



society for music analysis

newsletter

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president's message

An Epistle about the Romans

A few lines penned on the move between Durham and Liverpool. After twenty years in the North East, the Land of the Prince Bishops, it's Westward Ho! for me, to a city which has as much claim to have invented modern music as the California of the Beach Boys. Do cities flavour the way we teach analysis? The giants of the trade suggest that they do – Schenker in Vienna, Schoenberg in Los Angeles. And, Californian *Formenlehre* notwithstanding, why is it that, both in the UK and the USA, music theory seems to be predominantly an East-coast phenomenon? Thoughts turn to Rome, and EuroMAC 2011. Corelli, father of analysis, was a Roman (though born in Ravenna, the East); his legacy will be celebrated in one of the sessions planned there. Tensions between music theory's internationalism and its groundedness in particular locales became apparent during planning meetings for Rome EuroMAC. The conference will be the launching pad for a new Federation of European Societies of Music Analysis and Theory: as different, I suspect, from SMT as the European Union is from the United States. In the end, it was decided not to programme sessions on the distinctive national characters of music theory and analysis. Yet an element of that survives in the 'federalist' structure of the proceedings, which will be hosted by each country's respective cultural centre (the Accademia Belgica, the Centre culturel Français, the Österreichisches Kulturforum Rom, etc.). Will this focus minds on what keeps our languages apart? Or will it foreground our shared European commonwealth – and the clear, blue, Atlantic water separating it from what has emerged as the analytical mainstream?

After Durham last year, this year's TAGS Weekend ventured to Bangor, for a splendid event for which effusive thanks are due to Tristian Evans, Lois Fitch, and Michelle Phillips. (I was pleased to find out that the North Welsh regarded Liverpool as their capital). Congratulations to Jonathan Lewis, who won the award for best paper (published here). We received 50 applications for 30 Summer School places,

and have accepted 34. Participants are travelling from: Israel, Brazil, Canada, Iraq, Germany, the US, South Korea, Belgium, Hong Kong, Ireland, Spain, Portugal, Poland, Slovakia, and the UK. A full report will be published in the winter newsletter.

Summer School 2011 will be held in Dublin. Readers are urged to book their place now. Happy Holidays!

Michael Spitzer

TAGS Prize Paper, 2010

The Covert Philosopher: Richard Strauss's Private Critiques of Nineteenth-Century Teutonic Aesthetics

A revival in Strauss scholarship during the early 1990s brought with it attempts to revise the view in Anglo-American criticism that Richard Strauss had made 'an abrupt volte-face' after the composition of *Elektra* (1908).¹ However, few commentators have since attempted to address and challenge Theodor Adorno's critique of Strauss. By preferring a positivistic or formalistic approach, the revisionists have inadvertently fallen foul of the influence of Adorno's hermeneutics which sees musical progress in the development of the historically pre-formed musical material.

The idea of progress was central to Adorno's philosophy regarding the necessity of art to vindicate reality.² Art, according to Adorno, is related to society and speaks the truth of that society; works of art posit 'answers to the questions brought before them from outside'.³ As the Enlightenment individual traded Christian freedom for political freedom to create a society not merely the sum of the individuals but a whole with a single will, the focus turned to the pursuit of salvation here on earth. Accordingly, Adorno believed that art should be a representation of this pursuit through its own 'truth content' (*Wahrheitsgehalt*). A

symptom of the truth (or, indeed, the untruth) of society manifests itself on a musical level through the subject's critique of the pre-formed musical material. For example, in late Beethoven, Adorno observed that 'harmony suffers the same fate ... as does religion in bourgeois society: it continues to exist but is forgotten'.⁴ Adorno did not consider tonality to be absolute in post-Revolutionary music. Consequently, fast-forwarding to the twentieth century, it is altogether unsurprising that Adorno maintained that it was impossible for a composer in the Teutonic tradition to uphold the idea of musical acquisition and development without incorporating the historicity of tonality into the musical language.⁵ Tonality has the potential to ascribe music with an affirmative quality, which, in a world torn asunder by imperialism, industrialisation and finally totalitarianism, would have been completely unethical. It follows that Adorno lambasted composers who failed to wrestle with the objectively given historical material. In his second essay on Strauss, Adorno charged the composer with exactly that.⁶ Consequently, the aesthetic origin for the 'volte-face' cliché after Strauss's regression towards the consonance can easily be perceived.

The first part of this study will show how Strauss brought something 'new' to the tradition which utilised what Adorno termed as 'antimusical' or 'heterogenous' materials

¹ Norman Del Mar, *Richard Strauss: A Critical Commentary on His Life and Works*, 2 vols. (London: Barrie & Jenkins, 1969), I, 2. See Bryan Gilliam, ed., *Richard Strauss and His World* (Princeton: Princeton University Press, 1992) and Bryan Gilliam, ed., *Richard Strauss: New Perspectives on the Composer and His Work* (Durham and London: Duke University Press, 1992). Leon Botstein approaches the revisionist view head-on and aims to contradict the various clichés surrounding Strauss's music in 'The Enigmas of Richard Strauss: A Revisionist View', *Richard Strauss and His World*, 3-32.

² Theodor Adorno, *Aesthetic Theory*, trans. Christian Lenhardt, ed. Gretel Adorno and Rolf Tiedemann (New York: Routledge, 1984).

³ Adorno, *Aesthetic Theory*, 8.

⁴ Theodor Adorno, *Beethoven: The Philosophy of Music*, trans. Edmund Jephcott, ed. Rolf Tiedemann (Cambridge: Polity Press, 1998), 158.

⁵ Theodor Adorno, *Philosophy of Modern Music* (New York: Seabury Press, 1973), 32-37.

⁶ Theodor Adorno, 'Richard Strauss: Born June 11, 1864', *Perspectives of New Music* (Fall-Winter, 1965), 14-32; (Spring-Summer, 1966), 113-129.

through Strauss's critique of pre-existing nineteenth-century aesthetics in *Eine Alpensinfonie* (1915). Subsequently, although Strauss's *Metamorphosen* (1946) does not fall within the same genre as *Eine Alpensinfonie*, its relationship to the works of Goethe provides extra-musical weight for a critique of Adorno. By exploring the links between *Metamorphosen* and Goethe, this study will illustrate how Strauss was able to combine music and antimusical materials in order to speak the truth about society's untruth.

