,874.14</b>	<b>\$ 124,881.60</b>
<b>INCOME</b>						
30 Donations	\$ 3,540.00	\$ 4,435.00	\$ 3,000.00		\$ 1,000.00	\$ 3,000.00
31 Even-year Conference Net (from AMS)		\$ 23,537.00	\$ -		\$ -	\$ 15,000.00
32 Odd-year Conference Registration		\$ 51,064.00	\$ -		\$ 240.00	\$ 50,000.00
33 Odd-year Conference Auxilliary Income	\$ 200.00	\$ 6,801.16	\$ -		\$ 200.00	\$ 6,000.00
34 Member Dues	\$ 63,827.00	\$ 60,815.00	\$ 65,000.00		\$ 68,412.23	\$ 60,000.00
35 Interest and Earnings	\$ 485.00	\$ 465.17	\$ 500.00		\$ 507.72	\$ 1,000.00
36 UC Press (Spectrum proceeds)	\$ 16,144.00	\$ 16,961.48	\$ 14,000.00		\$ 18,057.53	\$ 14,000.00
37 Anticipated income						
<b>Total Income</b>	<b>\$ 84,196.00</b>	<b>\$ 164,078.81</b>	<b>\$ 82,500.00</b>		<b>\$ 88,417.48</b>	<b>\$ 149,000.00</b>
<b>NET SURPLUS/DEFICIT</b>	<b>\$ (36,130.00)</b>	<b>\$ 53,682.51</b>	<b>\$ (20,707.00)</b>		<b>\$ 543.34</b>	<b>\$ 24,118.40</b>
<b>SAVINGS</b>						
38 Savings Account	\$ 168,381.00	\$ 228,079.94			\$ 168,966.40	
39 Checking Account	\$ 5,428.00	\$ 5,059.54			\$ 7,030.39	
40 Paypal	\$ 9,140.46	\$ 4,148.09			\$ 13,522.63	
41 Credit Card	\$ -	\$ (306.23)			\$ (299.54)	
42 Fidelity Investment Account					\$ 50,898.58	
<b>Total Savings</b>	<b>\$ 182,949.46</b>	<b>\$ 236,981.34</b>			<b>\$ 240,118.46</b>	

## COMMITTEE REPORTS

Chaired by Jocelyn Neal (University of North Carolina at Chapel Hill), the **2012 SMT Program Committee** included Michael Buchler (Florida State University), Harald Krebs (University of Victoria, *ex officio*), Peter Martens (Texas Tech University), Jan Miyake (Oberlin College Conservatory); Stephen V. Peles (University of Alabama), and Philip Rupprecht (Duke University).

The committee undertook four major tasks. First, we coordinated joint aspects of the program to amplify the opportunities afforded by meeting with AMS and SEM, including the debut of a single submission process and review process for joint proposals across all three participating societies. Second, we adopted online submissions for proposals for the first time. Third, we undertook the task of selecting the core program for the conference from the submissions, with the intent of maintaining the highest standards of excellence for the conference and embracing the full range of subdisciplines our field comprises. Fourth, we designed a plenary session with four distinguished speakers to mark the centenary of John Cage, and, following on a proposal from the SMT leadership, we compiled an invited session in honor of Carl Schachter. Both sessions were intended to draw the SMT membership together around significant questions, topics, and central figures in our field. Regrettably, Hurricane Sandy's arrival derailed the participation of several SMT members in the conference.

The volume of proposals exceeded previous years by a substantial number. We received forty-five proposals for full sessions through the "joint call" with AMS and SEM. Thirty-three of those involved SMT members of which sixteen were accepted.

From a total of 343 SMT proposals we accepted ninety-three of which just over twenty-six percent came from women. The acceptance rate for men was just over twenty-eight percent; for women it was twenty-six percent. The committee chose to expand the poster offerings at the conference by designating a small number of accepted proposals for that format; the outcome of that poster session appeared to be very positive, and the committee endorsed that practice for the future.

Among the notable trends in topics we saw an increase in papers on cognition, on popular music studies, and on form, especially related to classical form. We received a large number of analytic profiles of individual composers, most notably those of the twentieth-century. Pedagogy and disability studies were strongly represented, as were counterpoint studies and the topic of narrative.

Victoria Long, David Headlam, and Byron Almén were all extremely helpful along the way, and I am grateful to the Program Committee for their time and expertise. It was a pleasure and honor to serve in this capacity with a stellar committee, all of whom contributed significantly to our work and made the process a rewarding and enjoyable effort.

—Jocelyn R. Neal

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## Society for Music Theory 2013 Committees

### Publications Committee

Walt Everett, chair  
Karen Bottge  
Michael Cherlin  
Gretchen Horlacher  
Tim Koozin  
Yonatan Malin  
Joel Phillips  
Mark Spicer

### Program Committee

Michael Buchler, chair  
Nicole Biamonte  
Alfred Cramer  
Judy Lochhead  
Scott Murphy  
Gordon Sly  
Harald Krebs, *ex officio*

### Nominating Committee

Robert Hatten, chair  
Steven Bruns  
Marianne Kielian-Gilbert  
David Smyth  
Deborah Stein

### Publication Awards Committee

Richard Ashley, chair  
Matthew Bribitzer-Stull  
Ellie Hisama  
Daphne Leong  
Shawn O'Donnell  
Wayne Petty

### Committee on the Status of Women

Laurel Parsons, chair  
Inessa Bazayev  
Jane Clendinning  
Rachel Lumsden  
Brad Osborn  
Abby Shupe

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**Society for Music Theory**  
**2013 Committees** *(continued)*

COMMITTEE REPORTS

**Committee on Diversity**

Horace Maxile, chair  
Christopher Doll  
Anna Gawboy  
Cynthia Gonzales  
Roger Graybill  
John Latartara  
Wendy Lee  
Andrew Pau

**Professional Development**

Nancy Rogers, chair  
Jenine Brown  
Diego Cubero  
Gilbert DeBenedetti  
Melissa Hoag  
Timothy Johnson  
Akane Mori

**IT/Networking**

Tim Koozin, chair  
Sean Atkinson, webmaster  
Michael Callahan  
Walter Everett  
Jeremiah Goyette  
William Guerin  
Shersten Johnson  
Robert Kosovsky  
Yonatan Malin  
Tahirih Motazedian  
Kris Shaffer  
Brent Yorgason

**Subventions**

Janna K. Saslaw, chair  
Walter Everett  
Edward Gollin  
Evan Jones  
Catherine Losada

**Development Committee**

Elizabeth Hellmuth Margulis,  
chair  
Tim Heltzel  
Joel Lester  
Victoria Long  
Elizabeth West Marvin

The **2012 Publication Awards Committee** presented four awards at the Annual Meeting in New Orleans.

The **2012 Wallace Berry Award** was presented to Janet Schmalfeldt for her book *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music*, published by Oxford University Press in 2011. Schmalfeldt's extraordinary book traces the development of a "Beethoven-Hegelian" critical tradition from E. T. A. Hoffmann and A. B. Marx to Theodor Adorno and Carl Dahlhaus and explains how a dialectical approach may interact with more recent theories of musical form. Through compelling and beautifully written analyses of music by Beethoven, Schubert, Schumann, Mendelssohn, and Chopin the author shows how romantic composers transformed and subverted formal conventions and argues that form in this music is far from static but rather is a continuing process of becoming. Written by a brilliant music theorist who is a gifted performer deeply engaged with intellectual history, this book is a masterful multidisciplinary synthesis of analysis, philosophy, and aesthetics, which encourages its readers to consider new ways of listening to well-known masterpieces of the tonal era and, above all, reveals Schmalfeldt's intimate knowledge and love of the music it examines.



The **2012 Outstanding Publication Award** was presented to Peter Franck for his article "A Fallacious Concept': Invertible Counterpoint at the Twelfth within the *Ursatz*," published in the journal *Music Theory Spectrum* in 2010. Franck's article offers a compelling reexamination of a compositional device known more for its contrapuntal dangers than its compositional possibilities. The author traces the long history of theorists' ambivalent attitudes towards invertible counterpoint at the twelfth, including Schenker's ultimate rejection of it as a valid concept. Through an impressive array of analyses of J. S. Bach's use of the technique in his fugues and inventions, Franck models a new way of conceptualizing the technique that both reconciles it with tonal voice-leading principles and illustrates its profound effect on the structure of tonal music.



The **2012 Emerging Scholar Award** was presented to Steven Rings for his book *Tonality and Transformation*, published by Oxford University Press in 2011. Rings' book is an impressive analytical study that applies a contemporary theoretical model to a classic repertoire. Using transformational techniques to model the experience of tonal music, the author explores common-practice repertoire—notably Bach, Mozart, and Brahms—and manages the remarkable feat of recasting and reanimating both the theoretical model and this very familiar music in the process. Clarity of language and an engaging prose style that belie the author's youth make this complex work accessible well beyond the realm of transformational specialists.





The Citation of Special Merit was awarded to the editors Edward Gollin and Alexander Rehding, along with their contributing colleagues, for *The Handbook of Neo-Riemannian Music Theories*, published by Oxford University Press in 2011. This edited



volume of extraordinary value to the discipline is in part translation and in part reference work, but in every part addresses the historical foundations, modern expansions, and musical applications of one of the most important contemporary approaches to musical structure and process. In accordance with the SMT guidelines on conflicts of interest for the Publication Awards Committee, the chair, Suzannah Clark, recused herself from the discussion of this award on the grounds that one of the editors is her colleague and she is a contributor to the volume.

—Suzannah Clark

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The **2013 Publication Awards Committee** invites nominations for the 2013 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, 2010, and December 31, 2012. 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 within seven years of the author's receipt of a 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 translations, editions, reference works, edited volumes, and other 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. If such information is available to the nominator, please include the author's address and indicate whether the work is eligible for the Emerging Scholar Award. Submission of nominated articles in PDF format would be appreciated. Nominations must be postmarked on or before April 1, 2013. Submit nominations online at <http://societymusictheory.org/grants/publications>, by e-mail to [r-ashley@northwestern.edu](mailto:r-ashley@northwestern.edu), or by mail at:

Richard Ashley, Chair, SMT Publication Awards Committee  
Northwestern University  
711 Elgin Road  
Evanston, IL 60203

—Richard Ashley

## Society for Music Theory 2013 Committees (continued)

### Local Arrangements

Charlotte (2013)  
Victoria Long, chair  
[vlong@uchicago.edu](mailto:vlong@uchicago.edu)  
Tomoko Deguchi

### Graduate Student Workshop Program

John Roeder, chair  
Michael Buchler  
Samuel Ng  
Elizabeth West Marvin

### Ad hoc Committees Committee on Disability Issues

Jonathan Kochavi, chair  
Jeff Gillespie  
Allen Gimbel  
Jennifer Iverson  
Julie Pedneault-Deslauriers  
Ciro Scotto

### Committee on Demographics

Jennifer Bain, chair  
Morwared Farbood  
Jared Hartt  
Irna Priore  
Richard Randall

### Sustainability Committee

Jill Brasky, chair  
Philip Duker  
Paul Miller  
Daniel Shanahan  
John Snyder

### Investment Committee

Stefan Kostka, chair  
Breighan Brown  
Noriko Manabe

*Links to SMT's committees are found at*  
[http://societymusictheory.org/  
administration/committees](http://societymusictheory.org/administration/committees).

