



society for music analysis

newsletter

July 2001

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editorial

Over the past few months, the SMA Newsletter and Website office has been busy re-locating further north. Readers who wish to contribute to future issues should note that my contact details have changed (email: l.tsang@hull.ac.uk).

As I've been busy moving into new territory, the SMA Executive Committee has expanded to include two student members: Alexandra Dixon and Robert Bretherton, who will be assisting the Information and Events Officers from 1 September 2001. We've also covered new ground. After the diversity of OXMAC 2000 and during our journey round Arnold Whittall's 'World of Twentieth-Century Music', we reflected upon 'Music and Subjectivity', experienced both western and non-western approaches to 'Improvisation' and, on TAGS Day, heard how our newest explorers are faring.

Forthcoming events promise to be equally progressive. This issue contains details of the eagerly anticipated Study Day at Reading University on 'TP²: The Pople *Tonalities* Project' and the Autumn Study Day on 'Music Analysis and Popular Music'. In the slightly more distant future, we have lined up a Winter Study Day on 'Music and Ethics'; details will be provided in the next issue.

The re-location of the Newsletter office has caused a slight delay in the publication of this issue, which has inevitably left some items reaching members a little later than we had hoped. If you are applying for postgraduate funding, you are reminded that the deadline for SMA bursaries 2001-2002 is almost upon us; details for applications are provided here and on the website. Those interested in attending and/or presenting a paper at an international conference are directed to the item on EuroMAC, which will be held in April 2002 at the University of Bristol.

Finally, I would like to express my gratitude to this issue's event reviewers: Vania Schittenhelm (Whittall lectures), Kevin Stannard (Winter Study Day), and Caroline Downs (TAGS Day). I am most grateful also to members of the SMA Executive Committee for their feedback regarding the content and format of the Newsletter, particularly John Rink and Nicholas Marston for their responses to the reviews.



Lee Tsang
Editor

Whittall Lecture Series: Review

by Vania Schittenhelm

The World of Twentieth-Century Music: A Series of Six Public Lectures

by Arnold Whittall

Sponsored by the Department of Music, Royal Holloway, University of London and supported by the Society for Music Analysis

Lectures 4-6: 25 January, 22 February, 15 March 2001; Chancellor's Hall, Senate House, University of London

The second leg of Arnold Whittall's musical journey began soon after the arrival of the new millennium. Whittall continued to peel off the more recent layers of our musicological past, this time beginning with 'The Subject of Britten'.

Britten has been a central character throughout Whittall's distinguished academic career and Whittall's analysis of his oeuvre and context in this lecture was predictably insightful. Whittall raised a critical (or cynical) view of Britten, which asserts that the composer's death brought him more prominence than he really deserved and that the perceived value of Britten's work is the result of promotional cunning and artifice; had he lived longer, Britten would have been a 'spent force'. Whittall challenged this view, pointing out the lack of any clear, supporting evidence. He provided a rationale for justifying the endurance of Britten's legacy that involved discussing the increasing high regard for Britten's favoured vocal and instrumental genres throughout the late twentieth-century and the continual significance of Britten's works as reflected in the multivalent 'Britten industry', which has sprung up since the composer's death in 1976. The sheer magnitude of Britten-related academic and musicological projects, the critical success his works have achieved and the public interest they have kindled are—Whittall claims—enough to dismiss any talk of a 'devious Mafia' being responsible for the composer's success.

Whittall then focused on the complex relationship between Britten's life (especially his controversial pacifism and homosexuality) and work, and how it illuminates interpretation of the composer's musical achievements. The tension between the private and public spheres, and the extent to which a repressive society limited his choices of action, impelled Britten 'the modern classicist' to devise 'strategies of subversion'. This discussion led to comparisons with the 'delightful surfaces' and the 'dangerous', 'cruel undertones' of Debussy's music.

Whittall exposed the underlying ambiguity and richness of Britten's works. In his beautifully-expressed reading of the 1954 opera *The Turn of the Screw*, he disentangled the 'interactive ambiguity' of the children and the governess, and emphasised Britten's ability to convey by certain modes of representation (Victorian

convention, the subversive potential of domesticity, and 'otherness' threatening to destroy stability) the characters of the ghosts.

In 'Playing the Establishment: Boulez, Carter, Birtwistle', Whittall questioned whether it is possible to determine why certain composers are successful. Is musical renown achieved via a clever way of giving the establishment what it wants, coupled with writing works which are acceptable to its audience? The issue brings many other considerations to the fore, for not only is music itself 'inherently plural nowadays'—so are the various 'establishments'. Probably a more fruitful approach would be to question whether it is possible to isolate the qualities that make certain kinds of music 'worthier' than others, and whether good, old-fashioned music analysis has a role in such inquiry.

In the compositional development of Boulez, the high priest of modern music, Whittall detected a burgeoning engagement with musical ceremony and ritual. Progressively from the early 1980s, Boulez's rigorous modernist approach has left some room for frequent displays of sonic exuberance and a delight in the interplay of sounds, with the occasional emphasis on the witty character of the music. Whittall then underlined how Carter and Birtwistle 'recreated lyricism and song in their music', reanimating fundamental aspects of musical thought and perception. Essential to their approach(es) is the way in which music may feed on and transform tradition, bridging the historical past and the dynamic present.

