



society for music analysis
newsletter

January 2009

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editorial

The central feature of the Society's 2008 was a very successful Music Analysis Conference in Cardiff. The event makes its presence felt in this issue with a special review-article by Arnold Whittall that also marks the centenaries of Messiaen and Carter, and three reviews from Joseph Dubiel, Anthony Gritten and Michael Byde. Reviews Corner also features a review by Simon Jones of our Study Day on Analysing the Musically Sensuous, held at Liverpool University in November. As ever, I am grateful to all contributors to the newsletter for their submissions.

2009 will be one of the Society's busiest for some time. Four exciting SMA events, including our inaugural Summer School in Analysis, are introduced in Michael's president's letter on the opposite page. Posters for each are printed at the end of this newsletter and on the events page of our website. Please feel free to distribute copies of these notices to any colleagues and students who may be interested.

This year should see the launch of a redesigned SMA website. Detailed plans are currently ongoing, but it will feature a more up-to-date look, more information and a number of new features. Keep an eye on www.sma.ac.uk for developments.

And, as Michael details in his letter, we say thanks and farewell to two long-standing members of the executive, William Drabkin and Nick Reyland, and welcome two new members in their place, Danuta Mirka and Lois Fitch. Both are introduced in the following pages, and I would like to offer my own welcome to the committee to both.

Wishing you all a happy, analytical 2009!

Tim Rutherford-Johnson
Editor

president's letter



A Happy New Year to all our members! I hope you have had a good Christmas, and that Santa has been generous (a new iPod has revolutionised my own listening practices!). One year into my post, it is with naturally mixed feelings that I say farewell

to retiring officers, and greet new ones. William Drabkin and Nick Reyland, who both joined the Executive Committee in 2005, are stepping down. Bill has given the Society inestimable service as Vice-President, assisting myself and Amanda Bailey with his wisdom and council. Perhaps his particular achievement is to have put the SMA's schedule of events on a secure financial footing through a regular grant from the Music Analysis Development Fund. The success of these events is largely due to Nick's dynamic and resourceful leadership; it was Nick who put the MAC tradition back on the rails after a period of uncertainty, and CarMAC would not have been possible without him. Welcome to Danuta Mirka, our new Vice-President, and to Lois Fitch, who succeeds Nick as Events Officer. Both bring with them new experiences and interests, and I look forward to their input. And I'm grateful to the rest of the team – Ed, Tim, Jo, and Tristian – for their energy and support over the last year.

It has been a great year of events – the Roadshows, the stimulating Autumn Study Day at Liverpool, organised by Anahid Kassabian, and of course the Society's flagship conference at Cardiff. The SMA is enormously grateful to Charles Wilson and his team for delivering an outstanding conference, which the newsletter reports from three angles, as well as a thought piece from Arnold Whittall. It will be a tough act to follow. Events in 2009, if not bigger or better, will generally be longer – catering for the practicality of

travelling to the northern corners of the kingdom. The Spring Study Day at Glasgow and the TAGS at Durham will both occupy weekends, and will feature more keynote speakers than before. John Butt, who is hosting the 'Analysing Bach's Passions' weekend in Glasgow, will be joined by the eminent Bach scholars Laurence Dreyfus and Daniel Melamed. What could be more wonderful than devoting an Easter weekend to the study of these towering masterpieces, works which have strangely defied analysis? The TAGS Weekend is the first of three events happening at Durham this year. I look forward to welcoming you to one of the most spectacular city centres in the world. Let me say a few words about these events. The May TAGS features two extraordinary phenomena. The first is partimenti – extemporised harmonic schemas with the potential to revolutionise study of galant and classical music, demonstrating a continuity between composing and performing. The famous American theorist and music psychologist Robert Gjerdingen, whose recent book, *Music in the Galant Style*, discovered partimenti, will be giving the opening address. The other phenomenon is Rudolph Lutz, Professor of improvisation at the Schola Cantorum Basiliensis in Basel, who will be bringing Gjerdingen's partimenti to life with a keynote piano and harpsichord recital. Experiencing Lutz's genius and charisma in action is like having Mozart in front of you. Staying with the graduate scene, the SMA is proud this July to inaugurate its biennial Music Analysis Summer School (www.dur.ac.uk/analysis.school), in association with Wiley-Blackwell and the IMR, offering intensive training in four modules of current music theory: Neo-Riemannian harmony, the New Formenlehre, Semiotics, and Schenker. Teaching, accommodation, and catering are free – all you need do is get there. August will see the International Conference on Music and Emotion (www.dur.ac.uk/music.emotion), initiating the SMA's new strategy of alternating MACs with themed conferences. So why emotion? The study of emotion and affect is of burning importance in the humanities, as well as the social and biological sciences. Philosophers, psychologists and scientists talk about musical

