



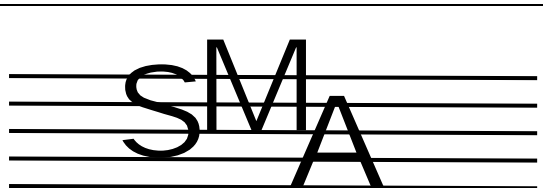
society for music analysis

# newsletter

January 2005

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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:

Edward Venn, Information Officer  
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## editorial

I am pleased to announce that the first stage in creating an on-line archive of the Society Newsletter is nearing completion. Later this year, society members will be able to view and/or download these files from dedicated (and private) webpages. It is intended that eventually a more user-friendly archive will replace the .pdf files: look out for announcements in the coming months.

One of the pleasures of looking back over the Newsletter in its various incarnations is to see how previous editors have shaped its character and style. I would like to extend my gratitude to two of these former editors, Nicholas Marston and Lee Tsang, who have recently stepped down from the Executive Committee, for the help and advice that they have given me.

I would also like to offer thanks to Jan Butler, Claire Launchbury and Celina Wood for their reviews of the SMA/CHARM Study Day. The different emphases within these reviews highlight the scope of the study day, and affirm the need for continued discussion of the issues raised. One way to continue this discussion is through the Reviews Corner (submissions welcome!); it is intended that an email forum will be in place in early 2005.

Finally, I would like to offer congratulations to our recipient of the 2004-05 Master's Bursaries, Ciara Burnell. Details and procedures for the next round, 2005-06, are also included in this issue

Edward Venn  
Editor

# Society for Music Analysis

## Master's Bursaries 2005-2006

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 2005 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 2005 to September 2006.
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 2005–2006 will be renewed for 2006–2007 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 2006. If a 2005–2006 bursary holder goes on to read for a higher degree in 2006–2007, 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, and will be encouraged to stand for election as a student representative on the Committee, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 26 August 2005**. 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 26 August 2005.**

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 Alan Street, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2005. Reasons will not be given for decisions.

### SMA Master's Bursary Winner 2004-2005

One student has been chosen to receive an SMA Bursary in 2004-2005: Ciara Burnell (reading for an MA at Nottingham). The Society offers warm congratulations to Ciara, and is delighted to be able to support her work.

# 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.

## 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](http://www.unc.edu/depts/music/SMT_Diverse/travel-grant.html)

# REVIEWS CORNER

## SMA/CHARM Study Day: Representing Performance: Musical Recordings in Culture

organised by Nicholas Cook

Music Department, Royal Holloway, Egham, 30 October 2004.

### Review I

This Study Day, sponsored by the SMA, marked the first event hosted by the newly established CHARM (the AHRB Research Centre for the History and Analysis of Recorded Music) and demonstrated the possibilities for studies of recordings and their impact on music of all types: 'art', popular and world musics.

The papers covered a range of examples, and were given from the point of view of performers working within recording studios, producers of recordings, and listeners, and looked at the impact of visual recordings such as film and music video, both in 'art' and popular music, as well as simply aural recordings. The day was introduced by Elizabeth Eva Leach's (Royal Holloway, University of London) paper on 'Parrots, Phonographs and other Imitators', which outlined the ways in which the mechanical reproduction of sound altered irrevocably the way that music was received, enabling it for the first time to become a purely sonic medium. This changed nature of music and its possibilities and effects were touched on throughout the day, and were returned to in

the concluding round table session, where members and associates of the Music Producers Guild explained what the producer's and engineer's roles are in the creation of a finished recording and the extent of their impact on the finished product, which is, in Mike Howlett's (University of Glamorgan, MPG Co-vice Chairman) words, a "functioning illusion", which never accurately reflects a real performance.

The day was very stimulating and emphasised the need for a consideration of the impact of the process of recording itself on the finished product in all types of music. It was suggested that a more collaborative approach between musicologists, producers, sound engineers and performers would help to achieve this goal. This is something that the creation of CHARM is already moving towards, and was a fitting reminder of the importance of its research goals. Thanks to the SMA, CHARM and Royal Holloway for a very thought-provoking event.

