



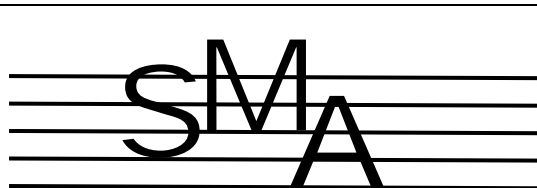
society for music analysis

newsletter

January 2006

Contents

Editorial	2
SMA Masters' Bursaries 2006-2007	3
Procedure for the Award of Grants from the <i>Music Analysis Development Fund</i>	4
Reviews Corner	5
Events	8



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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

Happy New Year to all the SMA Members! The latter half of 2005 bore witness to a number of important events: the inaugural Dublin International Conference on Music Analysis, the Fourth International Biennial Conference on Twentieth-Century Music, and a study day devoted to the music and thought of Pierre Boulez. My thanks go to our reviewers, Laura Tunbridge, Jan Butler, Lois Fitch, and Matthew Lane, for their reviews of these events.

2006 promises to be no less stimulating. The SMA days all have a strong practical element: in March, Music Teaching and Analysis is the topic; TAGS 2006 will investigate the relationship between analysis and composition; and the Autumn Study Day focuses on Music Programme Notes. A busy July sees the Fourteenth International Conference on Nineteenth Century Music, the second International Conference on Music and Gesture, and three days devoted to the fascinating topic Music and Consciousness. The dates of this latter event have been changed to July due to the response to the calls for papers.

I would like to offer congratulations to our recipient of the 2005-06 Master's Bursary, Jonathan De Souza. Details and procedures for the 2006-07 Masters' Bursaries Scheme, are also included in this issue

The SMA executive committee remains unchanged for 2006, with both Amanda Bayley and myself remaining as (respectively) President and Information Officer. Naomi Waltham-Smith also continues as one of our two student representatives, along with Elizabeth Bowers, who is newly appointed to the committee. Our thanks go to Ciara Burnell, the outgoing student representative.

Finally, I would like to offer on behalf of the SMA our warmest congratulations to the Society's Vice-President, William Drabkin, who has been conferred one of two 'Special Citations' for translation projects by the SMT. The award is specifically for the two-volume translation of *Der Tonwille*, but it also honours the ongoing project that commenced with *Der Meisterwerk in der Musik*, for which Ian Bent was also acknowledged.

Edward Venn
Editor

STOP PRESS STOP PRESS STOP PRESS STOP PRESS

It is with sincere regret that we learned the sad news that Dr Catherine Dale, Senior Lecturer in the Department of Drama and Music, University of Hull, died on 21 December 2005 aged 42. Following her graduation with an MMus in Theory and Analysis from King's College London, she completed her PhD on Schoenberg's Second String Quartet, subsequently published by Garland, in only four years while teaching full time in London and then in the North of England. Catherine Dale joined the University of Hull on 1 October 1990 and played a significant role in the formation of the SMA Executive Committee. As its first Treasurer she successfully managed the funding of the Society from 1992 to 1996 and also hosted a TAGS Day during these early years. Her principal area of research was the music of the Second Viennese School, particularly Schoenberg. Catherine recently completed books on music analysis in Britain in the nineteenth and early twentieth centuries and on the music festival culture of the same period. She was in demand as a translator and prepared English editions of a number of books and articles on a wide range of subjects including music analysis, acoustics, dance, theatre, and specific composer studies. Catherine was a person of great ability, and enormous personal courage. She will be much missed by all who knew her and the many more who read her fine research.

Society for Music Analysis Masters' Bursaries 2006-2007

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 Masters' degrees, on the following conditions:

1. Applicants in 2006 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 2006 to September 2007.
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 2006–2007 will be renewed for 2007–2008 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 2007. If a 2006–2007 bursary holder goes on to read for a higher degree in 2007–2008, 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 25 August 2006**. 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 25 August 2006.

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 2006. Reasons will not be given for decisions.

SMA Master's Bursary Winner 2005-2006

One student has been chosen to receive an SMA Bursary in 2005-2006:
Jonathan De Souza (reading for an MA at Royal Holloway, University of London).
The Society offers warm congratulations to Jonathan, and is delighted to be able to support his 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

REVIEWS CORNER

Dublin International Conference on Music Analysis

organised by Julian Horton and Áine Heneghan
University College, Dublin, 23-25 June 2005.

Ireland hosted an International Conference on Music Analysis for the first time this year. Áine Heneghan, Julian Horton and a team of student helpers from the Music Department of University College Dublin provided an expertly organised event with a congenial atmosphere. The Conference Dinner at Dún Laoghaire Harbour was especially pleasant.