emotion; it is time now for music analysis to join the conversation. This will be the first time that a conference on music and emotion will be organised under the banner of a music society. Music analysis can only be deepened and enriched through a dialogue with the empirical and speculative disciplines. 'Some sort of emotional experience is probably the main reason behind most people's

engagement with music', say Patrik Juslin and John Sloboda, two of the many keynote speakers at the conference. This will be an exciting year to be an analyst in the UK. I hope to see you at as many events as you can manage.

Michael Spitzer

new committee members

Danuta Mirka, Vice President



I am currently Senior Lecturer at Southampton University. I studied music theory at the Szymanowski Academy of Music in Katowice, Poland, and earned the Ph.D. in musicology at the University of Helsinki, Finland. In my dissertation/book *The Sonoristic Structuralism of Krzysztof Penderecki* (1997), I reconstructed

the technique employed in the composer's 'sound mass' compositions of the early 1960s. From Polish contemporary music I moved to the study of musical communication in the late eighteenth century. I am particularly interested in integrating aspects of historical music theory with those of contemporary music-theoretical research including cognitively-oriented music theory and cognitive musicology, and I apply this approach to the study of meter and rhythm in a forthcoming book for Oxford University Press, (2009). The subsequent book will be a study of

hypermeter and phrase structure in late eighteenth-century music. Other aspects of musical communication that interest me include musical topics and forms analyzed in theoretical terms of the late eighteenth century. As Vice-President of the Society for Music Analysis, I will strive to support the President of the Society in his efforts to bring the disciplines of music theory and analysis into greater prominence on the scene of musical scholarship in Great Britain and to foster music-theoretical and analytical interests of students and young scholars at British HEIs. I will also aim to strengthen the ties of the SMA to its sister societies abroad, in particular to the Society for Music Theory and Gesellschaft für Musikforschung.

Lois Fitch, Events Officer



My background includes a BA (Hons) and PhD from Durham University (with Max Paddison). My research focuses on the aesthetics and philosophy of twentieth- and twenty first-century music, in particular that of Brian Ferneyhough. I also have interests in analysis of tonal and atonal music, semiotics and research into the role of the performer in New Music.

I teach the history of music from the Baroque to the present day, analysis, aesthetics and performance

studies. At postgraduate level I have supervised doctoral students in the areas of contemporary British music, topic theory and analysis.

I would like to become more involved in the SMA. This is an exciting time for the Society, and recent research in the field has captured attention widely. I find this a particularly fruitful area of research and am able to feed it into my teaching at all levels. The Society's events are important in bringing together original ideas and disseminating new and challenging research to musicologists and students alike.

reviews corner

Cardiff Music Analysis Conference

Organised by Charles Wilson. Cardiff University 4–7 September 2008

Review article: Centennial reflections

Complex challenges but potentially rich rewards confront prospective analysts of Olivier Messiaen and Elliott Carter, born on 10 and 11 December 1908 respectively. The principal reward is the possibility of shedding new light on some of the most highly-regarded music from the second half of the 20th century. Nevertheless, analysts who keep contexts in mind might well find themselves considering the exact nature and extent of that 'high regard' alongside the essential character of the music itself. With Messiaen a solid consensus seems to have developed, with no prominent voices dissenting from the general view that he wrote very personal music of very high quality. Even the Boulezian caveat about the dangers of collage-like juxtapositions has been given a positive spin, as evidence of an innovative and productive modernism.¹ With Carter the situation is different, especially after a prominent historian, one Richard Taruskin, accused him of embracing an 'asocial aesthetic', and compared him to his detriment with a near-contemporary, Benjamin Britten, whose primary concern, as Britten himself once put it, was 'to write music for human beings – directly and deliberately'.²

