



society for music analysis

newsletter

July 2007

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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.

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

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editorial

I would like to begin this editorial by thanking David Manning, the Society's outgoing administrator and treasurer, for all of his hard work over the past year and wish him the best of luck in the future. As a result of David's departure I have from 1 July 2007 taken over his role and Tim Rutherford-Johnson has kindly agreed to step in as Acting Information Officer.

Faced with writing my final editorial, I looked back over my previous seven efforts. What stands out most clearly is my repeated promise to provide an on-line archive of SMA newsletters. I'm glad to say that I have finally managed to post this archive on the Society website so that all of the newsletters of the first fifteen years of the society can now be read. In addition, I have added to the 'events' page an archive of SMA events from the summer of 2000 onwards, including links to reviews (and where possible), programmes and abstracts. I hope this resource continues to expand over the coming years and I that its unexpected arrival compensates in some way for the glacial speed at which the newsletter archive appeared!

Thanks must be given to Tim Rutherford-Johnson for his review of TAGS 2007, held at King's College London. I'm sure those in attendance at this and the Oxford Study Day 'Haydn's *Creation*' will agree that both were models of their kind and great successes.

Finally, I would like to draw your attention to our forthcoming events, including the Autumn Study Day at Liverpool and also a collaboration with the Institute of Musical Research to deliver a workshop for research students on 'analysis for non-analysts'. This roadshow – to be given in London and Manchester – results from a questionnaire distributed earlier in the year and promises to be an exhilarating introduction to the discipline so please spread the word.

Edward Venn
Editor

reviews corner

Copies of the programmes and abstracts for all of the events reviewed here can be accessed from the events page of the SMA website (www.sma.ac.uk).

TAGS Day for Music Postgraduates

Organised by Naomi Waltham-Smith
King's College London, 5th May 2007

Student delegates from locations as diverse as Bangor and New York convened on The Strand for this most successful TAGS day, expertly organised by Naomi Waltham-Smith. Whether a consequence of the London setting or the programming of parallel sessions, the event was very well attended and soon developed an energy quite unique for such study days.

Of course, such energy would quickly dissipate without strong papers to help turn it to debate, and in this respect the overall standard was extremely high. All the papers I saw drew comment from the floor, in particular those of a theoretically wide-ranging plenary session that covered 'Beethoven's difficulty: melodic resistance in his late style' (Matthew Pritchard), 'Linearity and motion across the Schubertian landscape' (Anne Hyland) and "'The Angel of History": Walter Benjamin and Kurtág's *Kafka-Fragmente*' (William Lockhart), the latter drawing some of the most spirited argument of the day. The remaining ten papers were arranged across two pairs of parallel sessions, roughly grouped by topic. In fact, there were several complimentary coincidences of subject, and discussions following papers on 'Earle Brown's *December 1952* and approaches to indeterminate music' (Emma Gallon) and 'Postwar indeterminacy and the potentiality of analysis' (Jonathan De Souza) were able to mutually reflect on one another in exploring the edges of music analysis's mandate. Other papers that looked to extend the reach of analytical method included Miriam Quick's 'A sense of "sense": performance and analysis in Webern's *Variations for Piano*', in which the minutiae of timing in several performances of the piece were analysed with respect to the music's tension between structural and expressive levels; and James Olsen's 'Auguries of the "Augurs" chord', which called for a more comprehensive mode of analysing musical particulars that may have implications beyond Stravinsky's *Rite*.

Papers by two Lancaster colleagues, Philip Purvis ('*Les Mariés de la Tour Eiffel*: the case for musical surrealism') and Adam Greig ('The Tailleferre waltz: genre development and performance readings') took more conventional approaches but in their different ways argued convincingly for a deeper consideration of some overlooked scores of Les Six. Tailleferre in particular emerged with her reputation enhanced, Greig finding performative aspects of her music, the physicality of what it is to 'waltz' at the piano, pre-empting the performative considerations of later composers, including works such as *Kafka-Fragmente* by Kurtág.

The day's habit of finding underlying connections re-appeared several times in Scott Burnham's entertaining and challenging keynote which closed the day. Itself a demonstration of the vital continuity between ears, score, analysis and ears again, Burnham not only reached across to specific issues raised in the day's only two papers that looked outside the twentieth century, on Beethoven and Schubert, but also addressed anxieties about the 'A word' that we all face in our post-New Musicology world.

Towards the end of his paper – under questioning he consented to call it a 'manifesto against manifestos' – Burnham called for a new consideration of analysis: rather than militaristically patrolling the borders of the work (New Musicology's criticism) he suggested that analysis might act as a solvent dissolving those borders. Analyses, he said, should not be considered replacements for music but supplements to it. His own discussion of Beethoven's Sonata op.31 no.2 showed one way that this might take place. It was a goal that, in their various illuminations of the musical work, the best papers of the day had already achieved.