***Eine Alpensinfonie*: Critique of Nineteenth-Century Teutonic Aesthetics**

Strauss's final tone poem utilises antimusical material to provide both a public and private commentary. The public program is clearly perceivable in the score and describes an individual's scale and descent of a mountain.⁷ The private program was found in Strauss's diary in the form of three discrete messages: 'moral purification by means of one's own strength'; 'liberation through work'; 'worship of eternal, glorious Nature'.⁸ While God is an option we can now choose to exercise in a post-Enlightenment context, the new reality is Nature. To be sure, Nature cannot bring about human salvation; it is only through man's own actions that earthly happiness can be achieved. Through our own work, we must control the Nature within while taking into consideration the world around us, thus achieving 'moral purification'. Subsequently, the demand is that we liberate ourselves through work. By considering this statement on an individual and collective level, the dialectic of the Enlightenment comes into play: freedom is only possible once the integration of autonomous individuals into the collective whole has taken place.⁹ However, as Adorno observed, the desires of the individual may not necessarily coincide with the desires of the collective will. Consequently, the freedom of either the individual or the collective can become suppressed. Did Strauss believe that his

message for progress could not be fully realised? Like Adorno, did the composer believe that 'the whole as truth is also untruth'?¹⁰ I believe not.

Carl Dahlhaus pointed out that although composers of the nineteenth century assumed diverse aesthetic viewpoints they all shared a fundamentally Schopenhauerian conception of music: that music had unique transcendental qualities resulting in its metaphysical status.¹¹ Nietzsche, however, offered Strauss the aesthetic means to create a post-Schopenhauerian musical landscape free from Christianity and metaphysics through the engagement with the reality of Nature. However, Strauss's appropriation of Nietzsche's philosophy placed the composer at the stage of conversion rather than at Adorno's subsequent stage of criticism. His desire to be rid of the influences of Schopenhauer and Christianity meant that he was not ready to address the problems that would arise when a Christian worldview became an outlook based on the autonomous individual functioning within the collective sphere of the whole.

For Adorno, issues of truth are ultimately dependent on musical analysis. In some ways, on a formal level, the *Alpensinfonie* seemingly could express the untruth of society. In the public program, the moment of arrival on the summit is greeted by a climax in C major and the interweaving of three motifs labelled as 'Nature', 'Mountain' and 'Worship'.¹² I contend that this represents the utopian end-point of Strauss's three-stage instruction to post-Christian man; 'worship of eternal, glorious Nature'. However, C major is not sustained; the public commentary demands a descent. As Charles Youmans observes, the work 'collapse[s] onto a defective recapitulation whose inadequacy plays out in relatively straightforward tonal and thematic gestures'.¹³ The recapitulation of the first subject takes place in the key of B flat minor, whereas in the exposition this theme was presented in E flat major. Nonetheless, rather than interpret this 'deficiency' as representational of the failure of modern society, I would argue that the utopian vision

⁷ Pierre Bellemare, 'Richard Strauss's Poetic Imagination', *The Richard Strauss Companion*, ed. Mark-Daniel Schmid (Connecticut: Praeger, 2003), 301-333. Charles Youmans, *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Indianapolis: Indiana University Press, 2005), 219-221.

⁸ Kurt Wilhelm, *Richard Strauss Persönlich* (Munich: Kindler, 1984), 129.

⁹ Karol Berger, *Bach's Cycle, Mozart's Arrow: An Essay on the Origins of Musical Modernity* (Los Angeles and Berkeley: University of California Press, 2007), 158-162.

¹⁰ Daniel Chua, 'Believing in Beethoven', *Music Analysis*, 19:3 (2000), 412. See also Adorno, *Beethoven*, 161.

¹¹ Carl Dahlhaus, *The Idea of Absolute Music*, trans. Roger Lustig (Chicago: University of Chicago Press, 1989), 10.

¹² Youmans, *Richard Strauss's Orchestral Music*, 222.

¹³ *Ibid.*, 223.

in C major is not meant to be a constant, but a mere glimpse of society's potential following its freedom from metaphysics and Christianity. Were Strauss to have maintained the vision, his three-stage instruction to man would have been redundant. Nevertheless, as the following section investigates, Strauss would later discern the inherent untruth of a post-Christian modern society. Once again, his outlet for such a commentary would not necessarily take the shape of an Adornian critique on a formal level but through the composer's engagement with another German master, and the permeation of that philosophy on the composer's *Metamorphosen*.

Metamorphosen and Strauss's Mature Worldview

One of the central themes of Goethe's *Faust* (1808-32) is the idea of individual progress. Even before the protagonist is introduced, Goethe's Lord, in the 'Prologue in Heaven', is vexed by the prospect of humanity's lethargy. It follows that the wager between Faust and Mephisto is based on the premise that Faust must continue to strive all his life and not 'lie contented' 'on a bed of sloth' (line 1692).¹⁴ In the end, Faust's death results from a fatal impulse to 'tarry a while' (line 11582). Accordingly, Goethe's work privileges the 'modern' concept of 'becoming' over 'being', and of development without restraints in aspiration of freedom.

Faust's pursuit of personal freedom does not bring about a tale of moral goodness: the protagonist dies with a string of unregretted crimes and not a single worthwhile achievement. It is clear that for Goethe the need to progress is an important aspect of the post-Christian modern outlook, yet, by itself, it cannot suffice. Morality is also needed. Returning to the three messages scrawled in Strauss's diary, the stage of striving in order to achieve liberation only comes after one has been morally purified. It follows that Goethe became increasingly occupied by the moral status of the self towards the end of his life. In a conversation with Friedrich von Muller on 8 March 1824, Goethe was to remark that 'man can never learn to know himself; he can never learn to regard himself purely as object'.¹⁵ Goethe's

¹⁴ Johann Goethe, 'Faust I & II', *Collected Works*, trans. Stuart Atkins, 2 vols. (Princeton: Princeton University Press, 1984), II.

¹⁵ '[Conversation with Friedrich von Muller]', 8 March 1824 (Bierdermann, 2235), cited in Johann Goethe, *Wisdom and Experience*, selections by Ludwig Curtius,

invitation to dispose of any ascetic interpretation to the phrase 'know thyself' coincided with his demand that a man take into consideration the fellow-men of the world. This message should be born in mind when approaching his 'Niemand wird sich selber kennen', which was written in one of Strauss's sketchbooks in the summer of 1944, prior to its setting for male chorus. The full text of the short poem reads as follows:

No one can know himself,
Detach himself from his Self-I;
Yet, let him put to the test every day,
That which is objectively finally clear,
What he is and what he was,
What he can and what he may.¹⁶

Goethe realised that man could not attain self-knowledge. Instead, it was necessary to 'keep a moderate watch on yourself' for the greater purpose of morally regarding those around you.¹⁷ Consequently, it is erroneous to assume (as Scott Warfield and Timothy Jackson do) that Strauss, when he later reworked his choral setting of the 'Niemand wird sich selber kennen' into the *Metamorphosen* (1946), merely inverted Goethe's message that self-knowledge elevates man.¹⁸ Youmans, Warfield and Jackson have all seemingly misunderstood Goethe's message.