Tradition, transformation, confrontation and adaptation ... This endlessly interconnecting circle of concepts could have been one of the possible mantras for Whittall's forays into twentieth-century music history. The last lecture, 'Revoicing Expression: Postmodern Classicism', articulated this theme even more clearly, a theme that seemed to be absorbed and reflected by the architectural symmetry of the Senate House, which was built in the 1930s. Whittall's path for this lecture was apparent from his first musical example. Andriessen's music alludes to works of the musical canon, revealing the composer's preference for a classicism that would distance artists from their materials, enabling them to explore new territories. This provided the clue to Whittall's answer to our postmodern, troubled times. In a world governed by multiplicity, with the present-day

emphasis on context and the pervasiveness of different practices, returning to a certain kind of classicism could lead to a reasonable chance of attaining coherence and comprehensibility. Whittall exposed the postmodern resistance to modernism as a mistaken reading of the movement, which limited it to radical progression and rejected the inherent heterogeneity of the modernist model. With references to a varied group of composers, from Janáček, Sibelius, Schoenberg and Stravinsky to Carter, Birtwistle, Ligeti and Adès, Whittall affirmed his preference for a fruitful interaction with the past that is

based on structured formal ideals and is capable of 'revoicing expression'.

Vania Schittenhelm has written on Busoni and the aesthetics of transcribing music. She is also a free-lance arts critic. In her latest articles, she discusses the work of Antony Gormley, the photography of Charles Jones and the opening of Tate Modern.

RMA-SMA Winter Study Day 2001: Review

by Kevin Stannard

Improvisation

organised by John Rink

Wetton's Terrace, Royal Holloway, University of London, Saturday 24 February 2001

Take an examination of improvisation which ranges from the minute variations in performance practice of pre-composed music to totally free and seemingly unfathomably spontaneous performance art, and you have an excellent recipe for a stimulating debate on the nature and role of improvisation, its theoretical and psychological processes, its purpose and meaning. The range of the tabled papers was as impressive as the scope of the day's remit was stimulating. A distinguished assembly of international speakers probed different genres in the canon of improvised music, seeking to make connections, draw distinctions and answer the fundamental question posed by Richard Widdess (School of Oriental and African Studies): 'Do we know what we mean by improvisation in a global context?'

In an abstract entitled 'Beyond Improvisation', published *in absentia*, Nicholas Cook (University of Southampton) argued that addressing the improvisatory dimension of any musical performance requires an approach that departs from text-based distinctions of the essential and inessential, where improvisation is revealed as text's 'other', away from the 'storage' metaphor on which the concept of music as text is based. One was left to ponder specifically what Cook intended to explore in 'a hypothetical project involving the analysis of rock improvisation as digital choreography', but his general tenet that all music might be said to be improvised, to the extent that performance necessarily involves real-time negotiation between performers and listeners, proved to be a reference point around which the speakers continually repositioned improvisation's boundaries.

This idea of repositioning the boundaries was apposite, and, with the notion of the importance of context, it enabled John Rink (Royal Holloway, University of London) to 'get the discussion going in Dahlhaus-like

fashion'. According to Dahlhaus, a composition is fundamentally a unique, closed entity, where pitch is essence. An improvisation rarely comprises original music; it is dependent on colour and intensity and is frequently reliant on the performer working to a predetermined model as a foundation for spontaneous elaboration. However, Widdess argued that improvisation is difficult to identify as a distinct process. Ethnomusicological perspectives on improvisation focus on performance as a continuum between pre-composition and improvisation rather than as a binary divide, as a process of reconstruction rather than of replication, and as an interaction with music's social and cultural environment.

Marc Perlman (Brown University) declared that improvisation, insofar as we consider it to refer to the spontaneous exercise of choice in performance, is all-pervasive in gamelan music. However, if we take improvisation to refer to the conscious, deliberate pursuit of novelty in performance, then, while Javanese musicians do make choices in performance by spontaneously reshaping their melodies, their music is not improvisatory (a point echoed by the ethnomusicologist, R. Anderson Sutton).

Eric Clarke (University of Sheffield) developed this idea in his paper 'Psychological Processes and Aesthetic Principles in Improvisation'. He drew on the work of John Baily, the ethnomusicologist, to suggest that music performance in cultures of a largely aural tradition does not necessarily involve improvisation. Tiny nuances of performance are repeatedly evident in music used for ceremonial and ritual purposes, and Bruno Nettl's studies of African, Indian, Hindustani and Thai music demonstrate the degree of leeway that a musician enjoys in performance; the more frequent the reference points the less scope for improvisation. Moreover, one can make cross-cultural comparisons

by focusing on a performer's individuality and capacity to deviate from the norm.

In 'Who knows who's improvising?' *Ethnomusico-logical and Related Perspectives*, Widdess referred to different structural, stylistic and contextual aspects of an Indian music improvisation model. Structural factors entail the mode, the metre, the nature of composed melody, the formal plan, and the possibilities for development. Stylistic issues involve the personal style of vocalist, the sitar idiom, and the rhythmic influence of tabla player. Contextual constraints include the time of day, the length of time available, the music that precedes the performance, and the nature of the audience—even the noise of traffic.

Regarding the musicians' relationship with the audience, Widdess suggested that modal 'ecstasy' requires 'ecstatic' feedback from the audience. Widdess called this direct emotional exchange between performers and an audience of connoisseurs the 'sonic manifestation of a social process'. He played an example that enabled us to 'glimpse the mind of the performer at work'. It involved real-time processing, where the singer Ritwik Sanyal consciously shortened motif durations (despite the implied progression) in order to ensure that the phrase ending coincided with the underlying structure, which was provided by the accompanists. Real-time ecstatic consciousness was revealed by the risks that the singer took in responding to the circumstances of the performance. So while Duke Ellington played it the same way every night 'cause that's the way the people like it', an Indian master musician might respond in real-time to any extraneous event, for improvisation is surely incumbent on the performer's interaction with the time, place and human context.