Particularly after Harry White, UCD's Department Chair, predicted the impact the conference would have on Ireland's musicological scene in his welcoming address, we were made to think about what kind of analysis was being promoted. Most delegates were from North America and Ireland; there were surprisingly few Brits, perhaps because the conference was so close to the end of the academic year. The absence of younger lecturers in particular was a shame, as it added to the sense that, while there were many fine papers, the conference was about consolidation rather than innovation.

Three analytical approaches were dominant, two of them because of the keynote speakers, Carl Schachter and Nicolas Méus: Schenkerianism and Neo-Riemannian theory. The third approach, Sonata Deformation theory, had no leader as such, but James Hepokoski's name was mentioned so many times it felt as if he was present by proxy. The Neo-Riemannians still tended to present the

basics in some detail at the beginning of their papers and these are probably sufficiently well-established now to be taken as read. More worrying was the continuing orthodoxy of the Schenkerians. James Sobaskie's paper "Precursive Prolongation in the Preludes of Chopin", in which he interpreted op. 28 no. 5 as a static ¹, and No. 17 as a static ⁵, was greeted with silence. Whether or not the audience agreed with his argument, surely part of the point of presenting research is to begin discussion?

Late twentieth-century composers were well served by the conference: there were very good sessions on Ligeti, Cage, minimalism, and Nono (including an imaginative paper about Tintoretti's influence on Nono's compositional practices by Jeannie Guerrero). Saturday morning found delegates torn between the excellent session on Boulez (featuring papers by Jonathan Goldman and Celina Wood) and one on Messiaen, and it was a shame these two panels could not have been scheduled separately. My one real criticism of the conference was the very short breaks between sessions which left very little time to clear the head or to catch up on the play at Wimbledon! Overall, though, our few days in Dublin were very enjoyable and at times enlightening. It will be interesting to see how analysis develops in Ireland from now on.

Laura Tunbridge

Fourth Biennial International Conference on Twentieth-Century Music

organised by Björn Heile
University of Sussex, Brighton, 25-28 August 2005

Review I

Delegates gathered from around the world for the sunny bank holiday weekend at the attractively green campus near Brighton to enter into friendly but animated discussion about a variety of aspects of twentieth-century music and the direction that its study should take. Several themes recurred over the four days, with questions about the nature of the avant-garde in particular emerging in both Gianmario Borio's stimulating keynote speech and a number of contrasting (and perhaps

unexpected?) sessions, including those on popular music, jazz, and music and the body.

It was particularly noticeable throughout the conference that different strands of musicology that traditionally focus on different repertory are beginning to address similar questions. For example, the idea of authenticity and the problems of linear histories of music, and the resulting mythologizing tendencies, were addressed in both the popular music and jazz sessions.

Similarly, the idea of political activism and the avant-garde was addressed across a wide range of music, from classical to jazz and popular. The conference also seemed united in a concern with the need to reach out to new audiences, not just for more marginalized forms of contemporary music, but for musicology itself, a point that David Toop addressed in his keynote speech. Several sessions concentrated on this, such as the dedicated marketing round table, which focussed on contemporary music, and the two sessions dedicated to case studies of how new music had been promoted at various times in the twentieth century.

Review II

Three full days' worth of stimulating presentations and debate began with an afternoon session containing papers on topics as diverse as Boulez and Machaut, Eminem, Hendrix, and music in the Rowntree and Cadbury chocolate factories. Diversity has been a marked feature of the series of biennial conferences on twentieth-century music, and Björn Heile and the programme committee have preserved it here, planning and timing sessions with enough precision to allow time for speakers' ideas to provoke discussion, as well as to cater for those 'session-hoppers' wishing to capitalize on the variety of discourse on offer.

Other notable papers on the first day included those given by Anthony Gritten, who discussed sites for new kinds of bodily experience in music and the ramifications for aesthetic judgement, and Ian Pace, who critically examined the verbal discourse (reviews, promotional material) surrounding contemporary music in terms of aesthetic priorities. Later that evening, Gianmario Borio delivered the first Anthony Pople Memorial Lecture (sponsored by *twentieth-century music*), questioning the association of the concept 'avant-garde' with a small number of artists – artists, moreover, who engender elitism or academicism, 'spearheading a unitary historical development'. In opposition to this, Borio identified a concept (or better, a plurality of concepts) that underwent several transformations in the twentieth century, singling out the events of 1968 as particularly consequential both politically, and for art itself.