Bearing in mind that for both Strauss and Goethe the fundamental prerequisite for freedom was morality, Goethe's advice for the attainment of moral purification through one's consideration for the outside world also finds expression in the choral setting of 'Niemand wird sich selber kennen'.¹⁹ The setting ends unequivocally in C major, having begun tentatively on an E minor chord. Unlike Jackson, I do not attribute the

trans. and ed. Hermann Weigand (London: Routledge, 1949), 207.

¹⁶ Cited in Timothy Jackson, 'The Metamorphosis of the *Metamorphosen*: New Analytical and Source-Critical Discoveries', *Richard Strauss: New Perspectives on the Composer and His Work*, ed. Bryan Gilliam (Durham and London: Duke University Press, 1992), 199.

¹⁷ Goethe, *Maxims and Reflections*, 657, cited in *Wisdom and Experience*, 209.

¹⁸ Scott Warfield, 'From "Too Many Works" to "Wrist Exercises": The Abstract Instrumental Compositions of Richard Strauss', *The Richard Strauss Companion*, ed. Mark-Daniel Schmid (Connecticut: Prager, 2003), 222-223. Jackson, 'The Metamorphosis of the *Metamorphosen*', 195, 199-201. For an analysis of how the 'Niemand wird sich selber kennen' setting was incorporated into the *Metamorphosen* see Jackson, 202-217.

¹⁹ For a realisation of the 'Niemand wird sich selber kennen' setting see Jackson, 'The Metamorphosis of the *Metamorphosen*', 203.

initial tonal uncertainty to 'the elusiveness of the Self-I', but as a representation of the deficiency in morality.²⁰ The final affirmation in C major marks the progression of moral purification. The link between C major in this instance and the key's presence in the *Alpensinfonie* is undeniable. This also supports my theory that the three-stage message of 1911 continued to inform Strauss's worldview. However, what differs between the *Alpensinfonie* and the *Niemand* setting is that the later piece concludes on the unresolved dominant. Rather than symbolise the achievement of collective and individual freedom, the tonally open-ended nature of the *Niemand* setting demands an exploration of the next stage of development: that of the pursuit of freedom through one's own work.

Metamorphosen also begins with the same E minor/C major ambiguity. However, throughout the work, C major is very much a novelty in comparison to what Jackson calls the 'foreground keys' of E minor and C minor.²¹ Consequently, C major is eventually negated by C minor. Observations regarding the reversal of the tonal trajectory of *Death and Transfiguration* and the incorporation of the funeral march from Beethoven's *Eroica* symphony are old news. What is more significant is that Strauss negated the very key that, in the *Alpensinfonie*, symbolised the potential for utopian truth. It follows that the *Metamorphosen* becomes a vehicle for Strauss's declaration that freedom on both an individual and collective level is not possible. For Strauss, Goethe's demand for compassion from mankind was itself flawed and, consequently, an affirmative Hegelian truth could not be attained because, on a fundamental level, the individual lacks a sufficient moral grounding from which to pursue freedom within the sphere of the collective whole.

Adorno believed that society could not be an object of affirmation due to the fundamental failure of reason and man's radical evilness.²² Strauss, in 1945, had finally reached the stage of criticism on the social condition following his period of conversion. It follows that Strauss's fundamental critique of society was similar to that of Adorno. However, for Adorno, who constantly sought a social commentary on the level of the

musical material, it was Strauss's disengagement from the subject/object dialectic which meant that the composer had betrayed the truth of German humanism. In the first half of Adorno's essay, the German philosopher perceived in Strauss's music those 'irrational gestures [which] do not yearn for freedom but rather duplicate an irrational society and its oppressive principle in all too worldly works'.²³ However, by focussing on the level of musical form, Adorno ignored the philosophical statements the composer actually made through his engagement with antimusical materials. Consequently, the charge that Strauss had forgotten about society came about as a result of Adorno's analytical rigidity and not as a result of the composer's intention. Indeed, because Strauss maintained a literary presence within his works from the 1880s onwards, any aesthetical or sociological meaning behind them can be deduced from either an explicit or implicit text. It is the text and not the musical materials that express the *Weltanschauung*. In 1915 he pronounced freedom for those oppressed by metaphysics and Christianity in the face of a post-Christian modern outlook. In 1945 he spoke the untruth of the humanity's pursuit for truth. Throughout his life (with exception of the 'wrist exercises' of his Indian-Summer years) he continued to align himself to that musical lineage which upheld the art's connection to the literary. As a result, Strauss did not bury his head in the sand like his namesake, but brought something new to the Teutonic musical table.

Jonathan Lewis

Jonathan studied as an undergraduate at the University of Cambridge. Following a brief period working in the City of London, he undertook a master's degree in musicology at King's College London, graduating in September 2009. Jonathan will commence his PhD studies in September at Royal Holloway, University of London, working with Andrew Bowie on a critique of Habermas's theory of the 'public sphere' and its interaction with the musical art world.

²⁰ Ibid., 209.

²¹ Ibid., 213.

²² Raymond Geuss, 'Art and Criticism in Adorno's Aesthetics', *European Journal of Philosophy*, 6:3 (1998), 297-300.

²³ Adorno, 'Richard Strauss: Born June 11, 1864', 28.

reviews corner

SMA/IMR Study Day: Musicology in the Digital Age

Institute of Musical Research, University of London, 26 April 2010

Organised by David Bretherton and Tim Crawford

Review

The 'Musicology in the Digital Age' Study Day was held at the Institute of Musical Research (School of Advanced Study, London) on 26 April and organised by David Bretherton (Southampton) and Tim Crawford (Goldsmiths). The day consisted of five presented papers and a full group discussion. The forty delegates were a refreshing mix of non-digital musicologists and scholars with an interest in applying computer technology and scientific method to musical study. The key question to be addressed was, how will (or does) the widespread availability of computation and digitally encoded musical materials affect the way people study music? To this end, talks covered making musical resources available online, management of large collections of musical materials, the relationship between music analysis and programming, expectations for computer-aided study of music, and philosophical reflections on the treatment of music as a class of information.

David Bretherton (Southampton) began the day with a presentation of the musicSpace <<http://musicSpace.mspace.fm/>> project being developed at Southampton under the direction of mc schraefel. musicSpace attempts to solve the problem of what David called the 'silo-ing' of information about music into various different catalogues, archives, and libraries. Although much information has been gathered and created over the centuries, it is often very hard for working musicologists to get at it with the kind of ease and efficiency to which Web users have become accustomed.

He described how, even though this information is increasingly being published online, there still remain numerous barriers to its efficient use, including: that keyword searches are too naïve an interface for finding many classes of required information (David gave the example of searching for

John Cage as performer, rather than composer); that media types, languages, copyright and funding affect the availability of information to various groups of users; that it is rarely ever possible to transfer queries or results from one online search tool to another, thus requiring laborious manual collection of results; and that many interfaces effectively require that the user knows what they are looking for before they start, and do not provide a middle ground between very general browsing and very specific information retrieval.