In Javanese music, there is neither micro-level repetition nor macro-level variation. Javanese musicians do make spontaneous decisions in performance, asserted Perlman in a paper entitled 'Improvised but not Improvisatory? The Nature of Melodic Variation in Central Javanese Gamelan Music', but spontaneity does not necessarily equal novelty, and it makes more sense to think of 'variability in performance' than of improvisation. This variability in performance is not linked with any romantic notion of originality, and Perlman explained how a skeleton or framework melodic phrase that allows for latitude in terms of meter, pitch, mode and melodic gesture is not a vehicle for musicians to create new music. Through expert demonstration on gambang (a type of xylophone), Perlman pursued the issue of how much variability was evident in the performance style of two players, Suhardi and Gandaharyono. Suhardi was temperamentally more conservative and risk-averse, displaying a refined approach that produced sparser variations, which were very 'sober' in nature. Gandaharyono, on the other hand, employed more melodic variants and was more expansive in his musical gesture(s). Clearly, performance style reflects character and, in answering a question from the floor,

Perlman revealed that a more aggressive or flirtatious approach resulted in denser phrases. He toyed with the notion that alcohol encourages creativity and risk-taking, producing 'variants that otherwise never get played', though he was not clear in whether he had conducted research that would support this!

In contrast to the ethnomusicologists, Rink considered the role of improvisation in performance in the first half of the nineteenth century. His 'The Legacy of Improvisation in the Music of Chopin' focused on how and when performers such as Chopin, Hummel and Liszt chose to integrate improvisation into their programmes and on ways in which improvisation influenced compositional techniques, such as the reliance on ostinato, variation and melodic figuration, and the use of harmonic sequences and dance music forms as structural underpinning. Rink played Chopin's Prelude in C# minor, Op. 45, urging the audience not to be tempted to follow the harmonic plan that he had provided, and emphasising that we should consider the nature of Chopin's approach by using our ears. He also considered Mozart's Fantasia in C minor, K475 in order to introduce both the notion of the composer planning at a remote level and his oxymoron, 'unpredictable inevitability'. Given that improvisation virtually disappeared after about 1840, Rink's paper served as a telling reminder of the expectations of early nineteenth-century audiences and the risks that performers took in straying from the score. In the nineteenth century, when risk-taking became too precarious not least because a musician was in danger of 'defiling' the sacred artwork by improvisatory interjections, the practice of improvising fell into disuse. In response to the paper, Clarke added that nowadays, improvising musicians are often reluctant to perpetrate what is normally evanescent, reluctant to take risks that may be recorded for posterity and that socially engineered music, through live recordings, often results in a stereotyped product.

Margaret Bent (All Soul's College, Oxford) revealed how modern notions of improvisation as unprepared do not necessarily account for the controls that operate in many early unwritten procedures; late-medieval notations leave much implicit as they are subject to conventions shared by notator and performer. In her paper 'Singing on the Book' and Conventions for Unwritten Counterpoint in the Fifteenth Century', Bent touched on a wide range of issues, including the concept of 'pitch as essence'. However, the speed of the presentation tempered the audience's obvious delight in her scholarship. It did not allow time for reflection upon memory-jogging notation, the contract between performer and the composer/notation, the composer's intentions and the performer's choices, internalised rules for performance, dissonance or 'collisions' arising first time round, and the expectations of late medieval musicians when singing 'from' and 'on' the book. Nevertheless, given that any unpremeditated aspect of performance involves improvisation, Bent's question 'How much is improvisation and how much is performance practice?' was a powerful aside.

Bent quoted Tinctoris (*Liber de arte contrapuncti*, 1477): 'counterpoint, both simple and diminished, is made in two ways, that is in writing or in the mind, and how *resfacta* differs from counterpoint'. Where singing on the book involved a singular mental approach, where any part was not subject to another, *resfacta* demanded that all parts be 'mutually obliged to each other' in order to make 'singing together much more suave and full'. Bent gave two examples of the necessary ensemble co-ordination required by singers to allow for 'the time dislocation of real music'. As she illustrated by analogy with written text and the spoken word, discrepancies between notation and its performance existed, but there was 'normally enough time for good musicians to adjust'.

Bent's paper was particularly resonant in the light of Stephen Cottrell's lecture-recital (University of Middlesex), which suggested that certain contemporary composers have sought to return more of the responsibility for the final outcome of their music to the performers and that the relationship between re-creation and invention is often deliberately ambiguous. Cottrell, cited music by Stockhausen, Cardew, Moran and Riley in which explicit performance instructions that engender chance outcomes are provided for the players to aid their interpretation of the score. By contrast, in a brief study of almost unplayable passages of Ferneyhough's *Time and Motion Study for Bass Clarinet* he queried how much a composer might reasonably expect from a player and asked when a performance might be considered to be flawed due to a performer taking too much latitude. He gave a robust performance of Roger Redgate's *Graffiti*—a piece that consists of an array of techniques (including air sounds, key clicks and flutter-tonguing), where formal notation is interspersed with graphic representation, and increasing responsibility is handed to the player as the piece progresses. Cottrell asked 'where does the authorship lie?', given the fine lines that might be drawn between the composer's intention, the performer's interpretation and, within this, the elements of improvisation.

In a paper entitled 'Jazz Recipes', Steve Larson (University of Oregon) referred to the work of Douglas Hofstadter et al. (1995), which states that creativity lies in making variations on a flexibly conceived theme. Just as a recipe consists of a list of ingredients and a set of instructions, we can create new dishes by keeping the ingredients fixed and varying the instructions or varying the instructions and keeping the ingredients fixed. Larson began by stating that what is going on inside the improviser's head depends upon the recipe that (s)he adopts, and that composition and improvisation are not on a single continuum; whereas composition is to do with the assimilation and storing of music, jazz improvisation involves real-time choice which is 'practicable and pre-heard'. Larson applied his recipe analogy to a number of examples from Mozart to Guaraldi and from Chopin to Evans, and, if the analogy was perhaps a little overused, gave an

interesting insight into Evans's approach to the Monk jazz standard 'Round Midnight'.