More of that comparison later. Meanwhile, as far as technical character is concerned, both Messiaen and Carter can be seen as exponents of post-tonality: that is, both normally shun the comprehensive functional frameworks of diatonic or chromatic tonality, but do not always avoid at least fragmentary allusion to such frameworks. In addition, both employ

structuring methods for pitch and rhythm that have become familiar but whose precise operations in specific pieces – even quite short ones – can be far from simple to explicate. With pitch, in particular, both have preferred 'unordered' source materials – modes or sets – to the ordered series forms of twelve-tone or more integrally serial composition. Since it is a considerable challenge to the analyst to determine how such source materials are deployed, bar by bar, in a score by Messiaen or Carter, and to present such discussions in readable form, analysts might well relish the prospect of moving to another feature common to both composers – that is, the connection between non-vocal music and such texts as might be referenced in titles, epigraphs or associated commentaries. More evidence of common ground is provided by the fact that both have allowed for associations between their music and the natural world, and both at different times were inspired by the deserts and canyons of the Western United States. Responding to such cues, analysts often aim to ascribe what was once termed 'extra-musical' meaning to materials whose methods of presentation and elaboration are also under review.

In reality, of course, those aesthetic, stylistic qualities that attract analysts to one of these composers might actually promote a degree of principled dislike for the other, given that in so many essential ways they are very different. Despite being born within a day of each other, and both passing their most crucial student years in Paris, their trajectories diverged quite radically. Against Messiaen's rapid advancement one sets Carter's slow, steady evolution: against Messiaen's Roman Catholicism, Carter's agnostic scepticism: against Messiaen's long-term positions as performer and teacher, Carter's shunning of long-term academic commitments and any pretensions as conductor or player: against Messiaen's allusions to birdsong, plainchant and non-Western rhythmic patterns, Carter's less

¹ See 'Proposals' (1948), in Pierre Boulez, *Stocktakings from an Apprenticeship*, trans. Stephen Walsh (Oxford: Clarendon Press, 1991), 49. See also Arnold Whittall, 'Messiaen and twentieth-century music' in *Messiaen Studies*, ed. Robert Sholl (Cambridge: Cambridge University Press, 2007), 232–53.

² Richard Taruskin, *The Oxford History of Western Music*, vol. 5, 'The Late Twentieth-Century' (New York: Oxford University Press, 2005), 261–306 (305). Benjamin Britten, 'On receiving the first Aspen Award (1964)', in *Britten on Music*, ed. Paul Kildea (New York: Oxford University Press, 2003), 255–63 (256).

heterogeneous and (arguably) more systematic procedures. Neither had much to say about the other's music, but it might be surmised that Messiaen's forms and stylistic qualities were too reminiscent of Ivesian centrifugalism for Carter to find them acceptable as that 'emancipated discourse' to which he himself aspired.³ As Carter might have put it, it would have done Messiaen good to knuckle down to serious, disciplined training under Nadia Boulanger – and no wonder 'Madame' always had doubts about Messiaen's music.⁴ Looking at Carter, Messiaen might have felt that (as with several of his own most prominent pupils) 'emancipation' had gone too far, and deplored the music's secular ethos. Yet both composers attached immense importance to conveying a celebratory, even joyful spirit, placing the inevitable turbulence and fragmentation of musical modernism in unusually positive perspectives.

Such generalities suggest a wealth of possibilities for analysts undertaking close readings of their most characteristic compositions. Nevertheless, as the centenary month approached one was most conscious of disparity in that (from an admittedly unscientific impression) Messiaen seems to have had the lion's share of attention, both in the concert hall and in substantial publications, biographical and critical. Doubtless that has much to do with the fact that, since 1992, Messiaen's career has been 'finished business', and it has been possible to work on those multifarious materials that survive under the stewardship of Yvonne Loriod-Messiaen, as Peter Hill and Nigel Simeone have shown. In addition, the publication of the 7-volume *Traité de rythme, de couleur et d'ornithologie* (1994-2002) has reinvigorated technical studies of the composer's understanding of modality and many other raw materials. On a much smaller scale, the appearance of Carter's *Harmony Book* in 2002 underlined the kind of details about his technical thinking that had long been known from examples like the charts for the Concerto for Orchestra. Yet in 2008 the emphasis with Carter has been more on celebrating the remarkable

continuation of his creative work right up to the present: commemorative publications, with the exception of a slender collection of essays from Pendragon Press and a 'centennial portrait' from the Sacher Stiftung in Basel, where his sketches and manuscripts are housed, have been thin on the ground.⁵