The second day brought with it a mixture of symposia (notably one on Christian Wolff and the social dynamics of experimental music); a session dedicated to a lecture-recital on the subject of performer-composer collaboration

Although no definite solutions to marketing problems, nor to the need to find an audience for twentieth-century musicology, were reached, I felt that the conference was a very positive event. It perhaps heralds a more united approach to the study of twentieth-century music, one in which shared concerns and questions are addressed across different genres or repertoires, and in which there exists a strong desire to reach the contemporary audience for the music that we are writing about. A positive path seemed to be in the process of being forged for studying contemporary music in the twenty-first century.

Jan Butler

by the cellist Neil Heyde; and a round table on 'Marketing New Music' which drew on the experience of both music professionals and academics, and which provoked lively and lengthy debate into the evening. The day was rounded off with an excellent concert given by the New Music Players in the impressive setting of the University's Meeting House. The programme, which included works by Xenakis, Grisey, Murail and Wood, prepared the way for papers on spectralism and Scelsi the following day.

This was a day of analysis and aesthetics that began and ended with Russian music. In between was a tour of Eastern and Western Europe. There was a session on Czech late twentieth-century music; a presentation on BBC broadcasts to France during the Second World War; and Robert Adlington's intriguing critique and digest of the reception (using contemporary documentation) of the Dutch music theatre work *Reconstructie*. Also in this latter session Martin Iddon discussed Cage, Modernism and Darmstadt in 1958; a symposium on performance interpretation in Lutosławski's String Quartet completed the European journey. A number of other papers on continental aesthetics of modernism, dialectics, postmodernism and (especially) the music of Pierre Boulez, contrasted with much of the final day's material, which focused on British (Tippett) and American music (Ives). Other sessions brought together discussions of electro-acoustic music and aesthetic contexts, again relating to one of the conference concerts – Jonathan Harvey presented his *Ritual Melodies* and *Mortuos plango, vivos voco* in a lunchtime recital, in conversation with Ed Hughes.

Lois Fitch

SMA Autumn Study Day: Pierre Boulez

organised by Celina Wood

Royal Holloway, University of London, 19 November 2005

To what extent has the most recent analytical scholarship on Pierre Boulez been influenced by *The Da Vinci Code*? In the continuous musicological quest to give music meaning, deciphering the music of this living composer was the basic fascination of the SMA's Autumn Study Day. It was manifest in both the arch-like form of the speakers' subjects (Robert Pienkowski's middle, keynote address, 'Deciphering Boulez', was its most explicit highpoint), and in the day's central analytical concern, carried like a baton by each paper: the tension between the poietic and the esthetic.

Specifically, some analysts sought to blur this tension by using Boulez's writings as a strategy for their analyses, and in so doing, responding to previous research. Among them, Ciro Scotto used the composer's 'pitch-class set multiplication technique' as a tool to analyse *Le marteau sans maître* and so re-evaluate theoretical approaches to the technique. Erling Guldbrandsen employed the sketches and source materials of *Pli selon pli* to challenge the traditional analytical and aesthetic concern with unity in Boulez's music; and Charles Wilson used Boulez's 'Collège de France' lectures in part to question New Musicological judgements about subjectivity and modernist music. Furthermore, during his performance of the unpublished 'Trois Psalmodies' (1945) and the *Troisième Sonate*, Peter O'Hagan stressed the often overlooked theatricality of Boulez's music; and Robert

Pienkowski, examining the sources of the composer's writings, argued that in them Boulez is mysterious, the wearer of masks.

On the surface, these approaches point to an opening out in Boulez scholarship towards a more explicitly hermeneutic strategy: the movement between the poietic and the esthetic perhaps resembles the shuttling within the hermeneutic circle. As Guldbrandsen put it, the musicology of Boulez needs a concept of 'reading' in order to overcome the composer's resistance to fixity. At a deeper level, the idea of Boulez's resistance to fixity, which naturally evokes ambiguity, together with O'Hagan's and Pienkowski's points, all seem to forge a latent, if unexpected, connection with the aesthetics of Maurice Ravel, most obviously through the popular historiographical image of the masked composer.

But I close with a slight criticism. A parallel act of deciphering ran throughout the day, that of decoding the speakers' papers (which raises another set of questions about the poietic and the esthetic). And sadly, most speakers presented for their allotted time, leaving little room for questions. Shorter papers would have meant longer discussions, enabling this conference about a living composer, with all its fascinating and particular problems, really to come alive.