The musicSpace project aims to resolve these problems by three techniques: integrating existing data sources; improving the 'granularity' of music information; and building better user interfaces for navigating music information.

The project draws data from various different sources including the British Library, Grove Music Online, RISM, and Naxos, and has invested considerable effort in extracting well-formed, machine readable data from them. David described the kinds of problem this presented, especially parsing the Grove works lists into sufficiently granular data. This granularity is achieved by defining a large and relevant domain of named concepts or metadata (what computer scientists call an ontology) such as person names, person roles, work titles, and composition dates and ensuring that all the data extracted is correctly labelled.

Given this richly encoded collection of musical information, musicSpace then attempts to make it more easily searchable and navigable. David demonstrated their Web-delivered user interface called mSpace, which allows the user to select fields (corresponding to the labels assigned to the data in the acquisition process), combine them, browse their contents, and view the complete records from which they are drawn.

David also mentioned some future aims of the project to promote standardisation of metadata in catalogues and to encourage catalogue publishers to adopt more transparent and well-structured URI schemes for identifying their records.

Polina Proutskova (Goldsmiths) described her work on bringing e-research techniques to bear on the sources and workflows used by ethnomusicologists, which include not only field recordings, but also annotations and transcriptions. Ethnomusicological practice is still mainly dominated by lone scholars who tend to design and implement their own research methods and data collection procedures. As a result, ethnomusicological collections are generally heterogeneous. Polina, then, outlined an outstanding requirement to make this information searchable and compatible between scholars and projects.

E-research concerns the use of computational infrastructure to aid research, especially including distributed computing (running complex software processes on remote, often large and powerful computers) and distributed databases.

Polina described how the basic requirements of more joined-up ethnomusicology – extraction, management, and exchange of knowledge – may be served by such a computational infrastructure. She mentioned that although music information research is currently focused mainly on Western popular music, its many tools and techniques offer much to the ethnomusicologist, especially in the areas of searching audio collections, identifying different sections of long field recordings (e.g. speech and music), and extraction of stylistic information.

She went on to describe an existing e-research framework for ethnographers developed at Indiana University and University of Michigan called EVIADA (<http://www.eviada.org/>) (Ethnographic Video for Instruction and Analysis: Digital Archive). This framework provides facility for archiving digital ethnographic materials (video and audio recordings) and for collaborative annotation of those materials. Polina described two important advantages of this framework: it provides a peer review mechanism for annotations which incentivises annotation work with high profile publication; and it also prevents scholars from merely looking for data to back up a pre-conceived narrative.

Polina also outlined ethnomusicology's chequered relationship with empiricism and data richness. She described the criticism of Alan Lomax's work on cantometrics – the idea that singing practices could be classified based on 37 objective features – arguing that the objectivity required was not achievable by working ethnographers. She considered the question of whether music information retrieval (MIR) techniques may be able to offer a solution to this problem of measurement.

Finally, Polina extended this point to argue that ethnographic studies are a good opportunity for the development of MIR techniques. She contrasted the large and rich collections of ethnic music to the relatively small Western canon which, she argued, simply is not rich enough to be of interest for MIR techniques. She also argued that most of the practices associated with studying music of the Western canon are too concerned with details of works over stylistic patterns across works.

Vanessa Hawes (UEA) addressed some of the philosophical difficulties associated with using computers for music research, focusing particularly on the problem of considering music a kind of information. She began by describing various different conceptions of information, including that of it as system input, as bits and bytes in a computer, as a measure of novelty (in communications theory), and as a psychological construct. She went on to describe the relationship between information and meaning, arguing that information captured or encoded using technologies tends to lose its meaning. Finally, she described how these properties of information become relevant when music is treated as information and manipulated computationally, posing the question 'what about the music can actually be captured in a digital representation?'

Vanessa went on to compare digital musicology with the current trend for postmodernism in musicology. She described how both represent paradigmatic shifts in the way music is thought of. She described the attitudes of digital musicology as broadly positivist. She argued, however, that its practices are not incompatible with a postmodernist standpoint because the use of a computer should not replace the critical awareness of the analyst. Just as with non-computer-aided methods in musicology, no practice is wholly objective, free from operator bias, unaffected by selection of

input material, or inseparable from its historical context.

Tim Crawford (Goldsmiths) gave an overview of some of main challenges facing computational musicology. He began by issuing the reassurance that musicologists should not be afraid of studying the details of musical works nor of studying them comparatively, they should not reject positivist perspectives. To justify this reassurance, he described his route to computational musicology. He described his background as a professional lutenist and how studying lute effectively forces a scholar to be an historical musicologist as there is no living tradition of lute playing. One of the most important elements of lute practice up to the eighteenth century was that of borrowing and quotation from other music. But studying this imitative practice is hard because a scholar can only study the music he or she knows. Tim's work, then, has been to investigate how the computer may be able to aid the scholar in knowing more music, and to explore what kinds of engagements constitute musical 'knowing'.

Tim identified three important problems in using computers for music research. The first was the problem of acquisition of musical material encoded in forms suitable for computational analysis. Tim described how, although evidence of musical performance encoded as recordings is relatively easily available and can be analysed using various techniques, it is much harder to find encodings of notated musical material. Both the techniques that would make the generation of notational information more productive (optical music recognition and automated transcription) are very hard problems which are far from being adequately solved. Most of the available sources of notational musical material are acquired by manual data entry.

As an extension to this, Tim touched on some of the problems of choosing a suitable representation for encoding music notation. He argued that naïve representations usually result in naïve solutions to analytical problems.

Tim's second problem was that of the validity of 'distant reading'. He raised the question of whether data mining (searching for patterns in large quantities of data) and the statistical justifications on which it relies can be a credible match for expert judgement. He argued that the large scale which is achievable through data mining is

useful, but left open the question of whether musicologists should be encouraged to learn to use statistics or whether they should collaborate with expert statisticians.

The third problem Tim described was that of reductionism in computational musicology. The kinds of outcomes that are of interest in musicology are set at a relatively high intellectual level compared to the kinds of effective procedures that computers are capable of performing. As a result, it is always necessary to break down these desired outcomes into much smaller, simpler problems that can realistically be solved. Tim argued that this practice of reduction often involves employing musical representations and making assumptions about musical understanding that many musicologists would reject. However, Tim argued that this process of reduction is justified because, in the long term, through a gradual process of testing and reconstruction, it may eventually lead to credible models of musicality and musical practice.

Finally, Tim argued that, although none of these methods or goals changes the fact that good musicology is about putting forward an argument based on good musical evidence, it should be the case that the nature of good musical evidence should be augmented to include computationally derived observations.