In this context, it was particularly gratifying for CarMAC 2008 to find itself – at least for its first eight hours – exploring Carter rather than Messiaen, with five papers that fell into two broad categories: close readings of small-scale works, and broader explorations of the character and meaning of larger and more representative compositions. In the first category, Marion Guck's discussion of 'qualities of action ... in *Au quai*' focused on the 56-measure duo for viola and bassoon (2002) with the jokey Schoenbergian title, a title given new pertinence in Carter's miniscule salute to Oliver Knussen. Guck introduced a phenomenological, 'receptonal' analysis that moved between the kind of qualities represented by 'limping', 'singing' and 'dwindling' and small-scale 'constructional' features relating mainly to one of Carter's favoured pitch-class collections, the all-trichord (or all-triad) hexachord. Guck's discourse played usefully with things heard – or rather, with her recollection and subsequent thoughts about things that seemed to have been heard – the real-time of the twenty-or-so minutes talk in productive tension with the real time of a less-than-three-minute composition. The conference's other close Carter reading was an even more dramatic indication of how a sustained verbal narrative – this one nearer to thirty minutes – could forcefully spread-eagle yet usefully illuminate a six-minute flute monody. Joshua Mailman's 'An imagined drama of competitive opposition in Carter's *Scrivo in vento*' complemented Guck's specifics of action as analogies for modes of physical motion (limping), spatial volume (dwindling) and musical activity (singing) with a fundamental binary strategy determining form, content and aesthetic orientation – the latter the Heraclitean view of music as 'a flux of opposing forces seeking and resisting unity', which

³ Elliott Carter, *Collected Essays and Lectures, 1987–1995*, ed. Jonathan W. Bernard (Rochester, NY: University of Rochester Press, 1997), e.g.10.

⁴ Peter Hill and Nigel Simeone, *Messiaen* (New Haven and London: Yale University Press, 2005), 31.

⁵ A volume of *Carter Studies* is in preparation for publication by Cambridge University Press, probably in 2010.

suggested affinities with Michael Cherlin's work on Schoenberg.⁶

Specific to Mailman's intricate and absorbing study (to be published in *Music Analysis*) is a document that went far beyond Guck in its reliance on computer-generated graphics and chartings for set-theoretic surveys (including, crucially, the Complement Union Property) and spatial projections of 'dynamic form', all focused on the oppositional struggle between 'agreeable' and 'dynamic' moods and personified by an 'incumbent' and a 'challenger' respectively: a struggle that the emergence of an 'arbiter' brings into focus yet fails to resolve. Mailman's provocative and thought-provoking ideas about convergence led to a whole sequence of musical tactics, such as 'exclude rival through subset proxy', that suggested a compositional semiotic with the composer deploying specific set materials to determine dramatic developments perceptible to the listener, with no reflective ratiocination required. The intricate interaction of formalism and hermeneutics (my terms, not Mailman's) in this paper will have left most of his audience – and everyone contemplating his 18-page handout – with much food for thought about the current state of their discipline as it contemplates 2008's pair of centenaries.

No less significant were the consequences of CarMAC's three other Carter presentations, and anyone who spent the periods allotted to Guck and Mailman pining for those large-scale, richly polyphonic compositions that enshrine Carter's principal claim to fame will have had some respite during composer Martin Boykan's first-hand reminiscences of reactions to the first string quartet when it was new. At the other end of Carter's compositional spectrum are *Partita* (the first movement of *Symphonia*) and a song from *Tempo e tempi* - the focus for John Link's discussion of aspects of the late music (see below) - and the Clarinet Concerto, which Joseph Dubiel explored in a lucid traversal of the strengths and limitations of phenomenological analysis: or, in Dubiel's formulation, 'musical

experiences that might be elicited by the composition'. In both cases, probing of the continuum between relatively fixed or stable events and the other extremes of relatively unstable, 'floating', mobile qualities illuminated the spaces-in-time by which Carter organizes his structures, and also reinforced one's awareness of the remarkable exuberance – joyfulness, if you adopt Roger Scruton's view of the last section of the Concerto for Orchestra⁷ – which (at least since the Piano Concerto) has been the predominant quality of Carter's music, even when it limps, dwindles or, in dramatic terms, fails to allow combative aggressiveness to be totally routed by the agreeable and the exuberant.