On the subject of jazz, Clarke revealed that Charlie Parker's much-vaunted originality related to the ergonomics of the saxophone and physical thought developed through much practice. In acknowledging that physical constraints affect a musician's approach to improvisation, he argued for the existence of a sensory-motor intelligence. On cognitive issues, he drew analogy to language. In the grammar of jazz harmony, nearly all sequences can be related to the fundamental '12-bar' source; this is like language in that, according to Chomsky, 'most language is creative, the vocabulary is fixed'.

Introducing the concept of procedural knowledge, Clarke discussed the work of Jeff Pressing, who has investigated the relationship between the intellect and musical action. The range of psychological processes, from the perceptual and cognitive to the social and semiotic makes improvisation a fascinating field of study for psychologists and Clarke discussed Matthew Samson's research into the interpersonal dynamics of duo-musicians freely improvising in naturalistic conditions. Individuals were interviewed separately and asked to explain what was going on in the music they had just played. On the subject of 'free improvisation' he asked 'who is it for?', suggesting that narcissism can arise where performers enjoy taking risks and spontaneity is fetishised.

Rink's scheduling of a performance art piece at the end of the day was a masterstroke of planning. The premise of the performance by the Moon Velvet Collective (Director: Cari Burdett, Royal Academy of Music), which was simply advertised as a concert of improvised music for saxophone, viola, trumpet, and voice, was inexorably spontaneous and unplanned improvisation. Any expectations of possible performance outcomes that were fuelled by the advertisement were dashed, bringing to mind Clarke's idea that certain branches of improvisation are best left for self-amusement purposes only. We might have gathered in the Founder's Building for an improvised organ recital, Baroque music remaining an unexplored aspect, and surely appropriate in the aesthetically comfortable and impressive surroundings. But no! We witnessed a barrage of bizarre combinations of sounds lasting nearly an hour, with no apparent organisation or structural coherence, save a spontaneous 'recapitulation'. There was nothing 'new' here, since, as one listener commented, echoes of Berio and Cage could be heard. Yet in another sense, this was fabulously new because it caused fresh reappraisal and repositioning of improvisation in the light of all that had gone before. Dahlhaus's notion that context is paramount became a vivid echo of earlier in the day and the fear, anger, insecurity (and smugness?) elicited in the audience vindicated the inclusion of the piece.

In last issue's review of the SMA study day on 'Music, Subjectivity and Analysis', Tom Service made a point that is just as relevant here: 'Even if analysts or theorists might consider their conclusions to be terminal, their analyses always undergo a deformation in the minds and imaginations of readers'. The discussion session that followed the Moon Velvet Collective's performance—which was in fact the performers' own (and brave) idea—was unnecessary; we should have been encouraged to walk away as the piece itself reminded us that an analyst's conclusions should never be terminal, and that any improvisation should ultimately defy meaningful analysis. As it was,

the first question which sprang to mind was 'Why did Burdett start the applause ...?'

Kevin Stannard is a Senior Lecturer in Music at the University of Wolverhampton working in teacher education, music and popular music performance. Current research interests include the assessment of improvisation in performance, and performance practice in music of the eighteenth century Shaw-Hellier Collection at Wombourne, Shropshire.

TAGS Day for Music Postgraduates: Review

by Caroline Downs

Lecture Theatre, Birmingham Conservatoire, Thursday 24 May 2001

Birmingham Conservatoire provided the venue for this year's Theory and Analysis Graduate Students Day. Now in its seventeenth year, TAGS day continues to provide the opportunity for music postgraduates to meet, to present papers and to comment constructively on the research of their peers. This TAGS day's eight papers ranged widely from performance analysis of J. S. Bach's music to analysis of DJ turntablism.

The opening speaker, Clare Jones (University of Nottingham), was unable to attend. However, her paper received a convincing airing from this year's TAGS day organiser, Lee Tsang. It drew parallels between music and the four categories of spatial division as outlined by the French philosopher Michel Foucault: enclosure, partitioning, functional sites and ranks. The author's absence presented few difficulties during the paper itself (the audience grasped most of the key issues), but it was slightly problematic during the ensuing question-and-answer session. Fortunately, Jones's supervisor, Robert Adlington, was on hand to suggest some appropriate answers on Jones's behalf.

The second paper, given by Kristian Hibberd (Goldsmith's College, University of London), focused on Shostakovich's Fifteenth String Quartet. Many describe this quartet as a requiem, but debate surrounds precisely for whom this requiem was intended. Hibberd's analysis of the work began by clearly presenting various scholars' views on the matter and raising the possibility that Shostakovich composed it for himself. Hibberd discussed also how each of the six linked movements embodies the characteristics of the nineteenth-century string quartet genre. In his detailed concluding analysis of the final movement, he contextualised the material of earlier movements. The paper prompted some challenging questions from the floor, but Hibberd coped well, taking the opportunity to elaborate further on his musical examples.

Koichi Fujii (University of Keele) delivered the day's third paper: an analysis of Stockhausen's *Elektronische Studien* 'Studie II'. The paper was clearly structured and a judicious use of visual aids facilitated comprehension. Fujii introduced the presentation by explaining his reasons for focusing on 'Studie II'. His principal justification was that 'Studie II' is a rare example of an electroacoustic work that has been published in graphic score format, and, unlike most electroacoustic music, has attracted significant musicological interest. Fujii applied and assessed various analytical strategies. A 'textbook method' for analysing electroacoustic music has never been established, but his meticulous study aimed to contribute to such a method. On his own admission, Fujii's enthusiasm for electroacoustic music does not extend to listening to 'Studie II' for pleasure, which raises the potentially contentious question of whether 'listening for pleasure' is really necessary for successful analysis.