Alan Marsden's (Lancaster) keynote took up some of the same themes that Tim had addressed, by dealing with the question of how computation affects the practice of music analysis. He argued that computation, by allowing for greater precision in analysis, and by allowing analysis to be conducted on a large scale, actually changes the kinds of questions that music analysts can ask. He gave the case of Schenkerian analysis which, he argued, makes some claims about the nature of eighteenth-century Viennese music which could (and, he argued, should) be empirically tested. He then described what properties are necessary for such a valid test, including: that there should be no bias, that is, it should be objective; it should be based on sufficient evidence; and it should be defined as precisely as possible. He argued that computational analysis of datasets/databases fits these requirements.

Following these principles, Alan described his work towards answering the question 'how is a variation related to a theme?'. The work was carried out using a corpus of ten

Mozart themes with 76 variations in total, giving a reasonably large database. He argued that his study was unbiased because all the themes are compared against all the variations. The method he used was to derive Schenkerian-style reductions of the themes and their variations and to compare those reductions for similarity. He described the algorithm he designed for deriving reductions, which involves an iterative process of segmenting the musical material, computing the possible reductions for each segment, assessing which is the most convincing, and then re-applying the process to the new layer.

He went on to describe some of the comparison techniques he used in assessing the similarity of the themes and their variations, which included considering absolute pitches versus considering pitch classes, and considering tied notes versus considering just onsets. His experiment tested both reductions against reductions and musical surfaces against musical surfaces of all the theme and variation combinations. The hypothesis was that matches should be stronger for variations with their corresponding themes than for variations with an unrelated theme. Although this was the case, he also found that themes and their variations are not more similar in their reduction than they are at their surface level. He speculated that this may be a consequence of the Schenkerian reduction method of tending to make musical material more homogeneous.

In the second part of his talk, Alan discussed some of the issues facing a music scholar who wishes to carry out computational analyses. He argued that for most scholars, writing the software from scratch, although giving excellent flexibility, scope, and control, would be very time consuming and potentially very difficult. He next suggested the possibility of using existing software, but conceded that little is actually available and that that which is available tends to be quite inflexible or hard to learn. Similarly, he raised the possibility of using general

purpose software such as spreadsheet packages or statistical programming languages. He also raised the possibility of collaboration in computational musicology: collaborators could include computer science students or academic software development services.

The study day concluded with a general open discussion during which a number of the topics raised by the speakers were considered further.

Tim Crawford's argument about the status of positivism was addressed. It was argued that computers never in fact deal in truths, rather in mere syntactic symbols and it always the responsibility of the user to interpret those symbols as information or as truth. In this sense, the work of the computer is not positivist.

Alan Marsden's suggestion of collaborative software development for musicology was raised. Tim Crawford responded by advocating the potential of the International Society for Music Information Retrieval (ISMIR), which could provide a rich environment for musicologists to work with computing experts who have an interest in working with music. He described how the conference is currently poorly attended by musicologists.

Overall conclusions from the study day include: that provision of digitally encoded information for musicologists is gradually becoming more available, but notational data is still lacking; that the bar to using computers effectively for music analysis is still set very high, few tools are available, and those that are available are often quite hard to use; and that scholars are quite suspicious of computationally derived conclusions drawn about music. However, it does seem that at least a small group of scholars, including some with explicitly musicological backgrounds, are interested in exploring the potentials and limits of computational techniques.

Richard Lewis

TAGS Weekend 2010

School of Music, Bangor University, 30 April – 1 May 2010

Organised by Tristian Evans



Joseph Auner's Keynote Address

Review I

This year's TAGS event brought together delegates from the United States, Germany and various parts of the UK for a weekend comprising fifteen high-quality papers on a diverse range of analytical subject areas. The proceedings opened on Friday afternoon with a session on form, variation and repetition, followed by Ben Curry's (Cardiff) and Rachel Darnley-Smith's (Durham and Roehampton) presentations under the broad theme of meanings and emotion. Curry formulated a new model for attributing meaning in music with regard to Peircian semiotics and the more recent writings of Cook, Dibben and Hatten, while Darnley-Smith studied the function of improvisation in music theory with references to Hanslick's research, taking

into account his stance on the 'musically beautiful'.

Aspects of emotion, or feeling, were subsequently examined within contexts of tonalities during the inaugural Anthony Pople Memorial Lecture. In a highly engaging lecture, Professor Robert Pascall effectively merged Schenkerian, Schoenbergian and distributional methodologies (together with conventional notation) in order to elucidate his new theory of the phrase. This theory was rigorously applied to the analysis of Brahms's Second Symphony (second subject, first movement) and Hugo Wolf's *Phänomen*. Schenkerian representation of the latter work revealed a prelude form of *Ursatz*, and analysis of Brahms's work established how thematic material determines tonal process. Phrases can consequently be taken as the basis for tonality.

Saturday morning commenced with parallel sessions on performance practice and aspects of philosophy. In the former, Thomas Hansell (Durham) investigated the nature of virtuosity in contemporary works for oboe, beginning with Berio's *Sequenza VII*. By considering the role of recording techniques within performance, he argued that collaborations between composer and performer inevitably lead to higher degrees of virtuosity, as evident in Roger Redgate's *Ausgangspunkte* and Michael Finnissy's *Runnin' Wild*. Settimio Fiorenzo Palermo (Middlesex) subsequently offered an insight into Hugh Davies's sound collection housed at the British Library in his talk on the relationship between creation and location, postulating that Stockhausen and Davies's performances outside the concert hall were deemed a reaction against the British musical 'establishment'.

Professor Joseph Auner (Tufts) presented a stimulating keynote address on the reproduction of sampled speech and song, taking into account an array of examples by such producers as Blockhead, Moby, Madlib, Profuse 73 and DJ Shadow. By offering close examinations of such tracks as Madlib's 'America's Most Blunted' (which remixes Steve Reich's *Come Out*), and Blockhead's 'Sunday Seance', Auner demonstrated how short audio samples could in fact form coherent large-scale structures capable of transmitting emotional content, or 'sonic stimuli'. Citing research into the effect of recontextualised voices upon a perceiver, he explained that such affects could range between the distant and the 'uncanny' to the more mundane, or 'unremarkable'.

The keynote address led to the weekend's concluding session that explored analytical aspects within the context of pop and folk music genres. Taking the music of The Smiths as a specific case study, Chris Fuller (Lancaster) discussed the relevance of Lacanian philosophy upon issues relating to identity and subjectivity in pop music, while Rachel Sweeney (Cambridge) discussed the problems relating to analysing untraditional folk music, and presented a new hypertextual method for collating and exchanging data, for use both within and outside an academic environment, and powered by WikiMedia technology.