Opening out from the Cardiff Carter sessions, a series of topics suggest themselves in which features particularly salient to centenary analyses of both composers can be considered in outline. The first relates to another significant event from December 1908, the first performance in Vienna of Schoenberg's second string quartet. Preceding the Parisian *Sacre* riot by more than four years, this is a favoured point for historians to locate the birth of the post-tonal century. Simply because Schoenberg's Op. 10, unlike some of its immediate successors, shares with *The Rite of Spring* a refusal to abandon all aspects of tonal thinking, preferring to explore the confrontation or alternation between abandonment and non-abandonment, it remains of great significance in serving to define the most fundamental quality of the post-tonal century itself – as post-tonal but not atonal (true atonality being the relatively rare exception) and music in which various remnants of tonal thinking survive becomes something approaching the norm. In these terms, Messiaen and Carter are at their most divergent, for whereas Messiaen's rejection of centric, bass-controlled harmony was relatively short-lived (mainly confined to the 1950s) Carter's (after the mid-1950s) appears to have been much more complete and sustained. In essence, Carter's commitment to more radical techniques had much to do with his understanding of how two crucial figures in early 20th century modernism, Debussy and

⁶ Michael Cherlin, *Schoenberg's Musical Imagination* (Cambridge: Cambridge University Press, 2007). Chapter 2, 'Dialectical opposition in Schoenberg's music and thought' derives from an article first published in *Music Theory Spectrum* 22/2 (Fall 2000).

⁷ Roger Scruton, *The Aesthetics of Music* (Oxford: Clarendon Press, 1997), 494.

Schoenberg, could be thought of as having a common purpose. When discussing Debussy's late sonatas in an essay from 1959, revised in 1994, Carter gives little or no consideration of matters of harmony and modality.⁸ The kind of symmetries and centric possibilities that remained so stimulating for Messiaen are set aside in favour of the kind of formal flexibility and unpredictability that became so important for Boulez at much the same time.

Well before the Debussy essay, in 1953, Carter had written revealingly about his efforts to extend the scope of 'my musical flow', and contended – again in the kind of terms that Boulez would have endorsed – that the most important features of Second Viennese composers were not twelve-tone routines but those qualities that had been established in their earlier, expressionist works: 'the high degree of concentration, lending itself to rapid change and the quick, intense making of points. The use of equally intense melodic shapes, often broken up into short, dramatic fragments, joins with a very varied rubato rhythmic technique to produce a new kind of what might be called instrumental recitative. The rapid increases and decreases of harmonic tension, quick changes of register, and fragmented, non-imitative counterpoint are also worthy of note. This all adds up to a style of remarkable fluidity that seems to have been derived from the late works of Debussy but seen through the expressive extremes that characterise late Romantic German music, particularly Mahler and Richard Strauss'.⁹

This 'remarkable fluidity' remained a beacon for Carter throughout his career, the consequences of combining Debussian and Mahlerian qualities especially relevant to such later large-scale scores as the *Symphonia* and the opera *What next?* For Messiaen, bringing Germanic elements alongside Gallic ones was always a much more difficult exercise, and his music is never more remarkable than when managing to evoke Wagnerian, Tristanesque ecstasies without a trace of the Wagner – or Mahler, or Berg - style. There might even be some truth in the risky generalisation that it is Stravinsky (after Debussy) who is the most crucial high modernist source for Messiaen, just

as it is Schoenberg (after Debussy) for Carter. When Carter writes revealingly of the avoidance of 'redundancy' as one of the central lessons he learned from Nadia Boulanger,¹⁰ it is tempting to link this point to the comments of Messiaen's biographers about his 'uneasy' relations with someone who was 'unconvinced by Messiaen's music and was not afraid to say so'.¹¹

