



society for music analysis

newsletter

July 2006

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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 November and 1 May.

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editorial

The breadth of the SMA's activities should be of no surprise to its membership, but even by the Society's high standards, July offers a busy and diverse calendar. The month begins with the Fourteenth International Conference on Nineteenth-Century Music, in which the SMA is sponsoring a Study Day on July 6 about Schumann's late music. This is the first event in which we are using a new price structure, whereby the charge for non-members includes membership to the SMA for a year. For existing SMA members, as with all of our study days, entrance will continue to be free.

Could I also remind you that the SMA AGM will be held at the start of the Study Day, July 6, beginning at 11am: I hope to see you all there.

Back-to-back conferences later in the month offer equally stimulating topics, both of which draw on ideas from a wide range of disciplines. The first of these, Music and Consciousness (17-19 July), is sponsored jointly by the SMA and ESCOM. This is followed immediately by the Second International Conference on Music and Gesture, (20-23 July) in which the SMA is sponsoring a number of sessions throughout the conference exploring and responding to the work of Robert Hatten.

Future plans include the Autumn Study Day in Sussex on Music Programme Notes, and TAGS 2007, which will be hosted by King's College London. No doubt these days will, like the Spring Study Day and TAGS events held in the last couple of months, raise the sorts of topics and questions that will stimulate thought long after the day is over. I would like to thank Philip Taylor and George Holloway for their reviews of these recent SMA events, as well as William Drabkin for his report on the Fourth International Schenker Symposium at Mannes College.

There remains just enough space to remind you of the 25 August deadline for the SMA Masters' Bursaries, and to wish you a happy and productive conference season.

Edward Venn
Editor

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.

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.

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.

REVIEWS CORNER

Fourth International Schenker Symposium

Mannes College/New School, New York, 17–19 March 2006

Three days of baskets overflowing with rolls and muffins; bottomless cups of coffee, tea and soft drinks; fresh fruit in abundance: it was Schenker season in New York once again. This generosity, characteristic of the Mannes team, sustained some hundred or more delegates to the fourth international symposium of Schenker studies held over the past two decades. Thirty-eight papers were distributed among – or, rather, packed into – twelve sessions; there was also a full-length concert, and an evening interview with Schenker's most eloquent early American spokesmen, Milton Babbitt and Allen Forte. The retired generals were in themselves sufficient incentive for scholars to gather in central (i.e. uptown) Manhattan over the St Patrick's Day weekend; that the captains of the Schenker industry were there in force – as speakers, questioners and listeners – made the event all the more a must-attend for the faithful.

The interview gave senior delegates a chance to reminisce about the late inter-War and early post-War years, when voice-leading analysis gained a foothold in the USA, and younger scholars a rare opportunity to learn first-hand about the early reception of Schenker. A generous proportion of the sessions, too, were based around historical topics; this included a keynote lecture, delivered by Robert Wason, which charted the progress of Schenker's *Harmonielehre*, published anonymously exactly a century ago, through the ranks of American academia up to its appearance in an abridged English translation in 1954. In these sessions we learned much about Schenker's relationship with publishers, and the way in which he viewed his theories and writings in terms of the contemporary musical, and musicological, establishment. Schenker's aesthetic and ethical backgrounds also featured in the historical sessions, and these helped place him ever more securely within the German humanist tradition. There were also papers on Schenker's pupils, including teachers and academics who continued to treat him as their mentor even after their own careers had been successfully launched. Many of these themes were pulled together in the final session of the Symposium, a round-table on the Schenker correspondence and on

the current progress of a scholarly edition of this on the internet.