Tim Rutherford-Johnson

society for music analysis

masters' bursaries 2007-2008

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 2007 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 2007 to September 2008.
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 2007–2008 will be renewed for 2008–2009 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 2008. If a 2007–2008 bursary holder goes on to read for a higher degree in 2008–2009, 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 24 August 2007**. 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 24 August 2007.

Two copies of completed applications should be sent by post to Amanda Bayley, Department of Music, University of Wolverhampton, Walsall Campus, Gorway Road, Walsall WS1 3BD. Applications sent by email will not be considered.

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 2007. Reasons will not be given for decisions.

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.societymusictheory.org/index.php?pid=90>

SMA events 2007-08

10-14 October 2007

Sixth European Music Analysis Conference
(Hochschule für Musik and the Albert-
Ludwigs-University of Freiburg, Freiburg)

Contact: Ludwig Holtmeier
Email: LHotmeier@onlinehome.de

16 November 2007

SMA Autumn Study Day: Analysing Popular
Music in Context
(University of Liverpool)

Contact: Giles Hooper
Email: gchooper@liv.ac.uk

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:

Nicholas Reyland
SMA Events Officer
Music
The Clock House
Keele University
Keele
Staffordshire
ST5 5BG
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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.



IMR RESEARCH TRAINING ROADSHOW in association with the Society for Music Analysis

Analysis for non-analysts

These workshops introduce a range of analytical techniques to help students in their research. They are designed for those who did little analysis in their first degree(s) or who would like some revision.

Tuesday 13 November 2007, University of Manchester Rutherford Room
Tuesday 20 November 2007, IMR Senate House Room N336

10:00 – 10:30	Registration and coffee
10:30 – 11:30	Laura Tunbridge: Tools and techniques for analysing Western art music
11:30 – 13:00	Nick Marston: Schenker with and without tears
13:00 – 13:45	Lunch break
13:45 – 15:10	Annette Davison: Analysing film music
15:10 – 15:30	Tea break
15:30 – 17:00	Tim Hughes: Parts of the elephant: approaches to analysing popular music
17:00	Close

Open to all. Registration essential (with payment of £10 to include refreshments) 2 weeks in advance of each study day. Free to SMA members. Please email Valerie James at music@sas.ac.uk giving your name and indicating the date on which you wish to attend. Cheques, payable to 'The University of London', should be sent to Mrs Valerie James, Institute of Musical Research, School of Advanced Study, University of London, Senate House, Malet Street, London WC1E 7HU.

www.music.sas.ac.uk

www.sma.ac.uk

Analysing Popular Music in Context

Friday 16 November 2007

School of Music
University of Liverpool

A Study Day sponsored by the Society for Music Analysis and the University of Liverpool, including a keynote address by Professor Allan Moore.



UNIVERSITY OF
LIVERPOOL

Cost: The study day is free to current, paid-up members of the Society for Music Analysis, and staff and students of the University of Liverpool. For all others who wish to attend the cost will be:

£10 for students
£20 for non-students

This includes SMA membership until the end of 2008. Membership forms will be available on the day.

Buffet lunch is included for all delegates who confirm their attendance in advance (please mention any dietary requirements when booking).

Contact: to confirm your attendance or request further information please email Janet Storey: jastorey@liverpool.ac.uk

Getting there: please visit <http://www.liv.ac.uk/about/visiting/index.htm> for more information. A limited number of bursaries of up to £40 are available to assist with travel expenses; please contact Ed Venn (e.venn@lancaster.ac.uk) for more details.

Programme

10.30	Registration
11.00	Keynote address: Professor Allan Moore (University of Surrey)
11:45	Coffee
12:00	Session 1 (Place and identity) Stephen Rees (University of Wales, Bangor, UK): 'Welsh or Breton? Local and regional identities in the music of fernhill' Dr. Nishlyn Ramanna (University of KwaZulu-Natal, SA): 'Mediations of self and place in contemporary South African jazz'
1:00	Lunch
2:00	Session 2 (Sound and identity) Professor Stan Hawkins (University of Oslo, Norway): 'Unsettling difference: music and identity in Britpop' Eirik Askerøi (University of Oslo, Norway): 'Reading pop production: sonic markers and identity formation'
3:00	Coffee
3:15	Session 3 (Video/multimedia) Dr. Elizabeth Eva Leach (Royal Holloway, University of London, UK): 'Identity and analogy: nostalgia for a golden age' Jada Watson (University of Ottawa, Canada): 'Dixie Chicks aren't ready to make nice'
4:15	Coffee
4:30	Session 4 (The Beatles) Ben Curry (University of Cardiff, UK): 'Music as object: experience and hegemony' Christine Boone (University of Texas, USA): 'From Revolutionaries to When They're 64: a study of the Beatles' musical and cultural identity'
5:30	Round table
6.00	Finish and depart