



## Society for Music Theory Podcast (SMT-Pod)

Call for Compositions

<http://www.smt-pod.org/music>

The Society for Music Theory's SMT-Pod committee seeks submissions from composers for the launch of its inaugural podcast. Applicants are invited to submit 15–30 seconds of music for the podcast's theme music and/or 5–10 seconds of music for the podcast's rotation of transitional bumpers. Episodes of SMT-Pod will be regularly heard by SMT's 1000+ membership, with listenership extending into the composition, performance, and music pedagogy communities. A composer will be verbally credited by name (as desired) on every SMT-Pod episode on which the composer's music is used.

The SMT-Pod committee has no pre-conceived style or tone considerations. SMT is committed to fostering diversity and inclusivity in the field and welcomes submissions encompassing any and all musical styles and compositional approaches. To clarify: we welcome submissions from composers in genres and styles not traditionally conceived as 'classical' or 'concert' music, as well as those that are. Submit the music that best expresses your artistic voice and would work well in a podcast context!

### Overview

- *Application Deadline:* July 31, 2021 at 11:59 PM CST
- *Results Notification:* August 31, 2021 at 11:59 PM CST
- *Application Fee:* \$0
- *Duration:* 15–30 seconds (theme), 5–10 seconds (transitional bumpers)
- *Instrumentation:* Any (live recording, synthesized/sampled, or MIDI mockup accepted)
- *Submission Materials:* Audio (WAV or MP3); Score PDF (optional)
- Maximum of 1 theme music submission and 2 transitional bumper submissions
- Application Form: <https://forms.gle/eBRnFNKFjxupmxwB8>
- Please direct any questions to Dr. Thomas B. Yee at [thomas.yee@utsa.edu](mailto:thomas.yee@utsa.edu).

Composers of all ages, genres/styles, countries of residence, and career stages are encouraged to apply.

Composers identifying as women, underrepresented gender expression or sexual orientation, underrepresented ethnic or racial communities (BIPOC), neurodivergent persons or persons with a disability, and/or any underrepresented communities are encouraged to apply.

## **Application Details**

- Submissions for the theme music should be 15–30 seconds in duration. Submissions for the transitional bumpers should be 5–10 seconds in duration. The SMT-Pod committee may select an excerpt of a theme music submission for the bumpers.
- Theme music or transitional bumper music? The primary difference between theme music and transitional bumper music is that the theme music will be played at the beginning of every episode, while bumpers will be used to transition between segments of the podcast. One theme music submission will be selected as winner (though the SMT-Pod committee reserves the right to select multiple submissions, to be used in rotation). From the transitional bumper submissions, multiple selections will be used in rotation across various episodes, reflecting the diversity of music-making in today's world.
- Submissions may be audio excerpts of larger works (composers must trim the audio file to the desired excerpt prior to submission). If so, the audio file should either begin and end at a natural-sounding point or fade in and/or out in an appropriate manner for a podcast. If a score is provided, mark the score to indicate where the audio excerpt begins and ends. In the PDF, please include only the score's frontmatter and pages including the audio excerpt.
- Composers may submit a maximum of one submission for theme music and two submissions for transitional bumper music. It is not necessary to submit the maximum allowed permissions, and you may choose to submit only for theme music or bumpers.
- Submissions for the transitional bumper music do not necessarily need to pair together as a single opening/closing bumper pair. However, if you intend for your submissions to be paired together as the opening and closing bumpers for a segment (such as if they are excerpts of the same composition), you may indicate that in the comments.
- Upload audio and score files to a file-sharing service such as Google Drive and provide the sharing links in the Application Form. Ensure that there is no expiration date on the shared folder and that anyone with the shared link can download the file. It is the composer's responsibility to make sure file-sharing availability is maintained - SMT-Pod will not reach out to composers about a broken link.
- Before submitting, be sure that there are no copyright issues with the audio you are proposing. Audio files may not have record label claims on them such that the recording's use in the SMT-Pod requires royalty payments to a label. Pieces may not contain use of a sample that would be subject to copyright claim.
- If submitting a MIDI mockup as your audio file, a score PDF is recommended to demonstrate your full intent for the music. You may submit a MIDI mockup for a piece you intend to record live later; mention this in the comments and it will be

taken into consideration. Please note that SMT will not provide resources for live recordings. Include in the comments a description of when the piece will be recorded live and when final audio may be expected.

- Selected composers will be verbally credited by name / preferred name / artist name in each episode of SMT-Pod and in the episode's description in which your submission is used.

- The Application Form requires the following: 1) name/preferred name/artist name, 2) email address, 3) 200-word biography (not used in adjudication; only for announcing the selected composers), 4) file share links for submitted audio and/or scores, 5) agreement for submission to be used as theme music or bumper music for SMT-Pod if selected, with no record label or copyright claims upon it.

### **About SMT-Pod** (<https://www.stm-pod.org>)

SMT-Pod is a peer-reviewed, collaborative, creative venue for timely conversations about music. Audio-only podcasts offer a unique—though non-traditional—way of engaging with music, analysis, and contemporary issues in the field. This new publication medium affords our society both the ability to face outwards, by engaging in public scholarship, and inwards, by hosting meaningful conversations about the activity of music analysis. The variety of episode topics will reflect the diversity of the scholars and their scholarship in our field, making SMT-Pod an invaluable publication for music analysts at any stage. Through its goal of promoting a sense of community and inclusivity, SMT-Pod will reach beyond the boundaries of the SMT at this critical moment of calls for the revitalization of our field.

### **About SMT** (<https://www.societymusictheory.org>)

The Society for Music Theory promotes the development of and engagement with music theory as a scholarly and pedagogical discipline. We construe this discipline broadly as embracing all approaches, from conceptual to practical, and all perspectives, including those of the scholar, listener, composer, performer, teacher, and student. The Society is committed to fostering diversity, inclusivity, and gender equity in the field.

Our Society includes among its members not only scholars, teachers, and students of music theory, but also performers, composers, scholars in related areas (such as musicology, ethnomusicology, philosophy, media studies, cognitive science, and the like), as well as all music enthusiasts who have a deep interest in the field of music theory. We welcome the study of all types of musical styles and approaches to music theory and analysis. Although based in North America, the SMT proudly includes among its members people from Europe, South America, Asia, Africa, and Australia. All those who enjoy engaging with music theory are invited to join our community of musicians who are passionate about this subject!