About two-thirds of the papers were analytical, and of these the majority seemed to compress too many arguments into a short space. At one extreme, essays that were intended to be read in under half an hour tried to deal with a large corpus of works in full middleground regalia, e.g. three operatic arias from diverse genres, three Chopin ballades, and all fifteen of Bach's two-part inventions. At the other extreme were papers devoted to a single work (or extract) whose richness could not be unpacked in the time allotted. When time ran out, we were invariably asked to "study at [our] leisure the remaining graphs" in the weighty handouts that invariably accompanied these papers. (The handout for the Bach inventions paper was the most generous, running to fourteen pages and offering no fewer than eleven middleground reductions of complete pieces.) Some papers came with two handouts: a score or set of scores in one stapled batch of papers, and the analytical information pertaining to them in another. Anticipating the size and quantity of the handouts, I travelled light, but still had difficulty packing up at the end of the conference because of the sheer variety of format and size of the papers; on the basis of this experience, might I recommend that conference organizers ask contributors to use a standard-size page and orientation – for Schenker, A4 and its North American equivalent in landscape format, stapled on the left – and to restrict these to a maximum of eight pages?

No mention has yet been made of a published proceedings of the symposium, a *Schenker Studies* of the sort that has been issued for two early symposia. At the very least, however, we may expect many of the papers to appear in leading North American and European journals of theory and analysis. To these must now be added the University of North Texas's *Journal of Schenker Studies*; to judge by the inaugural issue, which was published shortly before the symposium, its editorial office will be the destination of much of this type of research for years to come.

William Drabkin

SMA/PALATINE Spring Study Day: Music Analysis and Teaching

organised by Edward Venn

Lancaster Institute for the Contemporary Arts, Lancaster, 25 March 2006

What can those of us in secondary schools and universities who research and teach analytical approaches to music learn from each other? This straightforward but fruitful question led a diverse group of around 30 teachers, academics, undergraduates and postgraduates to Lancaster to explore and reflect on the possibilities. The morning session featured three papers, beginning with an appraisal of practice in the secondary school classroom from James Garnett (Park House School, Newbury). Garnett explained that, although it is not always explicitly acknowledged, the development of analytical thought is actually fundamental to much of the current curriculum. Discussion of how this can work in practice (including an interesting quasi-Schenkerian approach to the score of *Titanic*) showed the potential that the national curriculum holds for creative analytical engagement with music.

Vicky Ward (Leeds University) offered a paper investigating the role played by analysis in instrumental teaching. Her empirical and anecdotal research highlights an interesting dichotomy between teachers' espoused attitudes towards analytical theories and terminologies, characterised as one of ambivalence, and evidence that such tools do in fact feature prominently in practical lessons. As a way forward it was suggested that such negative attitudes could be countered by promoting the clarity and accessibility of key concepts, and ensuring that they can be effectively shaped towards teachers' own pedagogical objectives.

Rounding the morning off was Tom Pankhurst (Liverpool Hope University), who took on the issue of undergraduate analysis teaching in order to address current concerns regarding pressures on teaching time and the danger that content is being sacrificed to make way for assessment. He argued that the adoption of critical approaches to established methodology is a vital part of the learning process, rather than a choice to be implemented after an arbitrary level of competency has been reached. Examples of Schenkerian and formal analysis illustrated the potential benefits of concentrating teaching efforts on a system's basic concepts, and encouraging students to discover and explore the relevant complexities for themselves.

An excellent free lunch provided by PALATINE was followed by the keynote address, in which Hugh Benham (Chair of Examiners, GCE Music, EdExcel) discussed a wide range of issues surrounding the A-level syllabus, including its recent evolution, the role played by analysis in the present curriculum, and possible future developments. It seems that fears concerning the erosion of traditional modes of musical literacy are not without foundation, for whilst content is broadened to include an ever-increasing range of topics, core skills (such as the ability to read bass clef) are inevitably overlooked. Whether we see this trend as being wholly negative obviously depends on the priorities of our educational, and musical, values. There are, however, inevitable consequences when we consider the levels of technical understanding currently required by most music degrees. As well as providing an insight into the A-level itself, this session therefore proved particularly useful for those involved in teaching the end product of this system at first-year undergraduate level.

