



society for music analysis

# newsletter

---

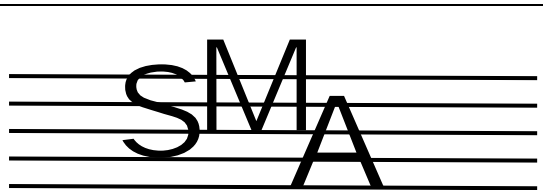
---

---

July 2005

## Contents

Editorial	2
SMA Masters' Bursaries 2005-2006	3
Procedure for the Award of Grants from the <i>Music Analysis Development Fund</i>	4
Reviews Corner	5
Events	7



## executive committee

President  
Amanda Bayley  
a.bayley@wlv.ac.uk

Vice President  
William Drabkin  
wmd@soton.ac.uk

Events Officer  
Nicholas Reyland  
nickreyland@beeb.net

Information Officer  
Edward Venn  
e.venn@lancaster.ac.uk

Administrator and Treasurer  
Matthew Riley  
m.j.riley@bham.ac.uk

## 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  
SMA Newsletter/Website  
Department of Music  
Lancaster University  
Lancaster LA1 4YW

## editorial

The summer conference season is upon us. At the time of writing, the first Dublin International Conference on Music Analysis was but a week ago, and the Fourth Biennial Conference on Twentieth-Century Music is looming on the horizon. The next newsletter will contain reviews of both of these events, as well as the SMA Autumn Study Day on Pierre Boulez, to be held at Royal Holloway in November. For those that cannot attend the conferences (I sadly found myself unable to get to Dublin) – or for those that missed certain sessions – the review corner provides a valuable glimpse as to what was missed. I hope that the debates fuelled by SMA events will continue long after the final delegates have made their way home. Certainly, this is the impression one gets upon reading Simon Clarke's account of February's Spring Study Day at the RNCM and Nick Reyland's report of the TAGS Day at Norwich; my thanks to Simon and Nick for such stimulating reviews.

Linking seamlessly from one Clarke to two others, Eric Clarke and David Clarke are organising a conference on Music and Consciousness, to be held in February next year. A call for papers for this and what should prove to be a fascinating TAGS Day in Southampton next May, as well as a preliminary announcement for the SMA Spring Study Day, can be found at the end of the newsletter.

The diversity of events on offer over the next eight months or so indicates a society in rude intellectual health. Nevertheless, we are always eager to hear from members about your requirements and interests. If you have not completed the questionnaire compiled by our Events Officer, Nick Reyland (and circulated by Matthew Riley), I urge you to do so.

**Could I also remind you that the SMA AGM will be held at 1pm on 27 August at the University of Sussex, during the Twentieth-Century Music Conference. I hope to see you all there.**

Wishing you all a productive summer.

Edward Venn  
Editor

# Society for Music Analysis

## Masters' 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.

### Postgraduate Funding Opportunities

The SMA would like to promote bursaries and awards relating to funding for postgraduate study in music theory and/or analysis. If you would like the Society's web pages to advertise or link to relevant information, please send details to e.venn@lancaster.ac.uk

# 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 Study Day: Accounting for Performance

organised by Anthony Gritten

Royal Northern College of Music, Manchester, 5 February 2005

### Review

What initially appeared to be a promisingly fertile topic for debate and discussion, neatly condensed as 'Accounting for Performance', did indeed prove highly stimulating across a wide range of interrelating issues, skilfully inter-woven through a number of thought-provoking presentations. The majority of papers were concerned with empirical matters – considering variable gradations of tempo change in respect of 'expression', factors pertaining to communicability and audience receptivity, the role of ornamentation as an expressive device, and a number of other practically orientated issues. Whilst these were generally insightful and informative, offering much by way of significant data and engendering in some cases somewhat provocative potential conclusions, of particular and contrasting interest was Iain Foreman's (SOAS) 'Musical Performance as Symbolic Mediation'. Not entirely uniquely – Danae Stefanou (Royal Holloway) being creditable in this respect too – this presentation sought to chart less positivistic waters and challenge our thinking in respect of the contextual substratum of performance by contending with issues of meaning and substance that were not so reliant on conventional analytical/empirical categories.

