



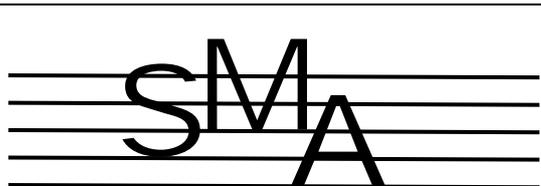
society for music analysis

# newsletter

January 2004

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## submissions

The Society for Music Analysis (SMA) publishes the SMA Newsletter in January and July, with respective submission deadlines of 1 December and 1 July.

Send materials for submission by email to e.venn@lancaster.ac.uk or, if necessary, by post to:

Edward Venn, Information Officer  
SMA Newsletter/Website  
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Lancaster University  
Lancaster LA1 4YW

# editorial

With the changes to the Executive Committee, the SMA Newsletter and Website Office has moved from Hull to Lancaster. This has had the unfortunate side effect of slightly delaying the release of this issue; apologies to all members.

Nevertheless, were it not for the help of the Executive Committee, notably Matthew Riley and my predecessor, Lee Tsang, to whom I am most grateful, the hold up might have been longer still. I'd also like to thank Ian Mitchell, John Traill and Joe Harrop for their contributions to the Reviews Corner. All of these reviews concern the excellent 'Music and Gesture' International Conference held at the University of East Anglia last August. I'd like to remind all members that the Reviews Corner is a forum to comment on specific issues raised by specific SMA events; any contributions should be sent to the editor.

Coming up soon, we have the SMA-RMA Spring Study Day at the University Surrey on 'Analysis, Composition and Creative Process', and the TAGS Day for Music Postgraduates at the University of Oxford. Details for both of these events can be found in this issue; both promise to be stimulating days.

Finally, I'd like to offer congratulations to our recipients of the 2003-04 Master's Bursaries, Dan Finn, Celina Wood, and Jan Butler. Details and procedures for the next round, 2004-05, are also included in this issue.

Edward Venn  
Editor

# Society for Music Analysis

## Master's Bursaries 2004-2005

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 2004 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 2004 to September 2005.
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 2004–2005 will be renewed for 2005–2006 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 2005. If a 2004–2005 bursary holder goes on to read for a higher degree in 2005–2006, 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 20 August 2004**. 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 Dr Amanda Bayley (SMA President) at the address below by the deadline of Friday 20 August 2004.**

Completed applications should be sent to Amanda Bayley either by post (Department of Music, University of Wolverhampton, Walsall Campus, Gorway Road, Walsall WS1 3BD) or by email (a.bayley@wlv.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 Amanda Bayley and by Dr Jonathan Cross, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2004. Reasons will not be given for decisions.

### SMA Master's Bursary Winners 2003-2004

Three students have been chosen to receive SMA Bursaries in 2003–2004: Dan Finn (MA, York), Celina Wood (MA, Reading), and Jan Butler (MA, Nottingham). The Society is delighted to be able to support the work of these young scholars, to whom we offer warm congratulations.

# REVIEWS CORNER

## **International Conference: Music and Gesture**

organised by Anthony Gritten and Elaine Goodman

Music Department, University of East Anglia, 28-31 August 2003

The conference theme of Music and Gesture attracted a fascinating diversity of topics, of music, of approaches, of presentations and concerts, and of success rates. There were investigations of physical gestures used in performance, and there were analyses of tiny fragments of music, with much else closely examined in between. Having to choose between three simultaneous sessions throughout most of three very full days demonstrated the interest that the conference theme aroused. There were some recurring umbrella headings: 'Contemporary Music' and 'Theory' filled three sessions each; 'Performance' and 'Bodily Gesture', perhaps surprisingly, only two apiece.