The day was brought to a close with an extended plenary session, chaired by Deborah Mawer (Lancaster University). Position statements from Richard McGregor (St Martin's College), Mick Russ (Huddersfield University) and Stephanie Pitts (University of Sheffield), covered in turn the nature of secondary teacher training, key problem areas in students' theoretical knowledge (augmented 6th anyone?) and the diversity of undergraduate attitudes towards analysis. The ensuing discussion saw the lack of joined-up thinking in national education policy emerge as a shared concern. Given the diversity of educational contexts involved in this debate (secondary, undergraduate, instrumental lessons, and teacher training) it is encouraging that consensus was reached regarding the need for better dialogue across institutions in order to ensure continuity of good practice; several delegates proposed that NAMHE (National Association for Music in Higher Education) might be one such forum in which this could be fostered.

It is perhaps not surprising then that one of the most striking things to be taken from the day was a neat reminder of the circularity of our education system. Despite increasing diversification and specialisation of music as a

taught subject, the fact that the school teachers of today were yesterday's undergraduates and trainee-teachers reminds us of the need for maintaining holistic approaches to analytical thinking. (Could more creative ways of teaching analysis at undergraduate level help, for instance, to

equip fledgling school teachers about to engage with the demands of the national curriculum?) Hopefully the ideas generated at this study day can serve as the basis for constructive future discussion.

Philip Taylor

[Further information about the study day, including abstracts, Powerpoint presentations and speakers' notes can be found at <http://www.lancs.ac.uk/palatine/reports/musanalysis.htm>]

TAGS Day for Music Postgraduates: Analysis and Composition, Analysts and Composers

organised by William Drabkin
Faculty of Music, University of Southampton, 13 May 2006

People travelled from far afield, including Bangor, Frankfurt and Barcelona, to discuss the relationship between "analysis and composition, analysts and composers".

The conference was graced with a short recital: *P&I* by Nathan Smith. The composer and three of his Southampton colleagues performed the work on and in the piano with miscellaneous objects. The performers read off three giant, colourful graphic scores displayed on the walls for all to see. Analysis took on a protean form here, with the discussion that ensued being as much an analysis of the performance and the decisions that it entailed as an analysis of the piece itself. Of course, with a work of this nature the boundary between those two categories is especially difficult to define, in as much as the performance itself was an analysis of the three graphic scores—a 'reading' reminding one of the ever-relevant crossover between analysing performances and performing analyses. Pleasingly, the discussion of *P&I* continued into lunchtime.

Some instances of composers as theorists were discussed during the day. Consideration of a problematic note in Beethoven's Op.127, and the composer's explanation of it to a correspondent, showed how something theoretically wrong might be aesthetically desirable. This is one way in which composers advance compositional practice, forcing theory to follow in its wake. A very well-presented if cautious seminar on David Kraehenbuehl's "A Formal Triad" revealed the difficulties of employing Information Theory in musical analysis and, moreover, the difficulties of using it to inform one's own compositions. Thirdly, Iannis Xenakis's writings on sieve

theory and outside-time structures were linked to Derrida's notion in *Of Grammatology* (1967) of writing as an abstraction of speech (though the analogy might have been articulated more clearly). Yet to my mind, the most interesting aspect of Xenakis—the conspicuous absence of subjectivity in the writings and music and what that might mean for the compositional identity his music constructs (and the instrumental role that theory itself plays here)—was not discussed. There was a very enlightening examination of Stravinsky's sketches for *Le Sacre de Printemps*; I dare say Stravinsky's admirable methodology proved a spur for the composers present at the conference.

A comparison of Dafydd Llewellyn and George Benjamin, respectively a purported programmatic composer and analytical composer, introduced the issue of the objective and the subjective in musical analysis. Analysis can deal with objectively true propositions, but at some point it must venture into the subjective. It is certainly wrong to say that to give one's impressions of a piece is to speak solely about oneself—as wrong as it would be to take the opposite stance, that the self does not inform one's response to music at all. A useful midpoint between these two stances was also proposed at the conference: that one can paraphrase what has been experienced, and compare that with the paraphrases others have constructed. It is out of this comparison that meaningful dialectic can arise, necessarily imprecise, but not invalid in virtue of that imprecision. This is a softer sort of analysis, a way of reading, as one might formulate readings of a literary work. Nevertheless, as Martha Nussbaum

argues with reference to the ethics of Henry James,¹ it is art itself that can uniquely express highly context-specific and nuanced situations that "could not be captured in any *paraphrase* that was not itself a work of art" (my italics). To capture the essence of that representation, one would have to create a new work of art. As in literature and