The analysis of turntablist composition is problematic in the same respect as electroacoustic music: throughout its short history, this music has rarely been notated. Sophy Smith (DeMontford University) began by explaining some of the terms that she would be using throughout the course of her paper. This was particularly helpful, as most members of the audience knew very little of Smith's research area. Smith's discussion of terminology was followed by an examination of two methods of notation: a form of staff notation (with extra symbols to record 'scratch notation') and Turntable Transcription Methodology (TTM) as developed by John Carluccio and DJ Radar. Staff notation was originally employed so that the turntablist phenomenon could be both understood and taken seriously by the musical community, but the TTM grid system is now preferred. As much of this music is improvised, and the performer and the composer are

one and the same, Smith pointed out the problems of analysing such rarely notated music and her plans for overcoming them. The paper prompted a lively discussion; it was arguably the most refreshing paper of the day, and it left the audience feeling suitably at ease and ready for lunch. Its effectiveness lay not only in the content, which interested more listeners than one might have imagined, but also in Smith's relaxed presentational manner.

The session that followed lunch focused on performance issues, and opened with Ju-Lee Hong's discussion of 'Casals's Expressive Intonation in [performances of] J. S. Bach's C major Sarabande'. Hong (Birmingham Conservatoire) fittingly began her articulate paper by stating Casals's definition of intonation: 'a dynamic process, expressing the organic relationship between notes in a musical context'. In simple terms, Casals's use of expressive intonation involves narrowing the semitone intervals between the mediant and subdominant and, especially between the leading note and the octave. Casals's recommendations include the following: ascending semitones should be narrower than descending semitones and the quicker the tempo of a passage, the narrower the semitones. Hong explored methodically whether Casals's suggestions are put into practice in his own recordings (J.S. Bach C Major Sarabande, 1915 and 1936). On hearing the 1936 recording, the pairs of semitones are perceptibly narrower when rising. Hong analyzed the semitone size in cents; thus, she supported our perceptions by providing objective data. Whereas unusually narrow semitones are abundant in the fast passages of the 1936 recording, none occur in the 1915 recording. According to Hong, this demonstrated firstly the lack of consistency in Casals's recordings, and secondly that recordings of the early twentieth century do not always make more use of expressive devices than later recordings.

Despite a somewhat abrupt conclusion, Hong's paper was smoothly delivered and the subject matter was immensely enthralling. In the discussion that followed, the audience expressed its surprise at the extent of variation between two recordings of the same work by the same performer. Perhaps more interestingly, one of the delegates commented that he perceived the narrow semitones as out of tune rather than expressive. Such differences between listeners' perceptions offer interesting roads of inquiry for future intonation research.

Daphne Craig's paper 'The Pianist as Time-Keeper: Modelling Pulse in Performance—a Preliminary Study' (Royal Holloway, University of London) was an obvious contrast to Hong's paper but remained within the performance studies field. Craig began by clarifying what she planned to achieve by the close of the presentation. This was most helpful as the abstract was little preparation for the paper itself; the central focus of the paper was, in fact, Birtwistle's *Harrison's Clocks*. This engaging talk questioned whether Birtwistle's notion of 'musical mechanisms' is a contradiction in

terms. According to Birtwistle, 'each [of the *Harrison's Clocks* pieces] consists of a series of musical mechanisms which are meant to be as intricate as those found in a beautifully constructed clock'. Craig came to the conclusion that, in reality, Birtwistle's description is appropriate, as the cellular design of the piece in question engenders a recurring motif, which is the 'constant'. According to Craig, a strictly mechanical performance of this constant is far less effective than a musical (i.e. temporally flexible) performance.

Craig set her findings against Manfred Clynes's highly influential theories; these include the possibility of recording a composer's 'inner pulse' and the notion that a performer can use 'the pulse matrix' and 'the principle of pulse'. Craig made it clear that she does not entirely agree with Clynes, and suggested that the concept of 'performer pulse code modulator' (PPCM) should be employed to analyse the temporal aspects of music.

Cecilia Wee (University of Sussex) and Mike Searby (Kingston University and Goldsmith's College, University of London) provided the papers for the final session, which was on twentieth-century analysis. Wee's 'On the Concepts of Transformation and Openness in Luciano Berio's *La Vera Storia* and Pierre Boulez's *Le Marteau Sans Maître*' offered an aesthetic interpretation—or in her own words, a 'listener's interpretation'—of these works rather than applying traditional analytical techniques. Although it was intriguing to learn that there are corresponding elements in these works, far more time was devoted to one (*La Vera Storia*) than the other. In particular, much emphasis was placed on the operatic influences on Berio's work, and the fact that some of the scenes were based on action that may have occurred 'off stage' in Verdi's *Il Trovatore*. At other points throughout the paper, parallels between *La Vera Storia* and *Le Marteau* were made more obvious; perhaps most strikingly, in both works the use of pre-existing material is almost obsessive.

Searby's study of phrase structure in Ligeti's Horn Trio (1982) concentrated on only the first movement. The composer's use of both atonal and tonal elements and tendency to use traditional structures was effectively explained. According to Searby, the piece features many 'tonal' triads and dominant sevenths, but they are not always treated in a conventional manner. Moreover, Searby acknowledged that some traditional structures in the Horn Trio left little room for ambiguity (the final movement of the work is a Passacaglia), but challenged the view that the first movement is in sonata form. He demonstrated that a ternary form is a more appropriate description. In contrast to the outer sections, which use characteristics associated with earlier Western music, the mechanistic aspect of the middle section is consistent with more contemporary compositional approaches; it 'projects a cycle of eleven chords onto a thirty-six chord pattern'. Searby claimed that this combination of traditional and contemporary features produces 'a new and ambiguous sound world'.