### *Music Theory Spectrum*

#### **Editors and Editorial Assistants**

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

#### **Editorial Board**

Vasili Byros  
Steven Cahn  
Robert Cook  
Edward Gollin  
Kevin Holm-Hudson  
David Kopp  
Victoria Malawey  
José Oliveira Martins  
Ryan McClelland  
Danuta Mirka  
Jairo Moreno  
Maryam Moshaver  
Robert Peck  
Marianne Wheeldon  
Anna Zayaruznya

### *Music Theory Online*

#### **Editors and Editorial Assistants**

Yonatan Malin, Editor  
Karen Bottge, Associate Editor  
Steven Rings, Reviews Editor  
Brent Yorgason, Managing Editor  
Hoyt Andres, Editorial Assistant  
Michael McClimon, Editorial Assistant  
Katie Mess, Editorial Assistant  
Carmel Raz, Editorial Assistant  
John Reef, Editorial Assistant

#### **Editorial Board**

Kyle Adams  
Stephen Brown  
David Clampitt  
Dora Hanninen  
Gary Karpinski  
Catherine Losada  
Jan Miyake  
Nancy Rao  
Joti Rockwell  
Stephen Rodgers  
Leigh VanHandel

### *SMT Newsletter*

Joel Phillips, Editor

On behalf of the **Publications Committee** it is my pleasure to thank Severine Neff for her excellent leadership of *Music Theory Spectrum* as she completes her term as editor. In increasing the journal's diversity of topics, viewpoints, and multimedia content, Sev has broken new ground while maintaining the highest standards of scholarship and production values. In particular, new publishing formats have posed special challenges, calling upon her supreme dedication and resourcefulness; these she has brought to the task in inspiring abundance. We wish Severine the best as she begins to enjoy devoting much more time and energy to her own work and personal interests. We also welcome Michael Cherlin as incoming editor; Michael has been hard at work on the production of Volume 35 and processing submissions for Volume 36.

The challenges of producing a multimedia journal are among the central factors considered in the committee's recommendation to begin a relationship with Oxford University Press (OUP) as the publisher of *Music Theory Spectrum*, set to commence with the 2014 volume. The Press is known as a leading house for both books and periodicals in music theory and musicology, and its online presence has impressed us. As *Spectrum* continues to receive record numbers of submissions, we also look toward an expansion in the size of each issue. And while *Spectrum* has brought increased revenue to the Society at a rate of twenty-four percent over the past two years, we anticipate further growth through OUP initiatives.

*Music Theory Spectrum* received an all-time high of seventy-five submissions (sixty-three of them new) in the year ending with August 2012. Ten of these were selected for publication, for an extremely low overall acceptance rate of thirteen percent. Women authored only fifteen of the submissions, of which two were published, and thus represent twenty percent of each category. These figures are an improvement over the previous year's eight percent of submissions coming from women, but we continue to look for a diversity of input that would honor the journal's brand.

*Music Theory Online*, which has come to feature combinations of audio, video, and animated illustrations in nearly all of its articles, also brought its readers sixteen book reviews this year and—through an innovation of Editor Yonatan Malin—three webinars joining authors with respondents and observers, making it the field's leading venue for both formal and informal colloquial response. *MTO* received eighty-two submissions since our last report, of which fifty-nine have been fully reviewed, eighteen of those accepted for publication. Women were sole or primary authors for twenty-four percent of submissions and twenty-five percent of the selected

articles. *MTO* enjoyed more than 264,000 unique page views over the past year, an increase of sixteen percent over the previous year's visits, with substantial readerships in Asia (eight percent of clicks), Central and South America (four percent), and Australasia (three percent) as well as North America (fifty-three percent) and Europe (thirty-one percent).

—Walt Everett

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At the 2012 Annual Meeting in New Orleans, the **Committee on the Status of Women** co-hosted a joint session on mentoring with the AMS and SEM. As part of that session, *Spectrum* editor Michael Cherlin presented some important data regarding the rates of submission by women to that journal since 2006. These data show that, while women make up between twenty-five to thirty percent of the membership of SMT, they submit articles to *Spectrum* at a substantially lower rate. For example, less than eight percent of submissions in 2010–11 came from women. In 2011–12 there was a marked improvement—submissions by women were twenty percent—but it is too early to know whether this spike represents a trend.

Accordingly, in the fall we launched our new article mentoring program to encourage women to submit their research for publication, in which authors will be paired with volunteer mentors who have had work previously published in *Spectrum* and/or other major theory journals. This complements our existing mentoring program for conference proposals. To participate in either of these programs as a mentee or a mentor, please contact Inessa Bazayev ([ibazayev@lsu.edu](mailto:ibazayev@lsu.edu)). Other projects this year will be completing both the revision of our website, thanks to Brad Osborn, and our bibliography of resources on the topic of women and music, thanks to Abby Shupe.

Many thanks to Patricia Hall for her service as chair over the past three years, and to Catherine Nolan and Ron Rodman, whose terms also expired in New Orleans. As the new chair, I welcome all SMT members' questions and suggestions ([laureljparsons@gmail.com](mailto:laureljparsons@gmail.com)).

—Laurel Parsons

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The **Professional Development Committee** kept busy in New Orleans, as it does at all SMT Annual Meetings, by sponsoring several events:

- The Conference Guides Program, coordinated by PDC member Akane Mori, served thirty-two new or relatively new conference attendees. I wish to thank all those who volunteered to guide as well as those who asked to be guided. As a guide myself, I saw many ways in which this program contributes to the professional development of individuals and of the field.
- Sixty people attended the Student Breakfast, hosted by Alan Street. Among other highlights of this event, Martha Sprigge (University of Chicago) won the raffle, for which the prize is a year's free membership in SMT.

## 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 US \$300 to \$600.

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

—Horace Maxile

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### SMT SUBVENTION GRANTS

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

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

—Janna K. Saslaw

## SMT Membership Reminder:

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

To do so visit  
<http://societymusictheory.org/membership>  
and follow the instructions.

Dues are payable online through PayPal.

If you prefer, you may download a membership form in pdf format and mail your registration and payment by personal check or money order in U.S. funds. Send membership renewals to:

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

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

### ***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)).

COMMITTEE REPORTS (continued)  
*Professional Development Committee, continued*

- The CV review session, organized by Nancy Rogers, helped fourteen people improve their job-application materials. Many thanks go to Adrian Childs, Sarah Ellis, Yayoi Uno Everett, Elizabeth Sayrs, Matthew Shaftel, and John Cuciurean for taking time during the busy conference to share their insights, and to incoming PDC member Melissa Hoag for helping the session run smoothly.
- With the AMS Committee on Career-Related Issues (chaired by Jim Cassaro), the PDC co-sponsored a panel discussion entitled "On Mentoring and Being Mentored." The panelists included SMT members Timothy A. Johnson and Robert S. Hatten, musicologists Denise Von Glahn and Andrew Dell'Antonio, and ethnomusicologists Christi-Anne Castro and Andrew N. Weintraub. The discussion emphasized the issues faced by individuals who are mentoring or being mentored; thus this session complemented the valuable session co-sponsored by the SMT Committee on the Status of Women, which emphasized targeted mentoring programs now being developed within SMT and SEM. The plenitude of Friday evening events at this joint conference in an enticing city cut into the attendance at the session, but I trust that those who were there found it valuable. Certainly the healthy discussion that took place in New Orleans will inform the PDC's future efforts to promote mentoring as an important element of the professional development of music theorists. At this writing, we are putting together a summary of the discussion to be placed on the PDC's web page.

More than 200 students belong to the Society for Music Theory Graduate Student page on Facebook. This page, administered by PDC student members Jenine L. Brown and Diego Cubero, is intended to offer students their own forum for announcements and discussion. Information about all aspects of the PDC, including the location of our Facebook page, is found on our website. Maintained by Gilbert DeBenedetti with the help of the SMT webmaster, the site is found at <http://societymusictheory.org/administration/committees/pdc>.

As I leave the PDC, I wish to thank everyone who served on the committee and all who helped with our various programs. It is a privilege to belong to a Society whose membership is so public-spirited. Special thanks are due to Johanna Devaney, who is rotating off the PDC after three years of service. The new chair of the committee is Nancy Rogers.

—Alfred Cramer

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After moving to all electronic submissions for the 2012 Annual Meeting, the **IT/Networking Committee** worked together with the 2012 and 2013 Program Committee chairs to assess the submission upload interface and identify any needed improvements. We then implemented a new web interface for uploading conference proposals that should streamline the process for submission authors and better assist the 2013 Program Committee. The new interface enables members to check on the status of a submission under review and integrates

features to help to ensure the anonymity of proposals. Our committee also worked to improve other aspects of our Society's data management in areas including online voting, donation, and membership renewal.

A growing number of members are using the new SMT Facebook page and new Google Calendar to stay informed on upcoming SMT events. The URL for each is as follows.

<http://www.facebook.com/societymusictheory>  
<http://societymusictheory.org/events/upcoming/calendar>

With the help of our liaison to the Music and Disability Interest Group, Shersten Johnson, we received a list of recommendations to improve the accessibility of our web presence for those with vision-related disabilities. Most of these changes have now been implemented at the SMT website. We have been in dialogue with the *MTO* editorial staff to improve accessibility in the *MTO* pages as well.

The SMT website receives approximately 200 hits from unique visitors each day. In total, we had over 53,000 visits in 2012. We created a new staff position for SMT web site manager in order to effect a smooth transition as our technical expert, Tuukka Ilomäki, completed his term on our committee. Tuukka's many contributions went well above and beyond what we could continue to expect from a volunteer in the time commitment and level of expertise required. Our new SMT website manager is Jeremiah Goyette.