¹ "Finely Aware and Richly Responsible": Moral Attention and the Moral Task of Literature." *Journal of Philosophy* (October 1985), 82(10):516-529.

ethics, so too in music and its own *affects*: the paraphrase is a necessary fudge, and it is the (albeit tendentious) reading of an artist that might best capture the essence of another artwork. It is in this realm that I think composition and analysis intersect most interestingly, and I felt this could have been discussed during the day. Is this a potential theme for a future conference on analysis and composers? A subtler alliance of the two fields is a worthwhile aim.

George Holloway

SMA events 2006 – 08

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@rncm.ac.uk

25 November 2006

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

Contact: Nicholas Till
Email: n.till@sussex.ac.uk

28 April 2007

TAGS Day for Music Postgraduates
(King's College, London)

Contact: Naomi Waltham-Smith
Email: naomiwalthamsmith@reallyfast.biz

4 – 7 September 2008

CarMAC 2008 (Cardiff University Music
Analysis Conference)

(Cardiff University)
Contact: Charles Wilson
Email: WilsonC@cardiff.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:

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Late Schumann Study Day

Thursday 6 July 2006

Martin Harris Centre for Music and Drama
Bridgeford Street
University of Manchester



A Study Day sponsored by the Society for Music Analysis and the University of Manchester to mark the 150th anniversary of the death of composer Robert Schumann (1810-1856), including a lunch-time recital and a series of academic papers discussing the little-known music from Schumann's final years.

The study day is free to members of the SMA

Non-SMA members: £25

Non-SMA students: £15

(non-SMA prices include lunch and a year's membership to the SMA; for an additional £15 this will include a year's subscription to *Music Analysis*)

Evening meal: £10

For further information please contact
Laura.Tunbridge@manchester.ac.uk

Programme

11.00	SMA AGM
12.00	Arrival, Registration and Lunch
1.10	<i>Cosmo Rodewald Concert Hall Recital</i> Charlotte Stephenson (mezzo soprano), Schumann's Lenau lieder, op. 90, Maria Stuart lieder, and a selection from op. 107
	<i>Bragg Theatre Papers</i>
2:15	Jon W. Finson (University of North Carolina), "Schumann's 'Dresden style': the <i>Sechs Gedichte</i> , op. 90, and the analysis of his late songs"
2:45	Harald Krebs (University of Victoria), "Expressive hypermetre in Robert Schumann's late songs"
3:15	Richard Stokes (Westminster School), "Schumann – the most literary of all lieder composers?"
3:45	Ulrich Mahler (University of Arts, Berlin) "Sechs Gesänge op. 107 in the transcription for soprano and string quartet by Aribert Reimann"
4:15	Tea
4:45	Roe-Min Kok (McGill University), "A hero's tale? Pictorial narratives in <i>Maerchenbilder</i> , op. 113"
5:15	Robert Samuels (Open University), "Narrative and Pictorialism in the Third Symphony"
5:45	Nicholas Marston (King's College, Cambridge), "Scene and heard: Raphael, Schumann, Faust"

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.

The accepted papers and posters have been organized into five broad themes: Phenomenological Approaches; Music and Altered States; Cultural Case Studies; Cognitive and Empirical Perspectives; and Practice-Based Enquiries. The order of papers at the conference will follow this sequence (download the full provisional programme from <http://www.shef.ac.uk/music/muscon>). There will also be two keynote presentations, one being given by Professor Larry Parsons (Professor of Cognitive Neuroscience at the University of Sheffield), the other still to be confirmed. Two plenary discussion sessions are built into the conference programme, as well as time for responses after each paper.

Conference directors:

David Clarke (University of Newcastle, UK)

Eric Clarke (University of Sheffield, UK)



Music Programme Notes

Society for Music Analysis Autumn Study Day

University of Sussex
Saturday 25 November 2006

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

For further information contact Nicholas Till: n.till@sussex.ac.uk

society for music analysis
events