**Jan Butler**

### Review II

This study day, the first event hosted by the AHRB Centre for the History and Analysis of Recorded Music (CHARM), follows hot on the heels of a similarly themed exposé of the centre's activity at IRCAM. Richly diverse topics and approaches to the concept of the 'recorded text' presented a stimulating range of material for thought, which at its most useful challenges the borders of the discipline.

Opening and closing with nothing short of virtuosic displays of theoretical reference by both Elizabeth Eva Leach and Naomi Waltham-Smith, the presentation sessions were fascinating. In discussions of 'representing performance' those papers that covered ethnographic, ethnomusicological and anthropological approaches proved the most successful contributions. A range of texts

under consideration, from JS Bach to Norman Cook, demonstrated how in this domain of recorded music there is such an enormous variety of sociological, economic and ethical issues just waiting to be explored. Simon Zagorski-Thomas's richly illustrated presentation about technology and authenticity in world music was, for me, one that epitomised the progressive borderlines of musicology by addressing the extent to which the role of recording, and recording production, functions differently for different sorts of music. Recording (as text), for popular, jazz and some world music, is a definitive product. The recording event is a creative, even, compositional activity, in a way that it is not in most instances of Western art music where the definitive product may arguably be the score, or the composer's

idea(l). A recording, here, presents an interpretation of an already created work. Neil Heyde and Stephen Cottrell, both performers (do they realise they've been coaxed into the academy?) considered the process of rehearsal and recording as event. Neil Heyde's discussion of the 'documentation' allied to this process presented a model of the recording production 'machine' in a neat analogy with political systems that has broad scope. It questions concepts of authority and intention – who really makes the decisions? A problem equally under scrutiny in opera studies, for example. A paper about the

simply wonderful and visionary Fellini film *Orchestral Rehearsal*: a 25 year old 'mock-documentary', the diverse diegetic and incidental uses of Nino Rota's music within visual media by Aidan O'Donnell combined well with Charles Wiffen's consideration of video presentations by Yo-Yo Ma and Norman Cook. This was a music analysis study day where the mention of a flattened supertonic raised a laugh, which is perhaps a matter to consider in itself.

**Claire Launchbury**

### Review III

'Representing Performance: Musical Recordings in Culture' was the stimulating topic for the Study Day on Saturday 30 October, hosted by the AHRB Research Centre for the History and Analysis of Recorded Music (CHARM), sponsored by the SMA and held at Royal Holloway, University of London. The diverse topics ranged from Gus Elen to Yo-Yo Ma and Norman Cook (alias Fat Boy Slim), and emphasised the recent and fertile trend of academic studies in popular music. The various angles and arguments offered by all the speakers highlighted the dialectics of the social, economic and commercial aspects of recording, which remain firmly grounded in reality, and the problems of authenticity and accuracy that create a 'mechanical' illusion of the perfect performance.

The divide between illusion and reality was particularly vivid in Aiden O'Donnell's presentation on 'Nino Rota's Last Score: *Orchestral Rehearsal*'. The film shows an orchestral rehearsal being 'mimed' by actors with all sounds dubbed, creating an emphasis on gesture, expression and the overt political implications. It would have been fascinating to have heard even more of O'Donnell's connections between the exploitation of musical diagesis and the eruption of human consciousness.

All the speakers (including Elizabeth Eva Leach, Stephen Cottrell, Neil Heyde, Simon Zagorski-Thomas and Naomi Waltham-Smith) were in different ways portraying the contrast between artistic 'agencies' aiming at maintaining the illusion of a single performance, and those making no such attempt, but rather flaunting their creativity. For example, Charles Wiffen emphasised the 'manufactured "liveness"' in the music video of Yo-Yo Ma's interpretation of Bach's G major Cello Suite and Norman Cook's 2002 'Big Beach Boutique 2' in Brighton, whereas Uri Golomb drew our attention to the openly discontinuous aspects of Hugo Käch's direction in *Matthäus-Passion* (1971).