The final two papers provided a stimulating close to the day's proceedings. However, the majority of papers presented during this TAGS Day had a noticeable twentieth-century bias. Programmes from past events reflect (perhaps accurately) a prevalence of postgraduate research into aspects of nineteenth- and twentieth-century music. Although TAGS days may now appeal to students of electroacoustic and popular musics, it seems a shame that they rarely attract students working on early (especially pre-Bach) music. Students of early music would clearly benefit from being involved: days like these provide an essential,

supportive forum for music postgraduates of all types to meet and broaden their perspectives.

Caroline Downs is a PhD student at the University of Wolverhampton, where she has been awarded a research studentship. She is studying the long performance history of Charles d'Herfleur's *Missa pro Defunctis* in the context of seventeenth-century Mass composition in France.

Society for Music Analysis Master's Bursaries 2001

The Society for Music Analysis will award up to four bursaries of £1,500 (full-time students) or £1000 (part-time students) per annum for one to two years to those commencing UK Master's degrees, on the following conditions:

1. Applicants in 2001 must be registered or hold the offer of a place for an MA, MMus or similar degree in music analysis or theory and analysis, or in a programme that contains a significant music-analytical emphasis. The initial bursary will cover the period from October 2001 to September 2002.
2. Applicants must be essentially self-funding and not in receipt of any substantial grant, bursary, prize, studentship or similar financial support. Where despite some such funding a genuine need can be shown, the application will be considered on equal terms with other applications. Bursary holders are required to inform the President of the Society of any significant changes of funding basis.
3. Where relevant, bursaries awarded for 2001–2002 will be renewed for 2002–2003 subject to a satisfactory report on work from the holder's institution. It will be the holder's responsibility to commission that report and to have it sent to the President of the Society during August 2002. If a 2001–2002 bursary holder goes on to read for a higher degree in 2002–2003, the bursary will be renewed unless the student secures full funding for the latter year.

4. Successful applicants will be required to become student members of the SMA if not already enrolled. They may be invited to assist the Society from time to time, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 31 August 2001**. The application should be in the form of a curriculum vitae; a brief description of the degree course and the student's objectives in pursuing it; a statement of the applicant's financial circumstances based on an account of income and expenditure; and the applicant's contact details and any special information that might be relevant.

Please also ensure that an academic reference in support of the application reaches Professor John Rink (SMA President) at the address below by the deadline of Friday 31 August 2001.

Completed applications should be sent to John Rink either by post (Department of Music, Royal Holloway, University of London, Egham TW20 0EX) or by email (j.rink@rhul.ac.uk). If email is used, please paste the text of the application into the body of an email message rather than attaching it; attachments will not be accepted.

Applications will be reviewed by John Rink and by Dr Jonathan Cross, editor of the journal *Music Analysis*. Successful applicants will be notified by the end of September 2001. Reasons will not be given for decisions.

SMA events 2001-2002

27 October 2001

Study Day: 'TP²: The Pople *Tonalities* Project'
(Reading University)

Contact: Jonathan Dunsby
Email: j.m.dunsby@rdg.ac.uk

17 November 2001

Autumn Study Day: 'Music Analysis and Popular Music'
(Cardiff University)

Contact: Ken Gloag
Email: gloag@cardiff.ac.uk

23 February 2002

Winter Study Day: 'Music and Ethics'
(University of East Anglia)

Contact: Anthony Gritten
Email: a.gritten@uea.ac.uk

4-7 April 2002

EuroMAC: Fifth European Music Analysis Conference
(University of Bristol)

Contact: Jonathan Cross
Email: j.g.e.cross@bris.ac.uk

other events

17-20 Dec 2001

Royal Musical Association:
35th RMA Research Students' Conference
(Royal College of Music)

Contact: Charles Wiffen
Email: cwiffen@rcm.ac.uk

21 January 2002

Critical Musicology Forum:
'Critical Musicology and High Modernism'
(University of Nottingham)

Contact: Robert Adlington
Email: robert.adlington@nottingham.ac.uk



The logo for the Society for Music Analysis (SMA) features the letters 'SMA' in a bold, black, sans-serif font. The letters are positioned on a musical staff with five horizontal lines. The 'S' and 'M' are on the top line, and the 'A' is on the second line from the top. The staff lines are black and extend across the width of the logo.

Autumn Study Day: Music Analysis and Popular Music

Cardiff University

Saturday 17 November 2001

This one-day conference brings together some of the most significant and representative voices in the interpretation of popular music. It will provide a reflection of current critical, analytical and theoretical popular music discourses. The conference will feature keynote papers from Richard Middleton (Newcastle) and Walter Everett (Michigan) as well as contributions from Nicola Dibben (Sheffield), Dai Griffiths (Oxford Brookes) and Philip Tagg (Liverpool).

Further information is available from:

Ken Gloag
Department of Music
Cardiff University
Corbett Road
Cardiff CF1 3EB

Email: gloag@cardiff.ac.uk

feedback

The SMA committee welcomes feedback about recent events and suggestions for future events. If you would like to suggest a topic or would like to host an event, please contact:

Amanda Bayley, Events Officer
Society for Music Analysis
Department of Music
University of Wolverhampton
Gorway Road, Walsall,
West Midlands WS1 3BD

Email: a.bayley@wlv.ac.uk

TP²: The Pople Tonalities Project

Saturday, 27 October 2001

A Study Day at the
University of Reading



in association with the



When people speak of 'the breakdown of tonality' in the early twentieth century, just what sort of tonality do they mean? For 'tonality' seems to mean something different in, say, middle-period Debussy than it does in late Wagner—and different again in late Mahler, early Schoenberg, Rachmaninov, Sibelius, Strauss, Vaughan Williams, Gershwin and so forth. Treating these musics as special cases risks destroying the working link between theory and analysis: is it tonality, or tonal analysis, that breaks down here?