The positions that Foreman adopted were naturally enough contentious, prompting the engagement of post-Adornians amongst the

audience to engage energetically, and this can only be a good thing. The debate concerned certain metaphysical propositions relating to the interaction of discrete, qualitatively autonomous 'selves' as facilitated by music (and specifically improvisation), countered by claims of historically-sedimented meaning within musical material, and indeed consciousness (and therefore undermining both the possibility of immediate communication and even the premise of discrete 'selves' at all as ideological). At issue, ultimately, must be a concern that the objectivity and immutability of our analytical categories are far from absolute (are our conceptions of expression, representation, ethnocentricity, abstracted rationalisations of musical activity etc. not wholly suffused by ideology anyway, and divorced from their historical context of meaning?). The ideological critique of musical activity and its related analytical methodologies remains as urgent and relevant as ever.

Ultimately then, the day was highly successful in raising important empirical questions but perhaps even more so where it sought to encourage further musico-epistemological debate, and all involved are to be warmly congratulated.

**Simon Clarke**

## SMA TAGS Day

organised by Vanessa Hawes

University of East Anglia, Norwich, 23 April 2005

### Review

Delegates gathered at UEA this April for the SMA's 2005 'Theory and Analysis Graduate Study Day', which united speakers from as far afield as Bologne, Glasgow (Dr. Martin Dixon, presenter of the day's keynote address) and Warwick, with notably strong contingents from King's College London and UEA itself. The day was immaculately facilitated by UEA's Vanessa Hawes.

Diversity, not unexpectedly, was the day's principal motif: diversity of subject, diversity of method. One grander narrative which did emerge, however, was the breadth of music-related texts currently being tackled by postgraduates under the rubric of 'music theory and analysis'. Daniela Furini (Bologne) and Suzanne Francis (UEA), for instance, both analysed visual art, Furini assessing

Radiohead's artwork and its impact on perceptions of the band's politics, Francis tracing the romanticising and, indeed, Romanticising of Beethoven through portraits of the composer; James Olsen (King's College), in contrast, analysed the responses of Peckham primary school children to Webern's music, treating their comments with laudable seriousness as both musical insight and sociological text. Other strong papers risked retroactive controversy by making music their primary topic. Beryl Kington (UEA) found in favour of the legitimacy (documentary and musical) of the only 'open pedal' marking in Haydn's output and Naomi Waltham Smith (King's College) performed a dynamic aesthetic appraisal of 'Beethoven's smile', her

title referring not to portraiture but to the 'ironic moment' in Beethoven's late quartets.

To close proceedings, Dr Dixon presented 'Against Interpretation' (the title an homage to the recently deceased Susan Sontag). His call for a 'tragic criticism' open to the validity of 'the ecstasy of pathos' one experiences when faced with music which leaves one perplexed or just plain cold (in an agony of bathos perhaps) lodged a provocative seed in the minds of all present, but nowhere more so than in the minds of those just starting out as interpreters – and, judged on the totality of the day's proceedings, starting out rather well.

**Nicholas Reyland**

## 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 or critical perspective rather than simply restating what a speaker or speakers have talked about in their papers.

## SMA events 2005-06

### **25 – 28 August 2005**

Fourth Biennial International Conference on Twentieth-Century Music  
(University of Sussex)  
Contact: Björn Heile  
Email: c20conference@sussex.ac.uk

### **25 March 2006**

SMA Spring Study Day: Music Analysis and Teaching  
(Lancaster University)  
Contact: Edward Venn  
Email: e.venn@lancaster.ac.uk

### **19 November 2005**

SMA Autumn Study Day: Pierre Boulez  
(Royal Holloway, University of London)  
Contact: Celina Wood  
Email: Celina.Wood@rhul.ac.uk

### **13 May 2006**

TAGS Day for Music Postgraduates  
(University of Southampton)  
Contact: William Drabkin  
Email: wmd@soton.ac.uk

### **24-26 February 2006**

Music and Consciousness  
(University of Sheffield)  
Contacts: Eric Clarke and David Clarke  
Emails: e.f.clarke@shef.ac.uk and  
d.i.Clarke@newcastle.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

# Music and Consciousness

## 24-26 February 2006, University of Sheffield, UK

A conference jointly organised by The University of Sheffield Department of Music and The University of Newcastle's International Centre for Music Studies.

Sponsored by the Society for Music Analysis (SMA) and the European Society for the Cognitive Sciences of Music (ESCOM).