Tristian Evans

Review II

The beautiful Welsh coastal city of Bangor was home to one of May's most significant music events – no, not Radio 1's *Big Weekend*, which took place later that month, but the SMA's Theory and Analysis Graduate Students weekend. Sporting a line-up of 13 postgraduate students and headliners Professor Robert Pascall and Professor Joseph Auner, the weekend was set to give Radio 1 highlights *Florence and the Machine* and *Pendulum* a run for their money.

Following a warm and welcoming address by SMA President Michael Spitzer, this two day event kicked off with a session on 'Form, Variation and Revision'. Clare Erskine (Durham) outlined and critiqued Schumann's revisions made between 1841 and 1851 to his *Symphony No. 4*, and Meropi Koutrozi (Southampton) explored the concept of variation in Webern's *Piano Variations*, Op. 27. Jonathan Rees (Open) concluded the session with a discussion, impressive in both its detail and its breadth of reference, of super-sonata form and dramatic structure in Peter Maxwell Davies's *Revelation and Fall*.

The 'Temporality and Perception' session began with Matthew Sallis's (Liverpool Hope) exploration of 'Rhythm and Absolute Time', from angles both philosophical and perceptual, and ended with Vassilis Angelis (Open) discussing rhythm perception and psychological approaches to notions of expectation and metre in music.

Day one concluded magnificently with Professor Robert Pascall's (Nottingham) inaugural Anthony Pople Memorial Lecture, 'Tonalities in Context'. By way of Brahms's *Symphony No. 2 in D* and Wolf's *Phänomen*, along with many other examples, Professor Pascall proposed a new approach to analysis, taking the phrase as 'a unit at the preferred perceptual level' and seeking a method for 'a near-cognition way of analysing'. The inspiration and interest generated by Professor Pascall's fascinating address was clear from the enthusiastic discussion which ensued, brought to a close only by the keynote speaker's own jovial final words: 'Ladies and gentleman, this is an absolutely wonderful discussion, but isn't it time for dinner?'

Following an evening of excellent dining, obliging bar staff, and fine conversation at Bangor University's conference centre, day

two began with Jonathan Lewis's (Kings College, London) insightful and probing discussion of Richard Strauss, Adorno, and aesthetics, followed by Tony Pacyna (Friedrich-Schiller) proposing a philosophical approach to playing together.

Professor Joseph Auner (Tufts) delivered the second conference keynote address, 'Losing Your Voice: Sampled Speech and Song from the Uncanny to the Unremarkable'. Incorporating a vast array of multimedia examples in its exploration of the notion of the recorded voice as uncanny, disjointed, unreal, disembodied or disconnected, Professor Auner charted a journey through our digital age, in which the living voice exists constantly as a potential recording. Today's recording technology turns the human voice into a form of non-degradable debris, a dehumanisation also

exemplified by the current popularity of audio correction software. Professor Auner closed his intriguing and provoking address by inviting the conference delegation to consider the notion that the more voices we borrow, the more we lose our own.

The TAGS weekend ended with a palpable buzz in the air as we bid a fond farewell to Bangor University. Thank you to all of the weekend's presenters, keynote speakers, SMA committee members, and attendees. Particular thanks to Tristian Evans for organising such a memorable and exciting event. All in all, this was a weekend offering a wealth of musical knowledge, stimulation, and inspiration. Chris Moyles eat your heart out!

Michelle Phillips

announcement

RMA Music and Philosophy Study Group

We are pleased to announce the launch of the Royal Musical Association Music and Philosophy Study Group. The aim of the Study Group is to provide a distinctive long-term forum offering opportunities for musicologists and philosophers to share and discuss work, in the hope of furthering dialogue between the two disciplines. We hope to achieve this through two courses of action. Firstly, we will be running a series of events, which in our first year of existence will culminate in an inaugural conference, co-hosted by the Institute of Musical Research and the Institute of Philosophy, on 1-2 July 2011. A call for papers has recently been released and is available on our website (see below). Proposals for papers on all topics relating to music and philosophy are invited, but submissions relating to this year's theme of 'Opera and Philosophy' would be especially welcome. The conference will, we hope, feature a special 'Analysis' session. In this sphere of activity as a whole, we intend to build on the success of the Music and Philosophy Study Day (King's College London, 20th February 2010), out of which the Study Group has grown.

Our second course of action is the initiation of a Study Group website (temporary address: <http://www.rma.ac.uk/studygroups/music-and-philosophy.asp>). As well as offering up-to-date news on the work of the Study Group, the website provides information about other activities and events relating to music and philosophy. In time, it will also feature an interactive database of new publications (primarily by Study Group members) in the area of music and philosophy. We hope that, especially through its interactive features, the website will go some way towards establishing a framework that can create and sustain an online community. The website is complemented by a bi-monthly e-bulletin containing details of topical events (please visit the website if you would like to sign up). At the time of writing, the website is very newly launched; we hope that it will develop and grow over the coming months and years, and would welcome any feedback.

Music and philosophy is a topic that naturally engages with analytical issues. As such, we hope that SMA members will find the Study Group of interest. Please do not hesitate to get in touch if you have any queries.

The Study Group is generously supported by the Royal Musical Association and the British Society of Aesthetics.

Tomas McAuley (Group Chair)
Department of Music, King's College London
tomas.mcauley@kcl.ac.uk

Golan Gur (Group Website Editor)
Department of Music Sociology, Humboldt University of Berlin
golan_gur@hotmail.com

events diary

20–24 September 2010

Music Analysis Summer School
Durham University
Contact: Michael Spitzer
Email: michael.spitzer@liverpool.ac.uk

24 September 2010

Symposium: New Perspectives on Musical Form
Durham University
Contact: Michael Spitzer
Email: michael.spitzer@liverpool.ac.uk

Spring 2011

TAGS
Dates and venue to be announced
Contact: Michael Spitzer
Email: michael.spitzer@liverpool.ac.uk

28–31 July 2011

Lancaster University Music Analysis Conference (LancMAC)
Lancaster University
Contact: Edward Venn
Email: e.venn@lancaster.ac.uk

6–9 October 2011

VII European Music Analysis Conference (EuroMAC)
Rome, Italy
Contact: segreteria@gatm.it

procedure for the award of grants from the *Music Analysis* development fund

1. Grants to Individuals

The Editorial Board of the Journal makes grants from its Development Fund in the form of support for travel and subsistence to UK-based students and scholars working in the discipline of music analysis to attend conferences abroad, to consult library and archival resources or to pursue other comparable research activities. Individual grants will not normally exceed £500.

The Board will also consider requests from individuals for forms of support other than those detailed above. Such requests might concern, for instance, the acquisition of microfilms or photocopies of sources, or assistance with the preparation of material for publication.

Criteria governing the award of such grants are: i) the academic strength of the planned research and its relevance to the study of music analysis; ii) the financial need. Applicants should therefore give a brief (c. 300-word) account of the research to be undertaken and/or research material to be obtained, explaining its relevance to music analysis; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources. Student applications should be supported by a supervisor's reference.