Anthony Pople's *Tonalities* project aims to provide a theoretical framework capable of handling a wide diversity of tonal systems, by offering an approach which is based on explicit definitions and procedures but is also highly configurable. It draws on a range of tonal theories, including recent neo-Riemannian theory, and also finds inspiration in set-class theory, including Forte's general theory. It can operate effectively both at the traditional boundary of tonality and atonality, and on Bach chorales.

To cut through the complexity of this framework, Pople has developed a user-friendly software system that analyses musical passages in terms of a tonal system defined by the user from a range of detailed options. The study day will include a demonstration of this software, together with a 'hands-on' opportunity to use it. There will also be talks on the theory itself, and a round-table discussion of the project by eminent theorists and analysts.

Anthony Pople is Professor of Music at the University of Nottingham, having previously held chairs at the universities of Lancaster and Southampton. A former editor of *Music Analysis*, his many publications include short monographs on Berg's Violin Concerto and Messiaen's *Quatuor pour la fin du Temps*. A book on his *Tonalities* project is to be published by Cambridge University Press.

Provisional Programme

- 10.30 Coffee
11.00 **Anthony Pople (University of Nottingham)**
An introduction to the *Tonalities* project
12.00 Discussion

Delegates I

- 12.30 Hands-on session
13.15 Lunch

Delegates II

- 12.45 Lunch
13.30 Hands-on session

- 14.15 **Anthony Pople (University of Nottingham)**
Further details

- 14.45 **Roundtable** chaired by
Nicholas Cook (University of Southampton)
Contributors to include:
Richard Cohn (University of Chicago),
Jonathan Dunsby (University of Reading) and
Michael Russ (University of Ulster).

- 16.15 Tea and disperse

Arrangements

The Music Department at The University of Reading is at 35 Upper Redlands Road, Reading, RG1 5JE. Delegates may access details of how to locate the department via www.rdg.ac.uk/Maps/.

In order to ensure that a realistic number of mentors are available, delegates will be divided into two groups for the hands-on sessions. Depending on eventual numbers, these sessions will be either at the department or at a nearby computer suite.

Although we do not intend to turn anyone away, it would be extremely helpful if you would book your attendance by **Monday 8 October 2001** (i.m.dunsby@rdg.ac.uk); this will facilitate planning of the 'hands-on' sessions and catering. Please let us know if you have any special needs.

The event is free to SMA members. Non-members are welcome to attend at a fee of £10 (payable on the day) to include registration and coffee, light lunch and tea: if you wish to join the SMA please contact the Administrator, Matthew Riley (matthew.riley@btinternet.com).

5th European Music Analysis Conference
5ème Congrès Européen d'Analyse Musicale
5. Europäisches Symposium Musikalische Analyse



University of Bristol
4-7 April 2002

Call for Papers

Following editions of the Conference in Colmar (F), Trento (I), Montpellier (F) and Rotterdam (NL), the 5th European Music Analysis Conference will take place at the Department of Music, University of Bristol (GB), 4-7 April 2002. There will be three official conference languages: English, French and German. The Conference is organised in association with the British Society for Music Analysis (SMA), the journal *Music Analysis* (Blackwell Publishers) and the University of Bristol.

Proposals for papers of 20 minutes' duration are invited in relation to the following themes:

- Performance studies
- The conductor as analyst
- Structural analysis of the score and cognitive analysis of listening
- The principal theoretical traditions: analysis and interpretation
- Eastern Europe: theory and analysis
- Analysis as a tool of historical research and historical research as a tool of analysis
- Oral traditions
- Analysis and the new technologies

Please indicate the category into which your proposal falls. Proposals for free papers and poster sessions will also be considered.

Proposals (in English, French or German) should be in the form of an abstract of no more than 300 words. Proposals on disk or by email should be sent for consideration by the programme committee to arrive no later than 30 September 2001 to: Dr Jonathan Cross (Conference Director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, BRISTOL BS8 1SA, UK. Email: J.G.E.Cross@bris.ac.uk

Organisation and Programme Committee: Jean-Michel Bardez (F), Mario Baroni (I), Jean-Pierre Bartoli (F), Dirk Cornelis (B/NL), Jonathan Cross (GB), Rossana Dalmonte (I), Karl-Arne Ericsson (S), Carles Guinovart (E), Ludwig Holtmeier (D), Nicholas Marston (GB), Nicolas Meeüs (B), Nikos Papadimitriou (GR).

The full programme will be announced in January 2002 and details will be posted on the conference website at <http://www.sma.ac.uk/>

The Conference is organised by the liaison group of European music analysis societies in association with the British Society for Music Analysis (SMA), the journal *Music Analysis* (Blackwell Publishers) and the University of Bristol.

5ème Congrès Européen d'Analyse Musicale
5th European Music Analysis Conference
5. Europäisches Symposium Musikalische Analyse



L'Université de Bristol
4 au 7 Avril 2002

Appel à Communication

Après les Congrès de Colmar (F), Trento (I), Montpellier (F) et Rotterdam (NL), le 5ème Congrès Européen d'Analyse Musicale aura lieu au département de musique de l'Université de Bristol (G.-B.) du 4 au 7 avril 2002. Il y aura trois langues officielles: l'anglais, le français et l'allemand. Le Congrès est organisé avec la collaboration de la Société Britannique d'Analyse Musicale (SMA), la revue *Music Analysis* (Blackwell Publishers) et l'Université de Bristol.

Vous êtes invité à proposer des communications (d'une durée de 20 minutes) sur les thèmes suivants:

- Analyse de l'interprétation et analyse pour l'interprète ('performance studies')
- Analyses de chefs d'orchestres
- Analyse structurale de la partition et analyse cognitive de l'écoute
- Les grandes traditions théoriques et analytiques et l'interprétation
- Europe orientale: théorie et analyse
- Analyse comme outil de recherches historiques et recherches historiques comme outil d'analyse
- Les traditions orales
- Analyse et nouvelles technologies
-

Nous vous remercions d'indiquer la thématique à laquelle votre proposition de communication peut se rattacher. Des propositions de communication libres et pour les "poster sessions" seront également prises en compte.