We welcome our new webmaster, Sean Atkinson, as Poundie Burstein completes his term. New committee members Kris Shaffer and Jeremiah Goyette join us as Tuukka Ilomäki and Marlon Feld complete their terms. Our continuing members are Michael Callahan, Walter Everett, William Guerin, Shersten Johnson, Robert Kosovsky, Yonatan Malin, Tahirih Motazedian, and Brent Yorgason. I extend my heartfelt thanks to all our committee members for their excellent work and welcome input from the membership on any aspect of the Society's web presence.

—Tim Koozin

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The **Development Committee** was formed in 2011 to design and implement a fundraising strategy that would help the Society pursue its long-term goals. This year we consulted with representatives from successful campaigns in our sister societies, SEM and AMS, and with fundraising professionals, and solicited a list of fundraising priorities from the Executive Board. This information has helped us craft a multi-year strategy to raise funds for our Society. One of the initial strategies is to significantly increase the rate of membership contributions while promoting a sense of community within the Society.

COMMITTEE REPORTS (*continued*)  
*IT/Networking Committee, continued*

In advance of the launch of a campaign, we secured approval from the Executive Board to purchase Gift-Works, donation-tracking software that will allow us to keep records and plan over time.

Current committee members include Tim Heltzel, Joel Lester, Victoria Long, and Elizabeth West Marvin. We wish to thank Maureen Carr for her year of service on the committee.

—Elizabeth Hellmuth Margulis

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The SMT **Graduate Student Workshop Program** (GSWP) conducts educational workshops for graduate students focusing on music theory. Varying in topic each year, the workshops are led by outstanding scholars, who assign the participants readings and collaborative projects in preparation for instructive, interactive live sessions at the Annual Meeting of the Society. At the recent meeting in New Orleans, Walt Everett and Ian Quinn offered workshops on rock harmony and corpus studies. For the SMT 2013 in Charlotte, Justin London will lead a group considering the question "What is Metric Well-Formedness?" and Janet Schmalfeldt will lead a workshop treating "The Idea of Musical Form as Process, from Analytic and Performance Perspectives."

The workshops are open to all graduate students in good standing other than those from the school of the workshop leader. Participants will be randomly selected from the eligible applicant pool. The deadline for applications will be April 1, 2013; see the SMT website for workshop descriptions and details. We encourage all student members to take advantage of this wonderful educational opportunity.

—John Roeder

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The Society for Music Theory announces a new workshop program—the **Peer Learning Program**. The program will be administered by the GSWP Committee (soon to be renamed). The purpose of the program is to provide an 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. The workshops will be open to all members of the Society who have completed a doctoral degree, and will therefore complement the continuing Graduate Student Workshop Program. The topic of the workshops will be selected so as to be relevant to the research and teaching interests of a wide range of SMT members. In consideration of the

professional responsibilities of the participants, the workshops will require some reading and mental preparation, but not extensive written assignments. There will be no fee for participation. In order to foster diversity and minimize inequity in the selection process, participants will be chosen randomly from the applicant pool.

A pilot three-hour workshop (topic and leader to be announced) will take place in Charlotte on the Thursday morning before the beginning of the 2013 annual meeting. Further information about this workshop will be provided on the SMT website and on SMT-announce.

—John Roeder and Harald Krebs

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The **Committee on Diversity** sponsored a session in New Orleans Thursday afternoon titled “New Orleans: Music, Time, and Place.” Considering traditional New Orleans jazz to be a “usual suspect” and our intention to explore diversity in terms of the range of musical styles associated with New Orleans, only one of the four papers was on a jazz topic. Matthew Butterfield spoke on social and cultural meanings of early New Orleans jazz for communities differentiated by race, ethnicity, and class; David Smyth discussed the harmonic vocabulary and distinctive uses of instrumentation and texture in the music of the subdudes (a local New Orleans band); Philip Ewell explored the concepts of unity and disunity in rap music; and Emmett Price investigated the addition of spiritual considerations in our theoretical and interpretive frameworks.

To help members defray the costs of attending this year’s meeting, the committee awarded **SMT Minority Travel Grants** to Karen Chan, Gabriel I. Venegas Carro, Melissa Murphy, and Gavin Lee. Our International Travel Grant recipients were Aaron Einbond, John Koslovsky, and Melissa Wong. Our **Local Outreach Initiative** helped bring undergraduate students from Xavier University. The initiative was also expanded this year to include a guest lecture on the campus of Xavier University. If there are other societies, organizations, or groups that should receive announcements for our upcoming grant cycle, please let us know.

The SMT Committee on Diversity seeks to promote the diversity—of race and ethnicity, culture, values, and points of view—within the Society. To this end, the committee fosters thought on and provides support for: an environment supportive of racially and ethnically diverse communities within the Society, the production of knowledge from distinctive viewpoints, the recruit-

ment and training of minority graduate students and the study of music from underrepresented groups. If anyone wishes to be more involved with these activities, please do not hesitate to contact me by e-mail or telephone at [horace\\_maxile@baylor.edu](mailto:horace_maxile@baylor.edu) or (254) 710-2360.

—Horace J. Maxile, Jr.

## NEWS FROM INTEREST GROUPS

The **SMT Interest Group on Improvisation** met in conjunction with our SEM affiliate group during the November 2012 Annual Meeting in New Orleans. At the meeting, we heard two presentations: Christopher Stover surveyed recent philosophical treatments of improvisation, and SEM Improvisation member Mark Laver discussed the field of critical improvisation studies. In addition to holding a joint business meeting, SMT Improvisation and SEM Improvisation co-sponsored a special session, “Improvisation: Object of Study and Critical Paradigm.” The session featured position papers from six scholars—two each from AMS, SEM, and SMT—as well as a response from George E. Lewis, the Edwin H. Case Professor of American Music at Columbia University.

During its second year, SMT Improvisation will continue to foster new research on real-time music-making and facilitate dialogue across disciplinary boundaries. A particular focus will be placed on the use of improvisation in theory pedagogy and the analysis of improvisatory musics, two topics that should interest many music theorists as well as ethnomusicologists and historical musicologists.

SMT members and others who wish to become involved with SMT Improvisation can join our discussion group or visit our website by following the links below.

<http://groups.google.com/group/smt-improvisation>  
<https://sites.google.com/site/smtimprovisation>

The August issue of the SMT *Newsletter* will include a preview of our activities at the upcoming 2013 Meeting in Charlotte.

—Paul Steinbeck

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The **Music and Disability Interest Group** met jointly in New Orleans with the AMS Study Group on Music and Disability (now co-chaired by Blake Howe and Stephanie Jensen-Moulton). We are pleased to note the increasing visibility of disability-related scholarship at the 2012 Meeting, where there was an SEM session on

Music and Disability Studies, a joint AMS/SMT/SEM session on Performing Music/Performing Disability, and an evening round-table to discuss works-in-progress. The two groups used our meeting time to organize panels of scholarly work for the 2013 conferences. The SMT group will propose a special session “Universal Design in the Theory and Aural Skills Classrooms.”

The Music and Disability IG continues its mission to make our meetings more accessible and inclusive to scholars with various abilities. We work closely with the SMT *ad hoc* Committees on Disability Issues and Sustainability as well as the IT/Networking Committee. We continue to address physical accessibility at our Meetings, microphones and reserved seating in sessions, and large-print and electronically distributed handouts. We are particularly interested in streaming sessions, either live or for re-distribution. We hope to partner with the Sustainability and IT/Networking Committees, the Work and Family Interest Group, and the SMT administration to begin limited streaming as a regular feature of our Annual Meetings.

The interest group continues to serve the SMT membership by facilitating conversation and mentoring between scholars confronting issues of disability, either in their personal or family lives, in their classrooms, or in their scholarship. We begin a new initiative this year to build a support network for scholars who are caregivers for disabled family members.

For more information, please visit our website at <http://smt.esm.rochester.edu/dismus/> or contact me via e-mail ([jennifer-iverson@uiowa.edu](mailto:jennifer-iverson@uiowa.edu)).

—Jennifer Iverson

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The **Jazz Interest Group** (SMT-Jz) held its eighteenth annual business meeting on Friday, November 2, 2012, at the Sheraton Hotel in New Orleans.

Chaired by Scott Cook and including members Chris Stover and Janna Saslaw, the SMT-Jz Publications Award Committee announced the second winner of the **Steve Larson Award for Jazz Scholarship**. The award went to Paul Steinbeck (Washington University at St. Louis) for his article “Intermusicality, Humor, and Cultural Critique in the Art Ensemble of Chicago’s ‘A Jackson in Your House,’” *Jazz Perspectives* 5/2 (August 2011): 135–154. The 2013 SMT-Jz Publication Award Committee will include Chris Stover (chair), Janna Saslaw, and Rene Rusch. The Jazz Interest Group thanks its members for their valuable service on the committee, and congratulations to Paul Steinbeck!

At the meeting Nicole Biamonte provided an update from the Jazz Theory Pedagogy Committee (formerly

NASM Task Force). The aim of the committee is to create jazz theory pedagogical materials suitable for supplemental use in a conventional music theory curriculum. The current plan is to streamline and make consistent their current materials, and to investigate placing that material on the website of the Pedagogy Interest Group of SMT.

Five additional announcements were made. Keith Salley encouraged participants to submit a proposal to the 2013 MTSMA conference, since it will likely have a session devoted to Steve Strunk (and there is preliminary discussion of a *Festschrift* issue in honor of Strunk, perhaps in the *Journal of Jazz Studies*); Paul Steinbeck reported that the Improvisation Interest Group plans to propose a special session for the 2013 SMT Annual Meeting in Charlotte; Danny Arthurs and Paul Steinbeck described their presentations at the New Orleans meeting (on Brad Mehldau and Improvisation respectively); Keith Waters discussed the Steve Larson *Festschrift* issue of *Music Theory Online*, with jazz articles by David Heyer, Stefan Love, Mark MacFarland, and Henry Martin; and Scott Cook reported on our new Facebook page, which provides a location for discussion, announcements, and related items of interest.

The participants briefly considered ideas for the SMT-Jz business meeting at SMT 2013 in Charlotte. The topics proposed were James P. Johnson’s “Carolina Shout”; problems of reconciling extended jazz harmonies with traditional Schenkerian perspectives of triadic consonance; and works by North Carolina natives John Coltrane or Thelonious Monk (or their collaboration). Further discussion will be carried out online.