The Board does not fund sabbatical leave or research assistants.

2. Grants to Support Conferences and Other Meetings

In addition to offering grants to individuals, the Board supports UK academic conferences, seminars and meetings

concerned wholly or in part with the discipline of music analysis. Support is offered in three forms: i) a guarantee against loss; ii) a grant to assist with the travel and subsistence of a senior scholar from overseas; iii) a grant to support the attendance of students delivering papers on a music-analytical subject, or of students registered on courses including a substantial component of analysis. The Board will not normally entertain applications for more than one of these forms of support for a single conference or event.

Applications should be supported by a draft programme or a brief (c. 300-word) account of the conference or event; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources.

3. Application Procedures

Applications will be considered and awards made by a sub-committee of the Editorial Board; they should be sent by email or as an email attachment to the Editorial Manager, whose address is given in each issue of the Journal. Applicants must be members of the Society for Music Analysis; applications from research students should include a short statement from their supervisor on the significance of the project and the specific grounds for requesting assistance. There are no application deadlines; a decision will normally be made within one month of receipt. Successful applicants (both individuals and institutions) may normally apply for a new award only after a period of two years has elapsed.

SMT international travel grants

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. See <http://societymusictheory.org/grants>.



Music Analysis Summer School

University of Durham, 20–24 September 2010

Website: <http://www.dur.ac.uk/analysis.school/index.html>

Attendees

Tutors: William Caplin, William Drabkin, Julian Horton, Adam Krims, Michael Spitzer, Richard Widdess.

Administrator: Jo Buckley

Students: Ahmed Al-bader, Dana Baitz, Katrina Buzzard, David Byrne, Yi Eun Chung, Una-Frances Clarke, Vasil Cretkov, Chris Fuller, Aline Gabay, Pinar Güran, William Helmcke, Anne Hyland, Hee Seng Kye, Elizabeth Lee, Leslie Anne Lewis, Bennett Lin, Eduardo Lobo, Ana Lombardia González, Christopher McDaniel, Bogumila Mika, Vincent Minguet, Daniel Morse, Neil Newton, Brad Osborn, Isabella Pek, Yannos Rammos, Tal Soker, Rachel Sweeney, Helen Thomas, Marko Vojsovich, Matthew Ward, Suzie Wilkins, Natalie Williams, Wendy Wong.

Programme

Students will be taught in two small groups in repeated sessions covering the following topics: (1) Form, (2) Pop, (3) Harmony, (4) Schenker, (5) Ethnomusicology, and (6) Set scores.

Monday 20th September

12.00–14.00 Arrival, registration, lunch
14.00–14.30 Welcome addresses
14.30–16.30 Session 1: Form I; Pop I
16.30–17.00 Coffee
17.00–19.00 Session 2: Pop I; Harmony I
19.15–20.15 Dinner
20.15–21.15 Keynote Address by William Caplin
21.15 Drinks reception

Tuesday 21st September

09.00–11.00 Session 3: Pop II; Schenker I
11.00–11.30 Coffee
11.30–13.30 Session 4: Harmony I; Pop II
13.30–14.30 Lunch
14.30–16.30 Session 5: Schenker I; Form I
16.30–17.00 Coffee
17.00–19.00 Session 6: Harmony II; Schenker II
19.15–20.15 Dinner
20.15 Plenary discussion

Wednesday 22nd September

All day Coach Trip for Sightseeing

Thursday 23rd September

09.00–11.00 Session 7: Schenker II; Form II
11.00–11.30 Coffee
11.30–13.30 Session 8: Form II; Harmony II
13.30–14.30 Lunch
14.30–16.30 Session 9: Ethno.; Set scores
16.30–17.00 Coffee
17.00–19.00 Session 10: Set scores; Ethno.
19.15–20.15 Dinner
20.15 Plenary discussion

Friday 24th September

Symposium: New Perspectives on Musical Form

10.00–10.45 William Drabkin
10.45–11.30 Julian Horton
11.30–12.00 Coffee
12.00–12.45 William Caplin
13.00–14.00 Lunch
14.00–14.45 Max Paddison
14.45–15.30 Michael Spitzer
15.30–16.00 Coffee
16.00–16.45 Richard Widdess
16.45–17.30 Pieter Bergé
17.30–18.00 Round table



New Perspectives on Musical Form

Society for Music Analysis International Symposium

The Music School, Palace Green, Durham University
Friday 24th September 2010, 10.00 – 18.00

The Society for Music Analysis warmly invites you to a one-day symposium, bringing together international scholars from different analytical disciplines:

Pieter Bergé (Leuven):

‘Schoenberg and Formenlehre’

William Caplin (McGill):

‘The “Continuous Exposition” and the Concept of Subordinate Theme’

William Drabkin (Southampton):

‘Applied Formal Analysis: Composing a First Movement for Haydn’s Opus 103’

Julian Horton (Dublin):

‘Criteria for a Theory of Nineteenth-Century Sonata Form’

Max Paddison (Durham):

‘Formenlehre and Musique informelle’

Michael Spitzer (Liverpool):

‘Analysing Musical Emotion: Forms of Fear in Schubert’

Richard Widdess (SOAS):

‘Musical Structure and Cultural Models: Dancing for the Dead in Bhaktapur, Nepal’

Attendance is free for SMA members. The fee for non-members is £20 / £10 (students), which includes a year’s membership to the SMA. A limited number of bursaries (of up to £100) for travel and accommodation expenses are available for existing student members of the SMA – further information on the application process may be found at <http://www.lancs.ac.uk/sma/travel.htm>.

For further details see <http://www.dur.ac.uk/analysis.school/symposium.html> or contact Michael Spitzer (michael.spitzer@liverpool.ac.uk).

society for music analysis
events



Seventh International Conference on Music Since 1900 / Lancaster University Music Analysis Conference (LancMAC)

Lancaster Institute for the Contemporary Arts, Lancaster
University, 28–31 July 2011

Call for Papers Deadline: 3 December 2010

The Seventh Biennial International Conference on Music Since 1900 and the international conference of the Society for Music Analysis will take place at the Lancaster Institute for the Contemporary Arts from Thursday 28 July to Sunday 31 July 2011.

The theme of the Biennial Conference is music since 1900, conceived in the broadest possible terms. Proposals for papers may be submitted on any topic relating to 20th- and 21st-century musics (of any genre), drawing on scholarly approaches from any relevant intellectual discipline.

The Music Analysis Conference welcomes papers on any aspect of theory and analysis relating to music of any genre and historical period.

Editorial representatives from *Music Analysis* and *twentieth-century music* will be keen to discuss the possibility of developing conference papers into articles for their respective journals.