Matthew Lane

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 2006

25 March 2006

SMA Spring Study Day: Music Analysis and Teaching
(Lancaster University)

Contact: Edward Venn
Email: e.venn@lancaster.ac.uk

13 May 2006

TAGS Day for Music Postgraduates: Analysis and Composition: Analysts and Composers
(University of Southampton)

Contact: William Drabkin
Email: wmd@soton.ac.uk

4 – 7 July 2006

Fourteenth International Conference on Nineteenth-Century Music
(University of Manchester)

Contact: Laura Tunbridge
Email: Laura.Tunbridge@manchester.ac.uk

17 – 19 July 2006

Music and Consciousness
(University of Sheffield)

Contact: David Clarke or Eric Clarke
Email: e.f.Clarke@shef.ac.uk or d.i.Clarke@newcastle.ac.uk

20 – 23 July 2006

Second International Conference on Music and Gesture
(Royal Northern College of Music)

Contact: Anthony Gritten
Email: Anthony.gritten@rnmc.ac.uk

25 November 2006

SMA Autumn Study Day: Music Programme Notes
(University of Sussex)

Contact: Nicholas Till
Email: n.till@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
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The Clock House
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Music Analysis and Teaching

Society for Music Analysis/PALATINE

Spring Study Day

Lancaster University

Saturday, 25 March 2006, 10.30 — 5.30

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 affecting 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 day will conclude with a plenary session; panellists will include Dr Hugh Benham (Chair of Examiners, GCE Music (EdExcel)), Dr Richard McGregor (St. Martin's College), Dr Stephanie Pitts (University of Sheffield, editor of BJME), Dr James Garnett (Park House School, Newbury), and Dr Michael Russ (University of Huddersfield). The day has been sponsored by the *British Journal of Music Education*.

Following the call for papers, the successful proposals have now been selected. The schedule for the day, along with registration information, will soon be posted at <http://www.lancs.ac.uk/sma/events.htm>. Admission is free of charge.

Edward Venn (Lancaster University)
Lisa Whistlecroft (PALATINE)

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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 their involvement in the theoretical agenda. Is this a healthy development for musical studies? 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 should be sent, preferably by email, to:

Dr William Drabkin, Music – Building 2, University of Southampton, Southampton, SO17 1 BJ
wmd@soton.ac.uk

Proposals for performances of original compositions by theorists, analysts, and composer-theorists (e.g. Rameau, Carl Philipp Emanuel Bach, Schenker, Tovey) are also welcome.

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 Finnissy
Dr Michael Zev Gordon
Professor David Nicholls
Dr William Drabkin

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Music and Consciousness

17-19 July 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).

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.

Following a large and very diverse response to the call for papers, the successful proposals have now been selected, and the schedule of papers and posters, together with registration and accommodation details, will soon be posted on

<http://www.shef.ac.uk/music/staff/academic/eric-clarke/escom>.

The change of date is to accommodate a larger number of presentations than we had anticipated, and to make it possible for the conference to be residential allowing for a greater degree of interaction between delegates.

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

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Music Programme Notes

Society for Music Analysis Autumn Study Day

University of Sussex

Saturday 25 November 2006

Call for Papers

The performance of a new orchestral work by Richard Barrett recently occasioned more controversy for the composer's 'marxist' programme note than for the music itself. Concert programme notes may be traced back to the early 19th century and the development of attentive musical listening. Although some of the earliest concert notes were devised to explain the content of programmatic music (e.g., Berlioz's synopsis for the *Symphonie fantastique*), the wider acceptance of programme notes was related to the idea of music as an abstract art. Today, modes of musical production and reception are changing so rapidly that it is a timely moment to take stock of the situation and ask how programme notes and articles are responding to, or anticipating, the changing climates of music.

This conference has four main aims:

- to ask what programme are notes for: What function do they serve in modern day musical life in the concert hall and theatre, or as disseminated electronically? How responsive are contemporary programme notes and articles to the expectations and needs of modern listeners?
- to ask how new technologies (e.g., the CD-ROM or DVD) enable different methods of introducing contextual and analytical material for musical appreciation
- to examine the relationship between current theories and practices of academic analysis and the expectations of those who commission, write and read programme notes
- to facilitate dialogue and understanding between the work of the academic community and the professional worlds in relation to modern musical scholarship

The conference panels will address four main areas:

- Concert and Opera programme notes
- Composer programme notes
- CD notes
- New electronic media

Papers should address any of the above questions or areas, and might do so through discussion of historical or current examples, discussion of practices outside the mainstream or western model, or through consideration of the economic or cultural issues raised by the topic in general.

Proposals for papers of 20 minutes duration, in the form of an abstract of 200 words, should be sent to Nicholas Till, Department of Music, Arts B164, University of Sussex, Falmer, Brighton, BN1 9QN, or preferably by email to n.till@sussex.ac.uk

DEADLINE FOR RECEIPT OF PROPOSALS: 26 May 2006

You will be notified of the outcome by 23 June 2006.