The bulk of the meeting was devoted to remembering the legacies of Steve Strunk and Steve Larson, both of whom passed away within the last year and a half. There were two discussions, each about thirty minutes. Ramon Satyendra led a discussion on Strunk’s “The Harmony of Early Bop: A Layered Approach” (*Journal of Jazz Studies* 6 (1979): 4–53) and Janna Saslaw led a discussion of Larson’s “Composition Versus Improvisation?” (*Journal of Music Theory* 49.2 (Fall 2005): 241–275).

The online searchable jazz theory bibliography, created by Kent Williams and Henry Martin, is available at <http://jazztheory.uncg.edu:2001/>. Please e-mail Henry Martin ([martinh@andromeda.rutgers.edu](mailto:martinh@andromeda.rutgers.edu)) or Kent Williams ([jwillia@uncg.edu](mailto:jwillia@uncg.edu)) with your suggestions or corrections.

For more information about SMT-Jz, please visit <http://societymusictheory.org/societies/interest/jazz>. This website is maintained by its creator, James McGowan. Inquiries about SMT-Jz can be addressed to the chair, Keith Waters ([Keith.Waters@colorado.edu](mailto:Keith.Waters@colorado.edu)).

—Keith Waters

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The **Mathematics of Music Analysis Interest Group** hosted a lively discussion on Methodology in Mathematical Music Theory on Thursday night of the New Orleans Meeting, with panelists Dmitri Tymoczko, Guerino Mazzola, Steven Rings, and Rachel Hall. The discussion touched on many topics—composition as music-theory experiment, the epistemology of music analysis, Beethoven’s *Hammerklavier* sonata, David Lewin and the history of mathematical music theory—provoking many comments and questions from the audience.

At our Friday afternoon meeting in New Orleans, Richard Cohn joined us for a discussion of his recent book, *Audacious Euphony*, a wide-ranging conversation that included the geometry of the *Tonnetz*, the status of diatonic harmony and function in *Tonnetz* analysis, common-tone relationships in chromatic harmony, and animation as an analytical tool. We also discussed creating an online resource listing fields of mathematics that have been applied in music theory with bibliographies of relevant literature.

The group is currently exploring the possibility of collaborating with other SMT Interest Groups for the 2013 Annual Meeting in Charlotte.

—Jason Yust

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The **Music and Philosophy Interest Group** is delighted to report on two events at the joint AMS/SMT/SEM 2012 meeting in New Orleans. First, the group (along with our sister group in the AMS) sponsored an evening panel on the question, “What is the contemporary relationship of philosophy and music studies?” The panel consisted of senior and junior scholars from the various subdisciplines: Brian Kane (Yale), Tamara Levitz (UCLA), Fred Maus (University of Virginia), and Gavin Steingo (University of Pittsburgh). Due to complications from Hurricane Sandy, two other invited speakers, Lawrence Kramer (Fordham) and Ana Maria Ochoa (Columbia), were unable to participate. The panelists gave short position papers on the topic; the rest of the time was given over to a lively discussion with the audience. Many participants and auditors felt that the

discussion was fruitful, raising prospects and challenges for future work in music and philosophy. At our business meeting we posed the same question to a group of interested graduate students and heard position papers by Delia Casadei (University of Pennsylvania), Daniel Villegas (University of Pennsylvania) and Benjamin Court (UCLA). We thank all our panelists and participants for their thoughtful papers and a stimulating discussion.

Some of our members and organizers were involved in the recent publication of a colloquy in the *Journal of the American Musicological Society* on the work of philosopher, Vladimir Jankélévitch. The authors include Michael Gallope, Steven Rings, James Hepokoski, Judy Lochhead, Michael J. Puri, and James R. Currie. The colloquy was convened by Michael Gallope and Brian Kane (who wrote the introduction), and appears in *JAMS* 65:1 (Spring 2012), pp. 215–256.

The SMT and AMS music and philosophy groups are in the process of developing a website which will operate as a clearinghouse for all things related to music and philosophy. We hope that the new site will help to stimulate discussion and raise awareness about publications, conferences, panels and talks that are of interest to our members. We also hope to include a *listserv* for communications and discussion. Please look for more news on that to come.

Finally, we encourage everyone with an interest in music and philosophy to be involved with the group. We welcome all strands of philosophical thought (analytic, continental, historical, etc.) and seek to create a generous and supportive intellectual community for those interested in music and philosophy. We welcome our new members and cannot wait to hear their ideas and contributions. For more information, please contact Brian Kane ([brian.kane@yale.edu](mailto:brian.kane@yale.edu)).

—Brian Kane

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At the 2012 Annual Meeting in New Orleans, the **Popular Music Interest Group** (PMIG) co-sponsored a joint session on Popular Music and Protest with two of our sister groups, the Popular Music Study Group of AMS and the Popular Music Section of SEM. The session, chaired by Alex Reed (University of Florida), featured a diverse range of topics. Presenters were Griffin Woodworth (MakeMusic, Inc.), Noriko Manabe (Princeton University), Holly Holmes (University of Illinois at Urbana-Champaign), and Barbara Milewski (Swarthmore College).

Announced during the business meeting was the inaugural **Popular Music Interest Group Publication Award**, which was presented to Allan Moore for his new

book *Song Means: Analysing and Interpreting Recorded Popular Song* (Ashgate, 2012). The award committee consisted of Anna Stephan-Robinson (West Liberty University, chair), Nicole Biamonte (McGill University), and, until his untimely death, Adam Krims (University of Nottingham). The PMIG plans to institute a new award for junior popular-music scholars, named in his honor.

The business meeting also featured a lively and well-attended panel discussion on the topics “What does it mean to analyze popular music?” and “Approaches and methodologies to analyzing popular music.” Panelists were Kyle Adams (Indiana University), Nicole Biamonte (McGill University), Tim Hughes (University of Surrey), Fred Maus (University of Virginia), Brad Osborn (Ohio University), and Melissa Wong (University of Cambridge).

I welcome your suggestions and questions ([annastephanrobinson@gmail.com](mailto:annastephanrobinson@gmail.com)) and invite all members of the Society to visit our website and to subscribe to our e-mail list by following the links below.

<http://popmusic.societymusictheory.org/>  
[http://lists.societymusictheory.org/listinfo.cgi/pop\\_analysis-societymusictheory.org](http://lists.societymusictheory.org/listinfo.cgi/pop_analysis-societymusictheory.org).

—Anna Stephan-Robinson

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The **SMT Music Theory Pedagogy Interest Group** met Friday, November 2, 2012. Members discussed three ideas for proposed special sessions at the 2013 SMT Annual Meeting. We revisited the idea of teaching music theory and the incorporation of world music. Kris Schaffer volunteered to organize a proposal for a special session on the flipped classroom. Gary Karpinski proposed and Jena Root volunteered to organize a proposal for a special session on aural skills.

Gary Karpinski announced two items. The Workshops in Music Theory Pedagogy at the University of Massachusetts Amherst will take place during June 24–28, 2013, and feature Steve Laitz, Elizabeth West Marvin, Matthew Santa, Peter Schubert, and Gary Karpinski. Gary will chair a pre-conference workshop on “Music Theory Pedagogy and the Academic Job Interview” at the Music Theory Midwest Conference at the University of Oklahoma on April 25, 2013.

Other members made announcements of interest to our members. Jennifer Snodgrass reported on the *Journal of Music Theory Pedagogy*’s new website (<http://jmt.pou.edu>), which features numerous valuable resources for all who teach music theory; Jan Yockey has created a blog about teaching music theory (<http://www.teaching-matters.net>); and Gilbert DeBeneditti reported on his subscriber-only website (<http://www.Gmajormusictheory.org>), which includes materials that he has developed for teaching music theory.

Two members announced the publication of their recent work. Timothy Koozin reported that the fourth edition of his *Music for Ear Training* is now available (<http://www.musicforeartraining.com>) and Elizabeth Sayrs reported the release of her new interactive multimedia textbook *MFun* (<http://www.MacGamut.com>).

—Gary Karpinski

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*News from Interest Groups is continued on page 28.*

INTEREST GROUPS (continued)  
*Popular Music IG, continued*

## DONATIONS TO THE SMT

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

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.

A future issue of the SMT *Newsletter* will include a list of donors who gave during the past fiscal year, under the following categories: up to \$49, \$50–\$99, \$100–\$249, \$250–\$499, \$500–\$999, \$1,000–\$4,999, \$5,000–\$9,999, \$10,000 and up. Donors who prefer not to be listed by name may ask to be listed as “Anonymous.”

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

My sincere thanks for your support!

—Harald Krebs

## OTHER SMT NEWS

### CARL SCHACHTER HONORED WITH LIFETIME MEMBERSHIP



During its 2012 Business Meeting the SMT awarded Carl Schachter a Lifetime Membership. Widely lauded as one of the foremost music theorists and music analysts of our time, Carl has profoundly influenced and guided several generations of scholars and musicians. His work is often cited for its contributions to the areas of Schenkerian theory, music theory pedagogy, rhythm and meter, and performance and analysis. Schachter is Distinguished University Professor Emeritus at Queens College and the Graduate Center of the City University of New York, and is also on the faculty of Mannes College of Music, The New School.

Frank Samarotto prepared and read the following citation.

It is my great pleasure to announce that, in recognition of outstanding contributions to the field of music theory, the Society for Music Theory awards Lifetime Membership to Carl Schachter. I am deeply grateful to be able to present this honor to my former teacher, and I am also fortunate in that, though I am constrained for time, I am speaking of someone who needs no introduction to this Society. Carl Schachter's writings appear on readings lists of the undergraduate to the seasoned scholar. For most of us, they are not just required reading; they are desired reading. We consume them avidly because we hear in them an individual voice, a voice within which we find a piece of music vividly rediscovered and brought to new life for us. We all know of Schachter's longstanding interest in analysis and performance—but to put it that way is not sufficient. For Carl analysis *is* performance, and performance *is* analysis. That is, the act of analysis is always fully synthetic with performance. So often, Carl's first question to his students would be, "How would you play this piece?" Analysis could not begin without an answer. This synthesis resonates through every page of Schachter's work, as if from within the words of the analysis a performance wells up, persuasive and clear.

Of course, those of us lucky enough to have witnessed Carl lecture know that performance does not remain implicit in his words: his superb pianism finds breathtakingly subtle ways to erase the distinction between analysis and performance.

Again I think of voice: Carl's playing speaks the analysis and adds to it, sounding out seamlessly what words and sketches say in other ways. And we know that voice elsewhere as well: in his harmony text, written with the late Edward Aldwell, we hear the warm, patient voice of the teacher, guiding us toward nuance and inviting us to listen—and read—in paragraphs, not bullet points.

