



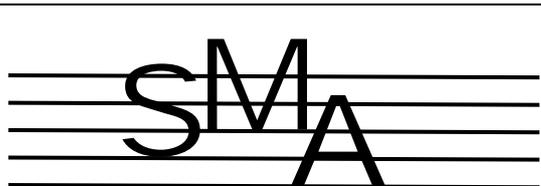
society for music analysis

newsletter

July 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 June.

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

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editorial

In addition to being published in electronic format, this newsletter is also available as a .pdf file. This marks the first step towards a complete on-line archive of SMA Newsletters, which should be available to members by January 2005. There is an expanded section on grants and awards, and I would like to draw attention to the procedures for the awards of grants from the *Music Analysis* development fund. There are also International Travel Grants made available by the Society for Music Theory for the purpose of attending their conferences. Further plans for expanding the on-line resources include an area for students, and the committee would welcome suggestions relating to its content.

I would like to offer thanks to Amanda Bayley and Caroline Potter for their reviews of the Conference on Interdisciplinary Musicology and the SMA Spring Study Day. These events, along with TAGS 2004, vividly demonstrated the continually mobile boundaries of the discipline. Looking ahead, the SMA Autumn Study Day at Royal Holloway promises to extend further the remit of analytical enquiry. The aim of the day, to discuss ways of understanding the cultural work achieved by the technologies of recording, promises to provide a fascinating conclusion to the SMA's year.

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.

SMT International Travel Grants

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. Application information can be found on the website of the SMT's Committee on Diversity:

http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html

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, either in writing or by email, should be addressed to the Editor at the Editorial Address given in each issue of the Journal. Applications will be considered and awards made by a sub-committee of the Editorial Board. There are no application deadlines; each application will be considered on receipt. Applicants may normally expect a decision within one month of their application.

REVIEWS CORNER

SMA/RMA study day: Analysis, Composition and Creative Process

organised by Stephen Downes

Music Department, University of Surrey, 29 March 2004

Is it useful to study a composer's sketches? Luciano Berio told David Osmond-Smith that his sketch material was destined for the wastepaper basket (though this did not prevent him selling sketch and other manuscript materials to the Paul Sacher Stiftung in Basel), and Berio was far from the only composer who was reluctant to allow researchers to rifle through his bin. Notwithstanding Osmond-Smith's valid point that sketch study cannot have any impact on a listener's appreciation of a piece of music, this conference demonstrated that sketches can offer a way into understanding the compositional process—up to a point. Robert Saxton—the keynote speaker and the only composer presenting a paper—offered us a sanitised version of the plan of his recent *5 Motets*, which he described as 'a tour of what I can remember of specific thought processes.' This plan focused on the text/music relations and pitch structure of the work; in other words, some aspects of the compositional process which can be explained.

This conference was all the more interesting for featuring papers which genuinely dealt with interrelated issues. Many speakers focused on deletions and alterations to manuscripts of a particular work. As Björn Heile justly pointed

out, this information is only at all interesting if commentators can state why the composer altered the work, and if it is combined with other insights into the piece. Christopher Wintle's wide-ranging paper on Britten's piano nocturne *Night Fantasies* (1962) was one of the most appealing, opening up as it did so many different lines of enquiry. Wintle introduced his talk with a quotation from an appreciation written by Hans Keller for Britten's 50th birthday, and Keller seemed, appropriately enough, to be a background presence to many contributions. Margaret Bent, in her fascinating paper on 14th-century French music, compared correct and incorrect editions, and demonstrated via recordings and music examples played at the piano that some misreadings of manuscript sources attempt to force alien stylistic conventions on this repertoire. Her conclusion that without a background understanding of the norms of a musical style, we cannot hope to identify surprising and innovative features, is valid for all repertoires.

Grateful thanks to Dr Stephen Downes, University of Surrey, for a thought-provoking and well-organised event.

Caroline Potter

CIM04: Conference on Interdisciplinary Musicology

organised by Richard Parncutt

University of Graz, Austria, 15-18 April 2004

The first Conference on Interdisciplinary Musicology was hosted by ESCOM (the European Society for the Cognitive Sciences in Music) and was supported by 24 other participating societies, including the SMA. Conference director, Dr Richard Parncutt, provided detailed documentation about the aims and ethos of this new initiative. He outlined the historic development of musicology as a discipline and reconsidered subsequent definitions of musicology and of interdisciplinarity. This proved a useful way to establish a common ground for scholars

across the world and from different subject areas, especially with terms such as 'systematic musicology' not being universal. One of the purposes of the conference was to review and reduce such dated categorisations pertinent to 'old' musicology and replace them with new subdisciplines of musicology. The example of semiotics was used to demonstrate the gradual transition from an interdisciplinary combination to a new discipline.

Although there was little interaction with other performing arts subjects there was an

ethnomusicological strand, a) with sociology and b) with sciences. Other areas included psycholinguistics, acoustics and education, performance and humanities, performance and sciences, and psychology and theory/analysis. A stimulating example of the latter was the presentation given by Zohar Eitan (Tel Aviv University) and Roni Y. Granot (The Hebrew University of Jerusalem) on 'How music moves: musical parameters and listeners' images of motion'. Their empirical studies revealed the effect of intensifications and abatements (in pitch, loudness or attack) on listeners' associated motion parameters leading to a complex model of kinetic and spatial associations. Psychology and computing were the strongest themes running through many of the presentations, posters and keynote speeches.