The ubiquitous Nicholas Cook (University of Southampton) launched the conference with his keynote address that proposed a reading of the physical movements of Jimi Hendrix on stage in (possibly his last) performance; then we were off into a kaleidoscopic view of our theme. Some of the highlights of the papers I heard and saw were the back-to-back offerings by Raymond Monelle (Edinburgh University) discussing 'Quotation and musical topic' and Julian Johnson (St Anne's College, Oxford) on 'Mahler's own voice?', both of which stood out for clarity of thought, insight, and individuality. Thomas Irvine (Cornell University), in a fascinating paper, artfully laid bare the controversies surrounding the opening gesture in the finale of Mozart's String Quintet K. 593. Forgive me for mentioning too a colleague of mine, Timothy Jones (Exeter University), with more Mozart. His speculations on The 'theatricality of self-absorption' in the performance of Mozart's Piano Concertos showed how initially unformed speculative ideas can lead to focused research, resulting in a most stimulating thesis.

I went to the conference with an open mind and enjoyed the diversity on offer, but found that I became uncomfortable with some of the views of physical gesture that were put forward as so important, and at times the thinking about this seemed to me to be perhaps a little naïve.

The Friday evening concert based around various small ensembles engaged in a range of styles and mediums of electro-acoustic improvisation was technically most impressively mounted, and the interaction between man (no woman unfortunately) and electronics resulted in some extraordinarily engaging music. (The tall electric bass recorder fitted with its very own computer monitor and played so energetically will long stay in the memory.)

I admit to having been selective in what I attended, to avoid overload and because many hours a day entombed in a lecture theatre is not my ideal activity especially when it competes with the lovely trees and blue skies, and my need to order my own thoughts. All the more disappointing then that some of the sessions I missed were much talked about, and one or two of the ones I thought sounded attractive turned out to be poorly presented and lacking in content. I do feel that the odd supervisor perhaps required a firmer hand with a couple of first-timers for their own sakes as well as ours.

The organisers, in particular the host Anthony Gritten from the University of East Anglia, are to be congratulated on creating a stimulating event, well organised, with a most friendly ambience. I was left with plenty to ponder upon concerning many things, which of course is as it should be.

**Ian Mitchell**

## Session 4, Performance (I)

Papers given by:

Luke Windsor et al., University of Leeds, UK  
Bradley Vines et al., Cornell University, Ithaca, USA

Renee Timmers et al., University of Genova, Italy

Marcelo Wanderley (paper read by Bradley Vines), McGill University, Canada

Towards the end of a session of glaringly disparate papers, one is often witness to impressive verbal acrobatics on behalf of the chairperson as he or she tries to find some semblance of a common conclusion. Happily for Elaine King, chairing the first session concerning performance at the UEA conference on 'Music and Gesture', no such efforts were required. Sharing a common research direction, the papers worked along similar lines of inquiry, namely the nature and role of musicians' physical gestures. All four papers drew on the work of Eric Clarke and Jane Davidson, and it was both exciting and encouraging to have Davidson present in support of the presentations.

Luke Windsor, in his investigation of musicians' natural upper body movements, stated from the outset he was interested primarily with what it is musicians do physically, rather than what any physical movement may communicate. To Windsor, the latter proposition represented the next level of the study, a level requiring a strong foundation. These early comments set a framework tolerating the usual objections to empirical motion studies in performance, put at ease those less familiar with the relevant literature, and set an atmosphere of detailed exploration of the research. Windsor's study, carried out within the new European concerted research action ConGAS (Gesture Controlled Audio Systems), used a three-camera 3D infrared tracking system, and the trusty Yamaha Disklavier. Pianists taking part in the study played the now infamous Chopin E minor Prelude. The research recorded the physical movements of the pianist along and pointed towards the relationship between these and musical parameters of structure, dynamics, and expressive timing.

Renee Timmers from the University of Genova employed video tracking via computer in place of infrared cameras. With technology similar in nature to digital animation based on human movement (for example, 'Shrek' and 'Gollum' in Peter Jackson's 'Lord of the Rings') this study seemed to an inexperienced eye to have a

more advanced method of recording musicians' motions – the visual recordings of historical performers being an obvious further application. Timmers looked to take the next step Windsor proposed in his paper, gauging the reaction of musicians and non-musicians to performances of a Scriabin etude. Some participants only heard the performance, others both heard and saw. The non-musicians seemed to give the most useful feedback, as they used the extremes of the slider on which the perceived level of expression on behalf of the listener (or listener/viewer) was to be indicated. The musicians sometimes forgot, or looked to use the slider in a more graduated way. The effectiveness of the slider employed in this manner was rightly questioned, with some interesting suggestions coming from the floor – a squeazy ball and bite-o-meter for performers were possible solutions!