Indeed, we learn from Carl that analysis can have a larger trajectory, that it is an act that can be performed. In many a seminar, I had an experience that I can only describe metaphorically: that of entering the classroom with the piece of the day imaged in my mind as a rough crystal, glinting with lovely facets but crude nonetheless. After Schachter had unfolded his masterly traversal of the work's structure (and meaning!), I saw instead a perfect jewel, projecting crystalline clarity in my hearing, and more beautiful than ever. Carl's writings can teach us this, but it is ironic that one of the most brilliant of these, his 'Triad as Place and Action,' culminates with his Pastoral Symphony analysis, an astonishing transformation of triad into storm. Ironic, of course, in that now, storm keeps him from us. But his influence is everywhere, and I invite you to join me in honoring him.

—Jocelyn Neal and Frank Samarotto

As Frank mentions in the penultimate sentence of his citation, Carl was unfortunately unable to be present to hear the citation and the prolonged applause that followed its delivery. And as Frank invites us to do in his last sentence, we join him in honoring Carl and congratulate him warmly on the richly deserved award of a Lifetime Membership.

—Harald Krebs



*Though I'm deeply interested in Schenker, I'm still more interested in Mozart and Beethoven.*

—Carl Schachter

Taylor & Francis is delighted to offer members of the Society for Music Theory a discounted personal subscription to *Journal of Mathematics and Music*. Launched in 2007, *Journal of Mathematics and Music* focuses on mathematical and computational approaches to musical structures and processes. The contents of recent issues are available on their website, which is located at <http://www.tandfonline.com/toc/tmam20/current>.

SMT members can receive an individual print subscription to *Journal of Mathematics and Music* at a special society member rate of US\$40/£24. The Journal is published three times per year. Contact +44 (0)20 7017 5543 or [societies@tandf.co.uk](mailto:societies@tandf.co.uk) to subscribe. (Quote UE10101W). For more information, please e-mail Angela Dickinson ([angela.dickinson@tandf.co.uk](mailto:angela.dickinson@tandf.co.uk)).

—Harald Krebs

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Ashgate Publishing has entered into an arrangement with the SMT by which members receive a twenty-percent discount on books published by Ashgate. To take advantage of this offer, please log in to SMT and click on “Special Offers.”

—Harald Krebs

## IN MEMORIAM

### ELLIOTT CARTER



Elliott Carter passed away on November 5, 2012, at his home in New York City, one month shy of his 104th birthday. He leaves us with over seventy years of published music, a body of work celebrated for its expressive charge and remarkable balance of local detail and large-scale design.

Carter’s passing will be keenly felt by the members of SMT, many of whom devoted significant energy to the study of his music. Sessions devoted to Carter’s music took place at the 1990, 1992, 2004, and 2009 SMT Annual Meetings; senior scholars including Jonathan Bernard, Andrew Mead, John Roeder, and Arnold Whittall contributed to the 2012 collection *Elliott Carter Studies* (Cambridge); and younger scholars including John Aylward, Patrick Budelier, Christian Carey, Ève Poudrier, and Alan Theisen recently completed doctoral dissertations on Carter.

Carter’s kindness, warmth, and wit were apparent to all who met him. In 1996, while planning a dissertation on his

music, I contacted his publisher to request an interview with him. About two weeks later, I found a message on my answering machine—from Carter. An interview? Sure, he said; call me and we’ll arrange a time. Intimidated, I returned his call, but his sense of humor and relaxed demeanor put me at ease. We set something up for the following month. From this encounter, I learned that this composer of almost unimaginable prestige was utterly ordinary, down-to-earth, gracious, and generous with his time, personally calling a young, naive graduate student to agree to what must have been the 500th interview with a young, naive graduate student. The interview itself and our subsequent interactions confirmed this impression.

Asked at age 100 what he wanted a listener to come away with after hearing his music, Carter replied, “Happiness! Music should not only give pleasure, but it should widen one’s horizons and give new kinds of fantasies, pleasures, surprises, and connections between things.” In the wake of his passing, I can think of no better way to celebrate Carter’s life and work than to approach his music in this frame of mind.

—Guy Capuzzo

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### CHARLES ROSEN

On December 9, 2012, we lost one of the great musical spirits of the modern age, pianist and writer Charles Rosen. In addition to being a musician of rare distinction who delivered fully committed performances of Bach, Beethoven, Mozart, Chopin, Schumann, Liszt, Webern, Carter, Boulez, and many others, Rosen is arguably the finest English-language writer on music of the past half century.



In particular, Rosen’s sense of the Viennese Classical style has informed the past forty years of thought on the topic. His famous book *The Classical Style* (1971; rev. 1997) has long been an indispensable touchstone for the rest of the field and for many other music lovers as well. The *Romantic Generation* (1995) is a worthy companion volume to the earlier book; the two together comprise a vivid account of one of Western music’s richest eras.

Theorists of musical form have learned much from Rosen, notably including his more analytical book *Sonata Forms*

(rev. 1988) whose title pays tribute to Donald Francis Tovey's well-known article "Sonata Forms" in the *Encyclopedia Britannica*. Pianists have relished his 2004 book *Piano Notes*, as well as his 2001 companion to the Beethoven piano sonatas; art lovers commend the 1984 book Rosen co-authored with his longtime friend and art historian Henri Zerner, *Romanticism and Realism: The Mythology of Nineteenth-Century Art*; and literary critics have lauded his collections of essays about writers such as Wordsworth, Benjamin, Shaw, Empson and others, many culled from the *New York Review of Books*, to which he was a cherished contributor for decades.

To be in Charles Rosen's company for any length of time was to know the meaning of something wonderful: he was a legendary polymath with a fabled memory and an electric ability to leap from idea to idea. To take in that widening smile as he turned from the keyboard to see if you made the same connection he just did, to hear that infectious laugh as he related one of his favorite stories or jokes—these are pleasures Charles' friends will not soon forget. Lucky for us all that the same spirit carries over so gloriously in his many recorded performances on the piano, and in his many genial pages of criticism.

—Scott Burnham

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## ADAM KRIMS



Adam Krims, Professor of Music Analysis at Nottingham University, died September 10, 2012, at his Paris home, aged 49. It still seems inconceivable that such a vital and charismatic man, teaching and publishing at the height of his powers, should be taken from us so suddenly.

The son of the noted psychoanalyst, Marvin Krims, Adam grew up in Boston, before taking his B.A. at Yale, and a Ph.D. at Harvard under David Lewin. Adam taught at the University of Alberta from 1995 to 2004, after which he accepted a chair in the UK at one of its top-rated music departments. Despite his base in England, Adam maintained close contact with the US theory community, serving as the reviews editor of *Music Theory Spectrum* from 2005 to 2007.

Although Adam's disciplinary training was in music theory—and he insisted with pride on his title 'Professor of Music Analysis'—the trajectory of Adam's career took him into a range of more discursive disciplines. Adam's introduction to his 1998 *Music & Ideology: Resisting the Aesthetic*, co-edited with Henry Klumpenhouwer, launched

a critical broadside against what he took to be the political disengagement of New Musicology, and served notice of a razor-sharp polemical mind. His emergence as a world-class cultural theorist of music came with his first monograph, *Rap Music and the Poetics of Identity* (2000). Groundbreaking in pinning cultural studies to analytical detail, mediated through an elegantly developed hip-hop genre system, the book's main project was to broaden the definition of music theory so as to include all theory about music. Such theorizing encompassed intoxicating new concepts from Marxist political economy and urban geography (e.g. 'capital accumulation'; 'design-intensive production'), themes that would mature in Adam's second book. In five trenchant chapters which sweep the globe from an Amsterdam record store through *Curaçao Tumba* to the disco of Boogie Nights, *Music and Urban Geography* (2007) demonstrates music's role as equally a cause of the spatialization of social relations, and its consequence.

Ever fascinated with the urban ethos, Adam turned in his final years to the impact of cities upon recording technology, and he taught himself enough math and techniques of sonic analysis to measure this influence empirically. A sizeable number of recent, and forthcoming articles suggest that this project would have been every bit as groundbreaking and seminal as his earlier writings.

Adam's work, like the geographical forces he studied, transcended the boundaries between the popular and the classical. He took equal relish in the 'deep ends' of a Corelli fifth-sequence as in the layers and flow of an Ice Cube song. Given Adam's reputation as a pop scholar, it may be a surprise to learn that he was a prodigious connoisseur of *galant* music, and that his favorite composer was C.P.E. Bach. If he saw any contradiction in that, then his life and work began to converge asymptotically in his last essays on the recording industry. Certainly, in residing in Paris, thereby living the dream of most UK academics (= British salary + French culture), Adam consummated his love affair with cities. On arriving at a new city, Adam's first instinct was to 'map' it, by walking from one end to another. This is why he was once late for a dinner engagement in North London: he had walked eleven miles from his colloquium at Goldsmiths College in the South, carrying a heavy rucksack. Adam was a polyglot (at the end, he was learning Russian), but not omnivorous: it always had to be Chinese food. His main musical blind spot was jazz; yet in his last year he came to see its merits when his teen-age son Stéphane emerged as a genius jazz performer.

Adam Krims will be mourned and greatly missed not just by his family, but by legions of students and friends worldwide, who remember a man of uncommon charm and heart, and incendiary wit.

—Michael Spitzer

## NEWS FROM REGIONAL SOCIETIES

The **New England Conference of Music Theorists** (NECMT) is pleased to announce our 2013 Annual Meeting, which will take place Friday and Saturday, April 12–13, 2013, at Tufts University in Somerville, Massachusetts. The meeting will include a Friday-morning student workshop on music cognition, led by Elizabeth West Marvin (Eastman School of Music). Participants will engage issues in music cognition, focusing on pitch perception and memory (including absolute pitch), as well as the formation of expectancies in a hierarchical tonal system. In addition, participants will review principles of experimental design and participate in short replications of published experiments.

If you have any questions, please visit our website at <http://necmt.org/> or contact me at [roger.graybill@necmusic.edu](mailto:roger.graybill@necmusic.edu).

—Roger Graybill

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**Music Theory Midwest's** (MTMW) twenty-fourth Annual Conference will be held April 25–26, 2013, at the University of Oklahoma in Norman. David Clampitt (The Ohio State University) chairs the program committee, and Kevin Korsyn (University of Michigan) will deliver the keynote address. Our annual Pre-conference Workshop, titled “Music Theory Pedagogy and the Academic Job Interview,” will be led by Gary Karpinski (University of Massachusetts Amherst) and Rachel Lumsden (University of Oklahoma).