In addition to open sessions, the Programme Committee warmly invites proposals for papers to be read at the sessions devoted to the following themes:

- computing and contemporary musicology
- curating the new
- electroacoustic music and intermedia
- film music
- the future of the digital economy
- the impact of technology on music
- jazz
- new historiographies
- phenomenology
- popular music
- temporalities
- timbre

Proposals in the following categories will be considered:

- Papers (20 minutes maximum, with 10 minutes for discussion)
- Paper sessions (three or four papers, each of 20 minutes maximum, with 10 minutes for discussion)
- Roundtable discussions (up to 6 participants, each giving a short position paper, followed by a general discussion)
- Recitals, lecture-recitals and lectures illustrated by sound diffusions or audio-visual screenings

[continued]

Proposal Instructions / Guidelines

Abstracts and proposals should be prepared as follows:

- For individual papers: up to 250 words
- For paper sessions: 250-word (maximum) summary and up to 250 words for each session participant
- For roundtable discussions: 250-word (maximum) and up to 150 words for each panel participant
- For recitals, lecture-recitals and lectures illustrated by sound diffusions or audio-visual screenings: 250 word (maximum) summary, plus participant CVs and recordings / scores / other details of works to be included in the event

Further information for applicants:

- Only one proposal of each type is permitted per applicant
- Proposals should not substantially duplicate presentations being given at conferences or other events proximate in time or place to ICMSN 2011 / LancMAC
- All proposals must be sent by email as a MS Word attachment to msnmac2011@lancaster.ac.uk

Programme Committee: Dr Paul Archbold, Dr Arved Ashby, Prof. Rachel Cowgill, Prof. William Drabkin, Dr Nicholas Gebhardt, Prof. Adam Krims, Dr Alan Marsden, Prof. Deborah Mawer, Prof. Peter Nelson, Dr Nicholas Reyland, Prof. Michael Spitzer, Dr Edward Venn (Chair), Dr Charles Wilson

DEADLINE FOR PROPOSAL SUBMISSION: 3 DECEMBER 2010

Successful applicants will be informed by 17 January 2011

Please e-mail proposals and enquiries to Dr Edward Venn: msnmac2011@lancaster.ac.uk

CONFERENCE BOOKING OPEN IN JANUARY 2011

Visit <http://www.lancs.ac.uk/sma/msnmac> for updates

Contact: Dr Edward Venn: msnmac2011@lancaster.ac.uk

society for music analysis
events

VII European Music Analysis Conference

Rome, Italy, 6–9 October 2011

Following previous meetings in Colmar (France), Trento (Italy), Montpellier (France), Rotterdam (Holland), Bristol (UK), and Freiburg (Germany) the 7th European Music Analysis Conference (EuroMAC VII) will be organized in Italy by the Italian Society 'Gruppo Analisi e Teoria Musicale' (GATM), in collaboration with the SFAM (Société Française d'Analyse Musicale) SBAM (Société Belge d'Analyse Musicale), VvM (Vereniging voor Muziektheorie), SMA (Society for Music Analysis), and GMTH (Gesellschaft für Musik Theorie).

EuroMAC VII will be the first event of, and launching point for, the new Federation of European Societies of Music Analysis and Theory. In order to stress the importance of this cooperation, the main venue will be the Accademia di S. Cecilia (Parco della Musica, Largo Luciano Berio 4), while special sessions will be hosted at the Accademia Belgica, at the Centre culturel Français, and at the Österreichisches Kulturforum Rom.

EuroMAC VII welcomes submissions in the following formats: spoken papers; poster presentations; panel sessions; and workshops. All submissions should relate to music analysis and/or music theory. The conference languages are: Italian, English, French and German. Authors are kindly requested to submit their proposals by filling in the appropriate online form available at: <http://www.gatm.it/>

The abstract length should be about 4000-5000 characters plus references, and likely musical examples. The deadline for submission of proposals is 31 December 2010. The abstracts must be written in one of the official languages of the conference. After the selection successful authors will be asked to submit an abstract in English for publication in the abstract book.

General thematic areas of the Conference

1. Forms and structures of music in Rome in the Baroque Era.
2. New perspectives on Liszt and the Classical forms in view of the bicentenary of his birth
3. Music and emotion
4. Analysis and dramaturgy of Opera: new aspects, new possibilities
5. Oral tradition and analysis: popular, ethnic and Afro-American music
6. Analysis and Music education
7. Analysis of music before 1600
8. Timbre and texture in music since 1945
9. Repertories and methods
10. Music analysis and new technologies
11. History and analysis: conflict or integration?

The committee has decided that proposals not belonging to one of these thematic areas might be placed in a 'free proposal' session.

Submission guidelines

1) Presentations

The papers should be 20 minutes long, followed by 10 minutes of discussion. They can be presented in one

of the four conference languages, but they must be supported by a PowerPoint (or other presentation program) in English.

2) Poster presentations

A poster can be written in one of the four languages. The body of information will be represented graphically. The size cannot exceed 70 x 100 cm. An abstract in English is strongly recommended. There will be dedicated sessions for poster presentations also with multimedia, if necessary.

3) Panel sessions

A panel session is proposed by a convener and consists of a set of integrated spoken papers (no less than three) related to a common theme. They may include:

Type 1: several presentations on a single topic

Type 2: a major presentation plus speakers proposing and discussing their points of view under the guide of the chair.

The total time allowed for a panel will be 90 minutes. The panel convener must provide

a) an abstract containing the reasons for and a general description of the session;

b) the abstracts of the participants (for Type 1 only)

4) Workshops

Workshops will provide an opportunity to demonstrate various practical aspects related to training in new technologies or new methods in music analysis. The time allotted for workshops is 90 minutes.

All submissions (to be submitted online) must include: a short curriculum vitae; an abstract for the presentation; the format of presentation (paper, poster, panel, workshop); an indication of which of the general thematic areas (or free area) the proposal relates to.

Refereeing

All submissions will be anonymously reviewed by members of the International Scientific Advisory Board. Notification of acceptance will be sent to the corresponding author by March 1, 2011.

Conference fees

	before April 30	after April 30
Scholars	€ 120	€ 160
Students	€ 50	€ 50

Scientific committee

Jean-Michel Bardez (SFAM), Mario Baroni (GATM), Pieter Bergé (VvM), Rossana Dalmonte (GATM), Johannes Menke (GMTH), Giorgio Sanguinetti (GATM), President of the Scientific committee), Michael Spitzer (SMA), Laurence Wuidar (SBAM).

Organizing committee

Mario Baroni, Antonio Cascelli, Luisa Curinga, Rossana Dalmonte, Catello Gallotti, Piero Gargiulo, Ignazio Macchiarella, Susanna Pasticci, Egidio Pozzi, Antonio Rostagno, Guido Salvetti, Giorgio Sanguinetti, Gaetano Stella, Johannella Tafuri.

The Advisory Board will be elected in the next month of September. The names will be published on the site of the Conference.