The other two papers, from Marcelo Wanderley and Bradley Vines, were both admirably presented by the latter. Both addressed the movements of clarinetists and while Vines' paper looked towards similar goals as Timmers', Wanderley endeavoured to show different levels of communication from the clarinetists, for example, indications of a rhythmic, structural, or interpretative nature.

Due to the excellent nature of the papers, many interesting questions were asked. Consequent solutions were put forward, coupled with the details of possible further reading. One general inquiry concerned the possibility of an 'expressive repertoire' with regard to instrumentalists' physical movements. From the papers given there appeared to be common motions within each respective group of instrumental performers – the bell of the clarinet went round and round, and the pianists' head and shoulders (pivoting at the hips) went forward and back and also round and round – the velocity and magnitude of which coincided with similarly expressive moments in the performance. This suggested a 'text as physical gesture' scenario similar to that of 'text as performance'. While such a hypothesis may seem far-fetched, the papers presented highlighted the importance of the physical gesture in any analysis of the performed work, and performance research in general.

**Joe Harrop**

### **International Conference: Music and Gesture**

An excellent conference featuring speakers from around the globe on such a wide variety of interrelated topics that one came away considering gesture the new hip musical topic. The International Conference of Music and Gesture held at the University of East Anglia, 28-31 August 2003, included keynote addresses by Nicholas Cook (University of Southampton), Jane Davidson (University of Sheffield), Robert Hatten (University of Indiana, USA), David Lidov (York University, Toronto, Canada), Justin London (Carleton College, Minnesota, USA), and Alexandra Pierce (University of Redlands, California, USA), plus symposiums and thematic sessions running in three parallel sessions.

Particular high points included the presentation of a new method for analysing conducting gestures by Geoff Luck (University

of Keele) in a paper entitled 'An investigation of conductors' temporal gestures,' a concert by the European Meta-Orchestra featuring interactive music from the UEA electroacoustic studios – notably the duo combination of Jonathan Impett (University of East Anglia) and Nic Collins (Chicago), and Jane Davidson's (University of Sheffield) concluding keynote address on 'The role of body movement in the production and perception of solo vocal performances.'

In addition, a roundtable discussion under the heading 'Beyond Opera: Gesture in Music Theatre,' and posters ranging from Veronika Busch's 'Expressiveness, flexible tempo performance, and music therapy' to Zheng Zhong's 'Messiaen's juxtaposition of variables and invariables in 'Epode' of *Chronochromie*' complemented a well-organised and interesting conference.

**John Traill**

## SMA events 2004-2005

### **29 March 2004**

SMA-RMA Spring Study Day: Analysis and the Creative Process  
(University of Surrey)

Contact: Stephen Downes  
Email: s.downes@surrey.ac.uk

### **8 May 2004**

TAGS Day for Music Postgraduates  
(University of Oxford)

Contact: Tamsin Paling  
Email: Tamsin.paling@music.ox.ac.uk

### **23-25 June 2005**

Dublin International Conference on Music Analysis  
(University College, Dublin)

Contact: Julian Horton or Áine Heneghan  
Email: julian.horton@ucd.ie or heneghaa@tcd.ie

### **25 – 28 August 2005**

Fourth Biennial Conference on Twentieth-Century Music  
(University of Sussex)

Contact: Björn Heile  
Email: c20conference@sussex.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:

Lee Tsang, Acting Events Officer  
Department of Music, University of Hull  
Hull, HU6 7RX  
Email: l.tsang@hull.ac.uk

UniS



# Analysis, Composition and Creative Process

## SMA/RMA Spring Study Day

Department of Music, Studio One, Performing Arts Building, University of  
Surrey

Monday 29<sup>th</sup> March 2004

**From 10.00 Registration and Coffee** (foyer)

**10.30 Welcome and Introduction** (Stephen Downes) followed by

- **Keynote speaker:** Robert Saxton (Oxford University)