Full details of the April conference and workshop may be found on the MTMW website (<http://www.mtmw.org>). Local arrangements are chaired by University of Oklahoma faculty Sarah Ellis and Frank Riddick.

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. Officers include President Scott Murphy (University of Kansas); Secretary Melissa Hoag (Oakland University); Treasurer Nora Engebretsen (Bowling Green State University); Area Representatives Anna Gawboy (Ohio State University), Jeremy Day O’Connell (Knox College), Jennifer Iverson (University of Iowa), Hali Fieldmann (UMKC); and Student Representatives Jessica Narum (University of Minnesota) and Olga Sanchez Kisielewska (Northwestern University). 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, and may be sent to Nora Engebretsen, MTMW Treasurer, 3146 Moore Musical Arts Center, Bowling Green State University, Bowling Green, OH, 43403-0001, [norae@bgsu.edu](mailto:norae@bgsu.edu). Donations to the Arthur J. Komar Student Award are always welcome.

—Melissa Hoag

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## REGIONAL AND AFFILIATE THEORY SOCIETY CONTACTS

### Canadian University Music Society

Lynn Cavanagh  
[lynn.cavanagh@uregina.ca](mailto:lynn.cavanagh@uregina.ca)

### Columbia Music Scholarship Conference

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

### CUNY Graduate Students in Music

[nperley@gc.cuny.edu](mailto:nperley@gc.cuny.edu)

### Music Theory and Musicology at CCM

Steven D. Matthews  
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### Music Theory Society at Florida State University

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### GAMMA–UT

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### McGill Music Graduate Students’ Society

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### Michigan Interdisciplinary Music Society

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*(continued)*

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**New England Conference of  
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**Oklahoma Theory Round Table**

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**Rocky Mountain Society for  
Music Theory**

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**South Central Society for  
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**Texas Society for Music Theory**

Graham Hunt  
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[gghunt@uta.edu](mailto:gghunt@uta.edu)

**West Coast Conference of  
Music Theory and Analysis**

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

**Western Ontario Graduate  
Student Symposium**

Laura Cooke  
[lcooke2@uwo.ca](mailto:lcooke2@uwo.ca)

The twenty-second annual meeting of the **West Coast Conference of Music Theory and Analysis** will be held from March 15–17, 2013 at the School of Music, Claire Trevor School of the Arts, University of California, Irvine. The conference will be built around a performance of Schoenberg's *Ode to Napoleon* given by Michael Friedmann, Genevieve Feiwen Lee, and the Eclipse Quartet. Papers will include analyses of the Schoenberg as well as Steve Reich's *Different Trains* and the Martinu Piano Quartet, which also appear on the concert program.

The program committee includes Amy Bauer (University of California, Irvine), Jack Boss (University of Oregon), and Russell Knight (San Diego State University). More information about the meeting is available on our website, <http://pages.uoregon.edu/wccmta/index.html>.

In other WCCMTA news, proofs have been sent to Cambridge Scholars Publishing for our second volume of essays based on WCCMTA papers (this one originated in the 2010 meeting), *Analyzing the Music of Living Composers (and Others)*. Brad Osborn, Tim Pack, and Stephen Rodgers joined me as co-editors. Publication is scheduled for early 2013.

As always, 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 sent to Bruce Quaglia, School of Music, University of Utah, 1375 E. Presidents Circle, Salt Lake City, UT 84112–0030. If you have questions or comments about the conference, contact me at [jfboss@uoregon.edu](mailto:jfboss@uoregon.edu) or School of Music and Dance, 1225 University of Oregon, Eugene, OR, 97403-1225.

—Jack Boss

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The **South Central Society for Music Theory** (SCSMT) is an organization for scholars, teachers, and students of music theory and analysis. Our geographic base is in the states of Alabama, Arkansas, Kentucky, Louisiana, Mississippi, and Tennessee, but membership is free and open to all.

The new homepage for SCSMT is found at <http://scsmt.wordpress.com>. It will contain details regarding our 2013 annual conference, which will occur during March 15–16, 2013, at the University of Alabama in Tuscaloosa, Alabama. The members of this year's program committee are Matt Steinbron (University of Louisiana, chair), Tom Robinson (University of Alabama), Rebecca Long (Mars Hill College), and Tim Saeed (Louisiana State University, student representative).

—Jeff Perry

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The **Oklahoma Music Theory Round Table**, the world's oldest professional music theory society, held its annual meeting on October 5, 2012 at Oklahoma City University. Our thanks go out to Sarah Sarver and David Easley for organizing this successful meeting. Musical Theater, a specialty of OCU, served as the topic this year, and the group enjoyed keynote presentations by Michael Buchler (Florida State

University) as well as papers by members. For more information on the Round Table, visit our website at <https://portfolio.ou.edu/users/step9035/web/omtrt.html> or contact Ken Stephenson ([kstephenson@ou.edu](mailto:kstephenson@ou.edu)).

—Ken Stephenson

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**Music Theory Southeast** (MTSE) is very pleased to announce its 2013 Annual Meeting at Appalachian State University in Boone, NC on Friday and Saturday, April 5–6, 2013. Philip Rupprecht (Duke University) will be the keynote speaker. The meeting will also feature a two-hour Graduate Student Workshop titled “Timbre and Instrumentation in Rock Music,” led by Guy Capuzzo (University of North Carolina at Greensboro), to be held on Friday, April 5.

The 2013 Program Committee consists of Michael Baker (University of Kentucky, chair), Joseph Kraus (Florida State University), Inna Priore (University of North Carolina at Greensboro), Anna Stephan-Robinson (West Liberty University), Robert Wells (Eastman School of Music), and Matthew Shaftel (Florida State University, *ex-officio*).

For more information, please visit our website at <http://jazztheory.uncg.edu/mtse/>.

—Matthew Shaftel

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The **Rocky Mountain Society for Music Theory** (RMSMT) is pleased to announce our 2013 Annual Meeting, which will take place Friday and Saturday, April 5–6, at Northern Arizona University in Flagstaff. 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. This year’s program committee consists of Stephen Brown (Northern Arizona University, chair), Carissa Reddick (University of Northern Colorado), and Kristin Taavola (University of Denver).

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

—Stephen Brown

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The **Texas Society for Music Theory** (TSMT) will hold its thirty-fifth annual meeting on March 1–2, 2013, at the University of North Texas. Stephen Slottow, Danny Arthurs, and Philip Baczewski will be the local arrangements coordinators. The keynote address will be given by Giorgio Sanguinetti, author of *The Art of*

*Partimento: History, Theory and Practice* (Oxford University Press, 2012) and co-author of *Partimento and Continuo Playing in Theory and Practice* (with Thomas Christensen, Robert Gjerdingen, and Rudolf Lutz; Leuven University Press 2010). He has published on the history of music theory, Schenkerian analysis, form, and opera analysis. His articles and reviews have appeared in *Journal of Music Theory*, *Studi Musicali*, *Rivista Italiana di Musicologia*, *Rivista di Analisi e Teoria Musicale*, *Fonti Musicali in Italia*, *Studi Pergolesiani*, and in several conference proceedings. He delivered papers and keynote addresses at the annual meetings of the Society for Music Theory (SMT), of the Dutch-Flemish Society for Music Theory, the *Società Italiana di Musicologia*, the *Schola Cantorum Basiliensis* (Basel, Switzerland), the Sixth European Music Analysis Conference, and at several other meetings and conferences. He was the organizer of the VII European Music Analysis Conference (EuroMac 2011). In 2012 he was Visiting Professor at McGill University. He is associate professor at the University of Rome-Tor Vergata.

Current TSMT officers are Graham Hunt (University of Texas at Arlington), president; Matthew Santa (Texas Tech University), past president; Philip Baczewski (University of North Texas), secretary; and Andrew Davis (University of Houston), treasurer. These officers, along with Sarah Sarver (Oklahoma City University), Eric Lai (Baylor University), Sean Atkinson (University of Texas at Arlington), and Kevin Clifton (University of Houston), comprise the Executive Board. The program committee for this year’s meeting consists of Robert Hatten (University of Texas at Austin), Rachel Mitchell (University of North Texas), Timothy McKinney (Baylor University), and David Easley (Oklahoma City 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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For links to all  
Regional and Affiliate Societies,  
please visit  
<http://societymusictheory.org/societies/regional>.

Here's hoping 2013 brings you joy and prosperity! The **Music Theory Society of the Mid-Atlantic** is gearing up for its eleventh annual meeting at Temple University in Philadelphia from March 15 to 16. This year's meeting will feature a special session on jazz analysis dedicated to the memory of the late Steven Strunk (Catholic University), a prominent member of our society. The program committee, chaired by Jonathan Kochavi (Swarthmore College), is putting together an excellent slate that will feature regular and short paper presentations on a wide variety of current topics in music theory. The conference will also feature a keynote address and professional development workshop by Scott Burnham (Princeton University), entitled "Beethoven and Schubert in 1826: String Quartets and the 'Movement of Phenomena'," and "Writing About Music," respectively. Details on the conference will be up soon on the society's website: <http://mtsma.org>; we hope to see you in Philadelphia!

—Ted Latham

The **Music Theory Society of New York State** is holding its annual elections electronically. Secretary Philip Stoecker will take responsibility for ensuring voter anonymity. Elections are always important and no more so than currently when, among other changes, our society will be electing a new president and a new secretary.

Our forty-second annual meeting will take place at Stony Brook, April 6–7, 2013. The program committee is Sigrun Heinzlmann (Oberlin Conservatory), chair; Jonathan Dunsby (*ex officio*, Eastman School of Music); Charity Lofthouse (Hobart & William Smith Colleges); William Marvin (Eastman School of Music); and Anna Stephan-Robinson (West Liberty University). Twenty papers have been selected from the large number of proposals submitted. Our keynote speaker will be Nicole Biamonte (McGill University). A new feature this year will be an interactive Music Theory Pedagogy Workshop. Presented by Eastman School of Music faculty members William Marvin and Seth Monahan, the session will take place on Saturday from 2:00–3:30 p.m.

The 2014 annual meeting will be held at New York University, April 5–6. Local arrangements will be chaired by Panos Mavromatis (NYU) and assisted by Sarah Marlowe (NYU).

In fall 2012 Matthew Brown (Eastman School of Music) took over as editor of *Theory and Practice*, of which Volume 37 will appear shortly and Volume 38 later in 2013.

—Jonathan Dunsby

## GRADUATE STUDENT ORGANIZATIONS

**Mosaic** is a refereed online music journal founded by graduate students at the University at Buffalo, SUNY. The journal publishes research in music theory and musicology in a wide variety of multi-media formats including text, video, audio, and interactive web content. Each issue features articles, presentations, reviews, and communications.