### Call for papers

The last 10 years or so have seen the emergence of consciousness studies as a multi-disciplinary field of inquiry, partly driven by rapid developments in the neurosciences, but also stimulated by renewed interest within philosophy and the arts and humanities more generally. There is a long history of thought about the relationship between music and consciousness, and this conference is intended as a forum to bring together the diverse fields within which that thinking has gone on. The aim of the conference is therefore to approach the subject in as broad and inclusive a manner as possible, to provide an opportunity to discover different ways in which the relationship has been theorised and described, and to propose some of the ways in which future research and practice might develop. The conference will consist entirely of plenary sessions so as to enable the most inclusive and wide-ranging participation, and significant amounts of time will be allocated for discussion.

Given overlapping terminology and different intellectual traditions, proposals are invited for papers addressing any aspects of music and consciousness, music and subjectivity, music and altered states, music and subjective experience, and the historical and cultural mediations of thinking about music and consciousness.

Abstracts for papers of 30 minutes duration should be sent by email to [e.f.Clarke@shef.ac.uk](mailto:e.f.Clarke@shef.ac.uk) or [d.i.Clarke@newcastle.ac.uk](mailto:d.i.Clarke@newcastle.ac.uk), bearing in mind the following guidelines:

- abstract of not more than 200 words
- include your institutional affiliation and provide clear contact details

**DEADLINE FOR RECEIPT OF PROPOSALS: 14 October 2005**

You will be notified of the outcome by 11 November 2005.

Conference directors:  
David Clarke (University of Newcastle, UK)  
Eric Clarke (University of Sheffield, UK)

society for music analysis  
**events**

---

---

---



# TAGS Day for Music Postgraduates

**Saturday 13 May 2006**

## Analysis and Composition; Analysts and Composers

Not so long ago, postgraduate studies in music divided broadly into two branches: historical musicology on the one hand, and theory/analysis and composition on the other. The past thirty years have witnessed not only the rise of analysis and theory as a discipline in its own right, but also a loosening of ties between theory and composition, at least in formal curricular terms, as well as a lessening of the input from composers into the theoretical literature, and thus their involvement in the theoretical agenda. Is this a healthy development? Do composers, as part of the creative process, analyse their own music? Do they analyse the music of other composers? Do they invent theories of composition to assist, or as part of the creative process? Do good theorists/analysts make good composers? Should analysis and theory constitute a strong component in the curriculum for composition students?

The Theory and Analysis Graduate Student (TAGS) day, held by the Society for Music Analysis in association with the Department of Music, University of Southampton, will attempt to answer these questions by exploring the relationship between composers and analysts, and between original composition and music analysis.

Postgraduates – from students of analysis, theory, composition or any combination of these disciplines – are invited to submit proposals (on one to two pages of A4 paper) for papers, workshops, or roundtable discussions relating to this theme, and the questions arising from it. Proposals for performances of original compositions by theorists, analysts, and composer-theorists (e.g. Rameau, Carl Philipp Emanuel Bach, Schenker, Tovey) are also welcome. Proposals should be sent, preferably by email, to Dr William Drabkin, Music – Building 2, University of Southampton, Southampton, SO17 1 BJ ([wmd@soton.ac.uk](mailto:wmd@soton.ac.uk)) and authors should include name(s) and affiliation(s), postal address, email address and daytime telephone number.

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS IS 15 JANUARY 2006**

You will be notified of the outcome by 15 February 2006

Professor Michael Finnissey  
Dr Michael Zev Gordon  
Professor David Nicholls  
Dr William Drabkin

society for music analysis  
**events**

# Music Analysis and Teaching

## Society for Music Analysis/PALATINE

### Spring Study Day

**Lancaster University**

**Saturday, 25 March 2006, 10.00 — 5.30**

#### **Preliminary Announcement**

This meeting will provide a forum for discussion about the position and role of analysis within schools (particularly at A-level), colleges and university music departments. It will address issues effecting the design and implementation of analysis teaching, and concerning staff and student development. Central to these matters are the subject knowledge and skills that graduates possess (or lack) when training as secondary school music teachers: to this end the day will examine the aims and curricula of undergraduate music degrees and those of teacher education programmes. The meeting will seek to increase dialogue between secondary and tertiary level educators, with a view to deepening understanding and forging closer links.

The event is to be supported by the British Journal of Music Education, and papers given on the day will be considered for publication. Further information (including a call for papers) will be posted shortly on the Society for Music Analysis website ([www.sma.ac.uk](http://www.sma.ac.uk)).

Edward Venn (Lancaster University)  
Lisa Whistlecroft (PALATINE)