This successful Study Day was concluded by a round-table discussion, coordinated by Jim Barrett, among six experienced producers from the Music Producers Guild (see [www.mpg.org.uk](http://www.mpg.org.uk)), which provided an enlightening insight into the economic and commercial constraints on studio processes which produce the finished package. This Study Day was the first public event hosted by CHARM, and hopefully there will be many more as thought provoking as this was in the future.

**Celina Wood**

## 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 2005

### **5 February 2005**

SMA Spring Study Day: Accounting for Performance  
(Royal Northern College of Music)

Contact: Anthony Gritten  
Email: anthony.gritten@rncm.ac.uk

### **10 –12 March 2005**

Conference on Interdisciplinary Musicology  
(Université de Montréal)

Contact: Ariane Couture  
Email: ariane.couture@umontreal.ca

### **23 April 2005**

TAGS Day for Music Postgraduates  
(UEA)

Contact: Vanessa Hawes  
Email: v.hawes@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:

Nicholas Reyland, Events Officer  
26B Lynwood  
Guildford  
GU2 7NY  
Email: nickreyland@beeb.net

# Accounting for Performance

Winter Study Day

Saturday 5 February 2005

Royal Northern College of Music



in association with



The conference is free to members of the SMA and to staff and students of the RNCM. All others: £5.00.

Enquiries welcome to:  
Dr Anthony Gritten  
Royal Northern College of Music  
124 Oxford Road  
Manchester  
M13 9RD  
UK

Email:  
anthony.gritten@rncm.ac.uk

Web:  
<http://www.rncm.ac.uk/Place%20to%20Study/Research/h%20Events/>

## Provisional Programme

- 9.30am Registration
- 10.00 Vicky Ward (Leeds University), 'Accounting for Student Performance'
- 10.30 Jonathan Tyach (Royal Holloway), 'Accountable Performance: Audiences Surveyed at Performances of Handel's *Messiah*'
- 11.00 Coffee
- 11.15 Danae Stefanou (Royal Holloway), 'Accounting for Losses: Some Observations on the Elusiveness of Performativity in Analytical Discourse'
- 11.45 Iain Foreman (SOAS), 'Musical Performance as Symbolic Mediation'
- 12.15pm Keynote address: Peter Johnson (Birmingham Conservatoire), [title tbc]
- 1.15 Lunch
- 2.30 Daniel Leech-Wilkinson (King's College London), 'Vocal Communication in Speech and Music'
- 3.00 Renée Timmers (King's College London), 'An Empirical Study of Musical Communication through Ornamentation'
- 3.30 Luke Windsor (Leeds University), 'Structure and Expression: Staying Serious about Statistics in Music Performance Research'
- 4.00 Tea
- 4.15 Uri Golomb (Cambridge University), 'Performance in Theory and in Practice: Helmuth Rilling's Interpretations of Bach's B minor Mass'
- 4.45 Harai Golomb (Tel-Aviv University), 'Accounting for (Mis-)Interpretation: Translational, Theatrical and Televised Perspectives on Scenes from Mozart's Operas'
- 5.15 Close



# TAGS Day

## for Music Postgraduates

**Saturday 23<sup>rd</sup> April 2005**

In association with The University of East Anglia, the Society for Music Analysis invites postgraduate music students to propose papers dealing with any aspect of music theory and/or analysis. Papers should last a maximum of 20-25 minutes.

Proposals for papers (maximum 250 words) should be sent, either by email to [V.Hawes@uea.ac.uk](mailto:V.Hawes@uea.ac.uk) or to:

Vanessa Hawes  
School of Music  
University of East Anglia  
Norwich  
NR4 7TJ

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

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS IS WEDNESDAY 23<sup>rd</sup> February 2005.** All selected speakers will be notified by Wednesday 9th March.

society for music analysis  
**events**