Submissions received by February 15, 2013, will be guaranteed consideration for publication in Volume 3 (August 2013). Submissions received after this deadline will be considered on a rolling basis.

For additional information about *Mosaic*, including submission guidelines, please visit our website (<http://www.mosaicjournal.org>) or e-mail the editors at [editors@mosaicjournal.org](mailto:editors@mosaicjournal.org).

—Sarah Loudon and Melody Marchman Schade

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The **Stony Brook Music Department** announces its third annual Graduate Music Symposium, to be held February 22–23, 2013. We welcome graduate students from all disciplines to submit paper proposals on aspects of music and spectatorship, broadly conceived. The symposium will feature a keynote address by David J. Levin (University of Chicago), as well as a performance of a new chamber adaptation of Humperdinck's *Hansel and Gretel*.

Stony Brook is accessible via MacArthur Airport, the Long Island Rail Road, and the Bridgeport/Port Jefferson ferry. Housing with Stony Brook graduate students may be available for presenters staying overnight. For more information, please visit our website, which is found at <http://sbugradsymposium.blogspot.com>.

—Judy Lochhead

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The 2013 **CUNY Graduate Center Graduate Students in Music** (GSIM) conference will take place in New York City on Friday and Saturday, April 12–13, 2013. The theme for this year's conference will be Music and Philosophy. In addition to traditional paper sessions, the conference will include a workshop/seminar led by Benjamin Piekut (Cornell University) titled "New Ontologies of Music."

—Drew F. Nobile

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The **Indiana University Graduate Theory Association** is pleased to announce its 2013 Symposium of Research in Music to take place Friday and Saturday, February 15–16, 2013, in Ford-Crawford Recital Hall on the Bloomington campus of Indiana University. We are very happy to welcome keynote speaker Steven Rings (University of Chicago) and guest speakers Gretchen Horlacher (Indiana University) and Mark Yeary (Indiana University).

For more information about the 2013 Symposium of Research in Music, please e-mail President Chelsey Hamm ([iusymposium2013@gmail.com](mailto:iusymposium2013@gmail.com)) or visit our website at [http://music.indiana.edu/departments/academic/music-theory/gta\\_symposium.shtml](http://music.indiana.edu/departments/academic/music-theory/gta_symposium.shtml).

—Margaret P. Fay

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The graduate students of the University of Victoria's School of Music are pleased to announce that the 2013 **Pacific Northwest Graduate Student Conference** will take place during February 9–10, 2013. The keynote presentation, titled "Sentences in the Lieder of Robert Schumann: The Relation to the Text," will be given by Harald Krebs (University of Victoria).

If you have any questions, please feel free to e-mail us at [uvicpnw2013@gmail.com](mailto:uvicpnw2013@gmail.com) or go to our website, which is located at <http://finearts.uvic.ca/pnw>, for more details.

—Michael Dias

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The **Harvard University Graduate Music Forum** (GMF) will host Music at the Margins: An Interdisciplinary Graduate Conference on February 23, 2013, at the Harvard Music Department in Cambridge, Massachusetts. The GMF is pleased to welcome Kevin Korsyn (University of Michigan) as keynote speaker. The conference will also include a workshop led by Sindhumathi Revuluri (Harvard University).

Questions may be sent to [HarvardGMF2013@gmail.com](mailto:HarvardGMF2013@gmail.com). For more information please visit our website at <https://sites.google.com/site/harvardgmf2013/>.

— William O'Hara

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The seventeenth annual meeting of the **Midwest Graduate Music Symposium Consortium** will take place during April 12–13, 2013, at the University of Chicago.

The Midwest Graduate Music Consortium (MGMC) is a joint venture organized by graduate students from Northwestern University, the University of Chicago and the University of Wisconsin-Madison, that encourages the presentation of original research in music and related fields

by graduate and advanced undergraduate students. Our conferences are held annually on a rotating basis, at Madison, Chicago, or Evanston.

The seventeenth annual MGMC meeting will include paper sessions, a new music concert, and a keynote address delivered by James Currie (University of Buffalo). While no travel funds are available, some meals are provided and limited housing may be available for presenters.

If you have any questions or would like more information, please send an e-mail to [mgmc2013@gmail.com](mailto:mgmc2013@gmail.com).

—August Sheehy

## INTERNATIONAL NEWS

The 2013 **Canadian University Music Society** annual conference will be held at the University of Victoria June 6–9, 2013, in conjunction with the Congress of the Canadian Federation of the Humanities and Social Sciences.

Nominations for the 2013 SOCAN Foundation/CUMS Award of Excellence for the Advancement of Research in Canadian Music must be received by February 28, 2013. Submissions for the 2013 SOCAN Foundation/CUMS Awards for Writings on Canadian Music will be accepted until April 15, 2013. Information on both awards as well as about the conference may be found on the CUMS-SMUC website (<http://www.cums-smuc.ca>).

—Joelle Welling

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The first issue of the French edition of *Popular Music and Countercultures* is now available. The table of contents may be found on our website at the URL below.

<http://www.cairn.info/revue-volume-2012-1.htm>

To purchase your own copy or to subscribe, please visit our website at <http://volume.revues.org/1643>.

An English version of this issue will be published, with new papers, in 2013 by Ashgate.

The *Éditions Mélanie Seteun* just published *Sound Factory*, edited by Stéphane Dorin and including works by Simon Frith, David Hesmondhalgh, Jeremy Deller, Patrick Mignon, and Vincent Arquillière. For more information, please visit <http://volume.revues.org/2986>.

Thanks for your interest and support!

—Jedediah Sklower

The **Vancouver International Song Institute** (VISI) offers a special seminar each June called the Song Scholarship and Performance (SSP) program. The SSP is a collaboration of musicologists, theorists, singers, and pianists working together in an environment that dissolves the boundaries between scholarship and performance. Here, scholars of the art song will work intimately with singers and pianists, and vice versa. The faculty share ideas through lectures, master classes, seminar workshops, various types of coachings, and mentoring sessions between individual students and faculty they wish to work with. Students are actively engaged in all seminar discussions, including the group coachings of the performers as part of the seminar experience. Ultimately, student scholars and performers will also put their ideas into practice by collaborating in a lecture recital and a final concert performance.

Our upcoming seminar will focus upon the Austro-German Lied at the *fin de siècle*, including the songs of Mahler and Strauss. For each topic, special guests in musicology and theory will teach seminars and give lectures to the entire VISI community. This year's faculty includes musicologists Susan Youens (University of Notre Dame), Sherry Lee (University of Toronto), Vera Micznik (University of British Columbia), and SSP Director, Benjamin Binder (Duquesne University); theorists Deborah Stein (New England Conservatory) and Harald Krebs (University of Victoria); and performance faculty including pianist/vocal coach Cameron Stowe (Juilliard, New England Conservatory) as well as other VISI voice and piano faculty.

The SSP thus invites all graduate students (and possibly upper-level undergraduates) in theory, musicology, voice and collaborative piano (at both master's and doctoral levels) to participate in a lively and engaging week of study. The Scholar residency is June 8–17, 2013; the Performer residency is June 6–20, 2013. Students whose interests include both scholarly work and performance are especially welcome!

The application deadline is March 1, 2013. For more information, visit our website, found at the URL below.

<http://songinstitute.ca/song-scholarship-and-performance>

E-mail inquiries to [songscholarship2013@gmail.com](mailto:songscholarship2013@gmail.com).

SSP is just one part of VISI, a unique summer festival supporting the perpetuation of art song as a vital human legacy. VISI involves many disparate aspects of song, including dynamic and intensive masterclasses and coachings with internationally-renowned artists, new creative practices of Art Song Theatre, an Art Song Lab

for composer/poet/performer collaborations, workshops in diverse Global Song traditions, lectures on topics ranging from poetry analysis to art activism, and the SONGFIRE Festival of Song. In addition, the SSP is followed by a French *Mélodie* Immersion week featuring the acclaimed Parisian François Le Roux. For more information about VISI as a whole, please visit <http://songinstitute.ca>.

—Deborah Stein

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The second edition of **Institute Tracking the Creative Process in Music** will take place during October 10–12, 2013, at the University of Montréal. This conference brings together researchers interested in artistic creativity and the study of processes of musical and sound creation of the past and present. For more details, please visit our website (<http://tcpm2013.oicrm.org/>). The website of the previous conference (<http://tcpm2011.meshs.fr/>) remains available for your consultation. If you have any questions, you are welcome to e-mail me ([goldmanj@uvic.ca](mailto:goldmanj@uvic.ca)).

—Jonathan Goldman

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We are pleased to announce the publication of the online symposium **Conlon Nancarrow: Life and Music** in celebration of the centennial of Nancarrow's birth. The symposium offers a breadth of papers, performances, associated concerts, and an archive, as well as keynote presentations by Kyle Gann and the Bugallo-Williams Piano Duo. For more information about the publication as well as the life and work of Nancarrow, please visit our website at <http://conlonnancarrow.org/>.

—Daphne Leong

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An **International Conference on Analyzing Popular Music** organized by the Society for Music Analysis will take place at the University of Liverpool during July 2–4, 2013. The conference will explore fundamental questions of theory and analytical method relating to popular music and will feature three distinguished keynote speakers—Anne Danielsen (University of Oslo), Walter Everett (University of Michigan), and Allan Moore (University of Surrey). The conference is dedicated to the memory of Adam Krims, who served on the Programming Committee until his recent, untimely death.

For more information and to submit your abstract, go to <http://www.popmac.org.uk>. The deadline for submitting abstracts is February 28, 2013.

—Shay Loya

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Volume 11/2 of *Philomusica Online*, dedicated to the 2010 conference on counterpoint and improvisation, is now available. The essays may be used as an introductory textbook on historical improvisation.

The journal may be viewed by visiting our website, located at <http://riviste.paviauniversitypress.it/index.php/phi/issue/view/117>.

—Massimiliano Guido

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*Gli spazi della musica* is a multilingual peer-reviewed biannual online journal published by the Department of Humanities at the *Università degli Studi di Torino* (StudiUm). Supported languages are Italian, English, French, German, and Spanish.

The publication is divided into two main sections: the first, called *Saggi*, comprises *Ricercari*, a series of free papers on basic topics of musicological research, and *Variazioni*, a series of papers on a given theme to examine a specific topic. The second section, called *Strumenti*, has a practical and teaching function.