The conference organisation was exemplary, the most striking and helpful aspect being the precision timing of all the parallel sessions. The culminating panel discussion on

'problems and prospects of musicological interdisciplinarity' made the point that there is no necessary value of interdisciplinarity in and of itself: what is really valuable is knowledge-based inquiry. It is important to identify the interesting research questions and then employ whatever methods are necessary to answer them, which might indeed mean breaking down barriers between disciplines. Two issues were identified as unhelpful to the prospects for interdisciplinarity: one was how to attract scholars from humanities subjects, while another was about students generally lacking a scientific background. Hopefully, at least the first of these might be resolved for the second conference in interdisciplinary musicology. One possible way forward might be to encourage societies from within the humanities to support this challenging endeavour.

Amanda Bayley

TAGS Day for Music Postgraduates

organised by Jonathan Cross

Faculty of Music, University of Oxford, 8 May 2004

The nature of the relationship between music analysis and other modes of musical understanding formed a common thread in many of the papers presented at this year's TAGS day. In the abstract to her paper 'An ear for the flesh of speech? Beethoven's *Grosse Fuge* and the creative music analyst', Naomi Waltham-Smith (Heidelberg) characterised (caricatured?) the gap between 'contemporary analytical writing' and 'our everyday experiences of the works they consider, [which leads] to a (mis)conception of the discipline as dry, inaccessible and even irrelevant'. One of the means by which Waltham-Smith proposed to overcome this gap was 'to replace the jargon and abstract logic of much analytical prose with an expressive play of language', as her subsequent bravura discussion of Beethoven's *Grosse Fuge* amply demonstrated. Nevertheless, there are dangers in such an approach: the absence of analytical jargon and logic is no guarantee of an absence of analytical concepts underpinning (uncritically) any given reading. Nor should one underestimate the roles that analysis and analytical concepts have to play in the shaping of experience. As Celia Blacklock (University

of Oxford) demonstrated in her paper 'American music theory and the institutionalisation of serialism', music theory contributed to the canonisation of Schoenberg's music in the 1950s, but at the same time restricted and channelled methods of understanding it, often to its detriment.

Both of the papers mentioned above framed the distance between analytical discourse and phenomenological experience in negative terms. It was of little surprise, however, to find a number of papers – particularly those of twentieth-century works, which formed the majority of those studied – purporting to bridge the gap between the two. In particular, speakers frequently referred, either in the papers themselves or in the questions that followed, to the role of the listener and/or performer in relation to the analytical findings. Occasionally, such observations came over as under-theorised, breezily relating (formalist) musical structures with subjective responses, as if there were no gap at all between these modes of understanding. Perhaps this was indicative of the angst that such a gap can cause, but the analyses were of a quality such

that the speakers need not have felt that further justification was necessary.

The day had a truly international flavour, boasting nine speakers drawn from Britain, the USA and Europe. It was not just the broad range of topics on offer that was particularly pleasing, but the consistently high standard from one paper to the next. A pre-lunch recital of twentieth-century music was also welcome,

and, with the inclusion of Ruth Crawford Seeger's *Diaphonic Suite*, made explicit connections to a paper given later in the day by Amy Lynne Engelsdorfer. Robert Pascall's stimulating final keynote lecture made a fitting close to a fascinating day, for which organiser Jonathan Cross justly deserves our warmest thanks.

Edward Venn

Suggested Guidelines for Reviews Corner Submissions

Length: 200-500 words

Reviewers should review the conference as a whole or focus on a specific idea/theme rather than try to do something in-between. The intention is to provide informed opinions that develop a musicological idea rather than simply restating what a speaker or speakers have talked about in their papers.

SMA events 2004-2005

30 October 2004

SMA Autumn Study Day: Representing Performance: Musical Recordings in Culture (Royal Holloway)

Contact: Nicholas Cook
Email: nicholas.cook@rhul.ac.uk

23 April 2005

TAGS Day for Music Postgraduates (UEA)

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



Representing Performance Musical Recordings in Culture

Study Day at Royal Holloway, University of London,
sponsored by the Society for Music Analysis

Saturday, 30 October 2004

Call for contributions

Hosted by the newly established AHRB Research Centre for the History and Analysis of Recorded Music (CHARM) and sponsored by the SMA, this study day focusses on the contexts within which musical performances are represented, and the motivations underlying such representations. The aim is to contribute to an understanding of the cultural work accomplished by the technologies of recording—an aim which is equally relevant to the study of 'art', popular, and world musics. Here are some examples of the kind of work this might include:

- **diegetic music in films or music videos:** what kind of phenomenon is musical performance represented to be, and how does it relate to narrative elements? What do films and music videos have to say about performers?
- **ethnomusicological representations of performance:** how do sound or video recordings reflect or shape attitudes towards other cultures or disciplinary agendas?
- **commercial recording practices:** to what extent, in what ways, and to what ends do record producers and sound engineers represent performance in relation to the experience of live music?

If you would like to present a paper on any of these or related topics, please email a proposal of approximately 150/250 words to the convenor, Nicholas Cook (nicholas.cook@rhul.ac.uk) by **22 July 2004**. Proposals for linked papers or round tables are also welcomed.