**11.15 Session 1:**

- David Osmond-Smith and Björn Heile (University of Sussex): "The pros and cons of sketch and manuscript studies: a discussion"
- Scott Gleason (Columbia University): "Analytical reconstruction and (re)composition: Benjamin Boretz on Schoenberg's Op. 15, No. 1."
- Margaret Bent (Oxford University): "Sense and nonsense in 14th-century music"

**1.00 Lunch**

**14.00 Session 2**

- Maureen Carr (Pennsylvania State University): "Stravinsky's *Pulcinella*: musical sketches as a bridge to theoretical analysis."
- Christopher Wintle (King's College London): "The dye-line scores for Benjamin Britten's *Death in Venice*"
- Christopher Mark (University of Surrey): "Constructing tonality: Roger Smalley's *Barcarolle*"

**15.30 Tea/Coffee**

**16.00 Session Three**

- Nicholas Reyland (Cardiff University): "Radioactive ideas: Lutosławski's lectures on musical form"
- Ed Venn (Lancaster University): "Codes, invention, and a 'freaky, funky rave': towards an interpretation of *Ecstasio* by Thomas Adès"
- Steven Termini (Royal Academy of Music): "Who's in control?: critical fluctuations in the improvisations of Keith Jarrett"

**17.30 Close**

For further information, contact:

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GU2 7XH. [s.downes@surrey.ac.uk](mailto:s.downes@surrey.ac.uk); Tel: +44 (0)1483 686500 Fax: +44 (0)1483 686501



# TAGS Day

## for Music Postgraduates

**Saturday 8 May 2004**

In association with the Faculty of Music, University of Oxford, the Society for Music Analysis invites postgraduate students to propose papers for the Theory and Analysis Graduate Students' Day.

Papers are invited on any aspect of music theory and analysis. In particular, papers dealing with issues in 20<sup>th</sup> century and contemporary music will be welcomed.

Ensemble ISIS, Oxford University's New Music Group, will be participating in the day's events.

Papers should last a maximum of 20-25 minutes.

Proposals for papers (maximum 250 words) should be sent, either by email or post, to:

Miss Tamsin Paling  
Faculty of Music  
St Aldate's  
Oxford  
OX1 1DB  
Tamsin.paling@music.ox.ac.uk

Authors should include name(s) and affiliation(s), postal address, email address and daytime telephone number.

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS IS MONDAY 8 MARCH 2004.**



The first Conference on Interdisciplinary Musicology will be a forum for constructive interaction between musicologically relevant disciplines such as acoustics, computing, cultural studies, education, ethnomusicology, history, psychology, performance, and theory/analysis. CIM04 will especially promote collaborations between sciences and humanities, between theory and practice, and interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising.

**Keynotes were selected by peer review of submitted abstracts:**

Anna Rita ADDESSI (Italy) & François Pachet  
*Child-computer interaction: Observation in a classroom setting*

Christian G. ALLESCH (Austria) & Peter M. Krakauer  
*Understanding our experience of music:  
What kind of psychology do we need?*

Ali ERGUR (Turkey) & Yigit Aydin  
*Patterns of modernization in Turkish music*

Frauke JURGENSEN (Canada) & Ian Knopke  
*A comparison of automated methods for examining style  
in fifteenth-century secular song*

Marc LEMAN (Belgium) & Antonio Camurri  
*Musical content processing for Interactive Multimedia*

The program features 48 further talks and a similar number of posters. Their authors represent 27 countries. Papers generally have two authors with complementary backgrounds.

The conference is hosted by the *European Society for the Cognitive Sciences of Music* and the *Department of Musicology, University of Graz*. The various disciplines are represented by 24 *participating societies*.

CIM04 is about bringing together scholars with contrasting backgrounds to solve common problems emerging from the study of music and musical phenomena. It is about the collaborative collection of convergent evidence. It is about climbing walls and crossing bridges.

Further information: <http://gewi.uni-graz.at/~cim04/>

**Welcome to CIM04!**