The editorial board actively encourages authors to submit contributions for the upcoming issues, for both parts in the first section, the *Ricercari* on free themes, and the *Variazioni* on a given theme. The theme for the *Variazioni* during 2013 is: Sounding bodies: spaces, identities, relationships.

For more information about the journal, please visit our website at <http://www.ojs.unito.it/index.php/spazidellamusica/announcement/view/10>. There you may find deadlines as well as author guidelines. The next deadline for submissions is June 30, 2013. Please send submissions to [glispazidellamusica.lettere@filosofia@unito.it](mailto:glispazidellamusica.lettere@filosofia@unito.it).

— Alberto Rizzuti

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The **Society for Mathematics and Computation in Music** will hold its fourth international conference during June 12–14, 2013, at McGill University in Montréal, Canada. The conference will be hosted jointly by the Schulich School of Music at McGill University and the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). Further information can be found on the society's website at <http://www.music.mcgill.ca/mcm2013/>.

—Robert Peck



Links to international societies and other organizations of interest may be found at <http://societymusictheory.org/societies/related>.

## OTHER NEWS ITEMS

The **Society for American Music** is pleased to announce that registrations are now being accepted for its thirty-ninth annual conference. Sponsored by the University of Arkansas, Little Rock, the conference will be held March 6–10, 2013, in Little Rock, Arkansas. More information, including the preliminary program, can be found at our website (<http://american-music.org>).

Early registration will be available until February 15. The conference hotel is the Peabody Little Rock. The conference room rate is \$139.00 per night. Reservations must be made by February 4 and use the group number 246361. Please don't hesitate to contact me if you have any questions.

—Mariana Whitmer

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I am pleased to announce the publication of Volume 26 of the *Journal of Music Theory Pedagogy*. It includes nine contributions (over 300 pages), which will surely be of value and interest to SMT members. In addition, the newly launched website, *Music Theory Pedagogy Online* (<http://jmtponline.org>) will house a vast array of information and amenities, some of which have been completed (including the uploading of all back issues of the *Journal*) or are in progress (such as the Peer Tutoring Program). SMT members are encouraged to contribute materials to the site. For more information, please contact me at [slaitz@esm.rochester.edu](mailto:slaitz@esm.rochester.edu).

—Steve Laitz

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The **Fifth International Schenker Symposium** will take place at Mannes College of Music in New York City during March 15–17, 2013. In addition to sessions focusing on analyses of musical works and the explication and extension of Schenker's theories, there will be a special session devoted to the Schenker Documents Online project. For more details, please visit our website at <http://www.schenker2013.com>.

—Christopher Park



Elizabeth West Marvin has been named the seventh recipient of the **Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship**. Marvin is professor of music theory at the Eastman School of Music and holds a secondary appointment in the University of Rochester's Brain and Cognitive Sciences Department.

Presented biennially, the 2012 Stwolinski Prize recognizes Marvin for her exemplary teaching, her dedication to performance, and her scholarship in cognition and pedagogy. Her articles and reviews appear in such publications as *Music Perception*, *Music Theory Spectrum*, *Journal of Music Theory*, and *Theory and Practice*. Marvin is coauthor of three textbooks, *The Musician's Guide to Theory and Analysis*, *The Musician's Guide to Aural Skills*, and *The Musician's Guide to Fundamentals*. Marvin is a past president of the Society for Music Theory and also served as a member of the Editorial Board of *Music Theory Spectrum*, as the editor of the *SMT Newsletter*, and as a member of numerous committees.

—Alice Lanning

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The third issue of the *Journal of Sonic Studies* is now available. This issue contains articles that offer many different perspectives on the relation between television and sound. Please visit (<http://www.sonicstudies.org>) for more details.

—Vincent Meelberg

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Texas State University offers a Summer Fellowship for doctoral students in the final stages of their program (ABD). The **Predoc Fellowship Program** brings doctoral candidates from other institutions who have completed their course work and are in the process of writing their dissertations (ABD), to spend June and July on the Texas State campus working with faculty and students in their field. The program is only available to doctoral students who are U.S. citizens and permanent residents. The deadline for applications is March 1, 2013.

For more details please visit our website, located at [http://www.gradcollege.txstate.edu/Predoc\\_Fellow](http://www.gradcollege.txstate.edu/Predoc_Fellow). Please contact Nico Schuler ([nico.schuler@txstate.edu](mailto:nico.schuler@txstate.edu)) with any questions.

—Nico Schuler

The **Forum on Music and Christian Scholarship** (FMCS) invites everyone to join us for our Conference in 2013, New Haven, Connecticut. The meeting will be held during February 14–16, 2013, and is sponsored by the Yale Institute of Sacred Music. Jeremy S. Begbie (Duke University) will be the keynote speaker.

The broad sweep of conference topics explores the nexus between music and Christian scholarship and music. Thirty-six presentations range from historical aspects on art and religion in the Middle Ages and the Reformation, to the religious contexts of music by Messiaen and Beethoven, to the sacred in popular music. The program also contains Music in non-Western contexts as well as a recital performance by the Yale Voxtet in historic Marquand Chapel. Early registration, which comes with substantial savings, ends February 1, 2013.

For details about the program, the presenters, and registration details, please visit the website found below.

<http://www.yale.edu/ism/events/FMCSConference2013.html>

For further conference details, please contact Albert Agbayani ([albert.agbayani@yale.edu](mailto:albert.agbayani@yale.edu)).

—Johann S. Buis

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I am pleased to announce the publication of *Recondite Harmony: Essays on Puccini's Operas* by Pendragon Press in 2012.

—Deborah Burton

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The School of Music and the Center for Cognitive Science at Ohio State University will be hosting the **Midwestern Music Cognition Symposium**, aimed at providing an outlet for both established and young scholars in the field to present their work. The symposium will consist of keynote presentations from Robert Gjerdingen (Northwestern University), Glenn Schellenberg (University of Toronto), and Elizabeth West Marvin (Eastman School of Music).

Papers are invited that report empirical and theoretical research pertaining to music perception and cognition, in either a finished form or as a work in progress. The deadline for the submission of abstracts is February 22.

Prior to the Symposium, an intensive four-day workshop will be conducted entitled Methods in Empirical Music Research. The workshop will be led by David Huron and will provide a comprehensive introduction to concepts and methods in empirical research. The workshop will offer practical experience in designing experiments and questionnaires, conducting interviews, running subjects,

and analyzing data. Participants can enroll for graduate course credit. Further details are pending and will be posted to the conference website when available.

For further details, please visit our website at <http://musiccog.ohio-state.edu/home/index.php/MidWestCogSymposium>.

—Daniel Shanahan

*Integral* is pleased to announce the recent publication of Volume 25. We would also like to invite article submissions on any aspect of music theory to be considered for future publication.

For more information on subscribing to *Integral* and guidelines for submission, please visit our website at <http://theory.esm.rochester.edu/integral/> or e-mail Aaron Grant ([aaron.b.grant@gmail.com](mailto:aaron.b.grant@gmail.com)).

—Aaron Grant

## SMT ANNUAL DUES

\$85 FOR REGULAR MEMBERS

\$40 FOR STUDENT / RETIRED MEMBERS

YOUR DUES HELP SUPPORT OUR  
OUTSTANDING PUBLICATIONS.

## SMT Dates and Deadlines

Submissions to August *Newsletter*  
June 1

Subvention Grants  
July 15

International and Minority Travel Grants  
September 10

Annual Meeting, Charlotte  
October 31–November 3

## Related Dates and Deadlines

SMT Webmaster Sean Atkinson 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 Sean at [webmaster@societymusictheory.org](mailto:webmaster@societymusictheory.org) with its details.

## SUBMISSIONS TO THE SMT *NEWSLETTER*

The Society for Music Theory publishes its *Newsletter* in February and August, with deadlines for submissions of December 1 and June 1, respectively.

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

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

Joel Phillips, Editor, SMT *Newsletter*  
[phillips@rider.edu](mailto:phillips@rider.edu)

The **Work and Family Interest Group** held its first meeting at New Orleans. The topic considered was navigating tenure and promotion while raising young children. The attendance was strong, and showed a keen interest in work and family balance within the SMT, AMS and SEM.

The meeting began by introducing the mission of WorkFam. The chair of the group, Clare Eng, then presented statistics from the online survey conducted within SMT, AMS and SEM last spring. The survey received 170 responses, with the majority coming from the SMT. Interestingly, there was no clear correlation between the degree of satisfaction expressed by a respondent and the number of family-supportive policies available at his or her institution. Hence, we speculate that the type of policies available, and the support of the persons administering them (deans and chairs) are probably more significant determinants of faculty satisfaction.

The meeting also featured presentations by three panelists: Matthew Shaftel, Steven Rings, and Jan Miyake. (Judith Lochhead, was unable to make the conference due to Hurricane Sandy.) Each panelist shared personal experiences of various work and family challenges, as well as strategies they used to overcome them. Special thanks must be given to Matthew Shaftel, who did extra research on his own, and produced a highly effective slide show.

After a question-and-answer session, the meeting was opened to comments from the floor. A surprisingly intense and engaging discussion ensued, with moments of humor, frustration and even sorrow. As such, the small-group discussion that was originally on the meeting agenda was set aside so as to allow the open discussion to continue for the rest of the meeting time.

Jeffrey Perry videotaped the entire meeting with equipment generously loaned to us from Louisiana State University. When the video is processed, we shall upload it onto the WorkFam webpage, together with other meeting materials. At that time, we shall also provide contact information for the WorkFam Mentor Council, which is a group of volunteers willing to give advice through email and brainstorm solutions to work and family issues.

As a longer-range goal, WorkFam would like to draft a set of instructions to Tenure and Promotion committees and hiring committees regarding how to treat family-related gaps in a candidate's curriculum vitae. If you have relevant suggestions, or would like to join the Interest Group, please write to Clare Eng ([clare.eng@belmont.edu](mailto:clare.eng@belmont.edu)).

— Clare Eng

## MISSION STATEMENT

*The Society for Music Theory promotes the development of all aspects of the discipline of music theory. The Society construes this discipline broadly to be the formal study of music of the Western tradition and beyond, embracing all approaches, from conceptual to practical, and all perspectives, including those of the listener, composer, performer, and teacher. The Society furthers the dissemination of music theory through the hosting of annual conferences, the publication of journals both print and online, and the ongoing maintenance of an online presence, as well as outreach to other scholarly societies. The Society actively seeks to support other publications, workshops, interest groups, and any such activities that serve the diverse goals of the study of music theory. The Society is equally committed to diversity and gender equity, actively seeking to promote the health and welfare of its scholarly community.*

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

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