Les propositions - en anglais, français ou allemand - doivent être présentées sous forme de résumés de 300 mots (maximum). Merci de bien vouloir envoyer ces propositions (sur une disquette ou par mél) au comité des programmes, avant le 30 septembre 2001 à: Dr Jonathan Cross (Conference Director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, BRISTOL BS8 1SA, G.-B. E-mail: J.G.E.Cross@bris.ac.uk

Comité d'organisation et des programmes : Jean-Michel Bardez (F), Mario Baroni (I), Jean-Pierre Bartoli (F), Dirk Cornelis (B/NL), Jonathan Cross (GB), Rossana Dalmonte (I), Karl-Arne Ericsson (S), Charles Guinovart (E), Ludwig Holtmeier (D), Nicholas Marston (GB), Nicolas Meeüs (B), Nikos Papadimitriou (GR).

Le programme complet sera annoncé en janvier 2002 et le contenu détaillé sera précisé sur le site web du congrès à <http://www.sma.ac.uk/>

Le congrès est organisé par le groupe de liaison des sociétés européennes d'analyse musicale avec la collaboration de la Société britannique d'analyse musicale (SMA), la revue *Music Analysis* (Blackwell Publishers) et l'Université de Bristol.

5. Europäisches Symposium Musikalische Analyse

5th European Music Analysis Conference

5ème Congrès Européen d'Analyse Musicale



University of Bristol
4-7. April 2002

Call for Papers

Nach den Konferenzen in Colmar (F), Trento (I), Montpellier (F) und Rotterdam (NL) wird die 5th European Music Analysis Conference vom Department of Music der University of Bristol vom 4.-7. April 2002 ausgerichtet. Die offiziellen Kongreßsprachen sind Englisch, Französisch und Deutsch. Die Konferenz wird von der British Society for Music Analysis, der Zeitschrift *Music Analysis* (Blackwell Publishers) und der University of Bristol organisiert.

Zu folgenden Themen werden Vortragsvorschläge von 20 Minuten Dauer erbeten:

- Zur musikalischen Interpretation (Performance studies)
- Der Dirigent als Analytiker
- Strukturelle Textanalyse und kognitive Höranalyse
- Die zentralen theoretischen und analytischen Traditionen und Interpretationen
- Osteuropa: Musiktheorie und Analyse
- Analyse als Werkzeug musikhistorischer Forschung - Musikhistorische Forschung als Werkzeug der Analyse
- Mündliche Traditionen
- Musikalische Analyse und Neue Medien/Technologien
-

Bitte geben Sie auf Ihrem abstract an, in welche Kategorie Ihr Beitrag fällt. Vorschläge zu freien Themen (free papers) werden ebenfalls berücksichtigt.

Vorschläge in Deutsch, Englisch oder Französisch sind in Form eines abstracts einzureichen, das den Umfang von 300 Worten nicht überschreiten sollte. Die abstracts müssen auf Diskette oder als Email dem Programmkomitee spätestens zum 30. September 2001 vorliegen und sind an folgende Adresse zu richten: Dr Jonathan Cross (Conference Director), Department of Music, University of Bristol, Victoria Rooms, Queens Road, BRISTOL BS8 1SA, UK. Email: J.G.E.Cross@bris.ac.uk

Organisation und Programmkomitee: Jean-Michel Bardez (F), Mario Baroni (I), Jean-Pierre Bartoli (F), Dirk Cornelis (B/NL), Jonathan Cross (GB), Rossana Dalmonte (I), Karl-Arne Ericsson (S), Carles Guinovart (E), Ludwig Holtmeier (D), Nicholas Marston (GB), Nicolas Meeüs (B), Nikos Papadimitriou (GR).

Das endgültige Programm wird im Januar 2002 bekannt gegeben. Detaillierte Informationen entnehmen Sie der Konferenz-Website: <http://www.sma.ac.uk/>

Die Konferenz wird vom Verbund der Europäischen Gesellschaften für Musiktheorie in Zusammenarbeit mit der British Society for Music Analysis, der Zeitschrift *Music Analysis* (Blackwell Publishers) und der University of Bristol organisiert.

Society for Music Analysis Membership Application

Please copy this page and pass it on to someone who is interested in joining the SMA.

The SMA is a dynamic, friendly group of scholars, students and other parties who share an interest in the theoretical and analytical issues of music. The Society is always delighted to welcome new members. The generous benefits of membership include:

- substantial discounts (up to £47 in 2001) on subscription rates for the leading journal *Music Analysis*
- a semi-annual SMA Newsletter and a regular programme of mailings, keeping you up to date with the latest events and developments in the discipline
- free registration and refreshments at the Society's frequent Study Days, which focus on topical issues and include presentations from scholars of international renown as well as those entering the profession
- back copies of *Music Analysis* and the SMA Newsletter for those joining the Society during the course of the year
- especially advantageous terms for students

If you would like to join the SMA, please copy and detach the form below and send it together with a cheque payable to 'The Society for Music Analysis' to:

Dr Matthew Riley
SMA Administrator and Treasurer
Department of Music
Royal Holloway
Egham TW20 0EX



SMA Membership: Application Form



Choose from the following membership options:

- £35** Full membership of the Society including a copy of each issue of *Music Analysis* during the year of membership (+£10 for subscriptions outside UK/Europe)
- £25** Student membership of the Society including a copy of each issue of *Music Analysis* during the year of membership (+£10 for subscriptions outside UK/Europe)
- £20** Membership of the Society without *Music Analysis*
- £15** Student membership of the Society without *Music Analysis*

Name: _____

Address: _____

Tel no: _____

E-mail: _____