John Link's Cardiff presentation was of particular interest in using examples from the later music to define a style that seems to float between degrees of stability and instability, variance and invariance, and procedures in which (a hint of convergence with Messiaen?) pitch recurrences or emphases might occasionally create suggestions of extended or suspended tonality – or even of pantonality, in Richard Kurth's intriguing reshaping of the Schoenbergian categories.¹² The tiny, 7-bar 'Una Columba' from *Tempo e tempi* discussed by Link is especially suggestive in this respect, and the wider sense of a humane vision of life, and of the world floating bubble-like in space as something to rejoice in rather than to merit fearful lamentation, reinforces Carter's distinctive modernism and also strongly counters Taruskinian arguments that his work is without social concerns. Just as Messiaen hymns the spiritual life, so Carter celebrates humanist stoicism, showing how much sheer joy can emerge from the contemplation of infinite space. It may be joy tinged with irony and regret, but it is joy none the less. The dense, stratified invariants shown by John Link at the end of *Partita* have their complement in the dissolving ascent at the end of *Symphonia's* finale, *Allegro scorrevole*, in Carter's version of that 'light from the beyond' of which Messiaen's last large-scale orchestral work, *Eclairs sur l'au-delà* offered a Christian version. The continuing challenge to analysts is to illuminate this light-charged music with a vision and seriousness appropriate to its character and stature.

Arnold Whittall

¹⁰ Carter, *Collected Essays*, 284.

¹¹ See Note 4.

¹² Richard Kurth, 'Moments of Closure: Thoughts on the Suspension of Tonality in Schoenberg's Fourth Quartet and Trio', in *Music of my Future. The String Quartets and Trio*, ed. R. Brinkmann and C. Wolff (Cambridge, MA: Harvard University Press, 2000), 139–60.

⁸ Carter, *Collected Essays*, 122–33.

⁹ Carter, *Collected Essays*, 207.



Panel for 'Phenomenological Approaches to the Music of Elliott Carter' at CarMAC 2008 (l-r: Arved Ashby (convenor), Martin Boykan, Marion Guck, Joseph Dubiel. Photo: Susan Schwalb)

Reviews

In addition to Professor Whittall's article, we are pleased to have three reviews of CarMAC from two established scholars and one current postgraduate.

Postwar concert music was a major topic at CarMAC 2008, with one of four plenary sessions and half the regular sessions devoted to the topic. Sessions oriented primarily to analysis, as contrasted with its theoretical presuppositions, included two on the music of Elliott Carter, one on 'Contemporary British composers', and one on 'Italian music after the Second World War'. Unfortunately I was unable to attend a session on 'Covert modernism in the "conservative" mainstream', or any of a number of papers on the last day of the conference, that also addressed postwar concert music and jazz; still it is possible to report on a relatively coherent subset of the presentations.

None of the speakers in the plenary session, called 'Phenomenological Approaches to the Music of Elliott Carter', would claim to have employed the philosophical method advertised. Perhaps most innocent of any epoché was Martin Boykan (Brandeis University), who specifically situated his encounter with Carter's first quartet as a crucial event in his own development as a composer. Particularly interesting was his account of Carter's influence working not directly, but through his work's making more accessible to Boykan aspects of other music that were relevantly stimulating, notably Ockeghem's long-breathed, not necessarily motivic counterpoint. Marion A. Guck (The University of Michigan) interpreted the

contrasts observed in the duo *Au Quai* in terms of kinesthetically expressed character, with less emphasis on personification (and therefore drama) than is usual; the degree to which passages seemed kinesthetically expressive at all emerged as itself a dimension of variety. My analysis of the Clarinet Concerto addressed comparatively broad issues of instrumentation, texture, and speed, with attention to the gradual overcoming of simple binaries as an important aspect of the work's continuity.

While none of these presentations suggested anything like *tabula rasa* perception of sound – a possibility mentioned by Arnold Whittall as he introduced the next Carter session – a change of approach could be sensed in that session nonetheless. The research presented in 'Elliott Carter 2' tended to respond more directly to the guidance that the composer has given for the reception of his work. John F. Link (William Paterson College) read the recent narrowing of Carter's set-class 'vocabulary' as making the music's drama more interior and thereby, perhaps paradoxically, making the music more socially accessible. Joshua Mailman (Eastman School of Music), in a study of the flute solo *Scrivo in vento*, offered extensive formal articulation of two dramas in the work: that of register and tone, which is readily apparent, and that of the two types of all-interval tetrachord, whose observation is

more dependent on the formalities. For this he was awarded the *Music Analysis* 25th Anniversary Prize for the best paper by a student. (Brenda Ravenscroft [Queen's University, Ontario], scheduled to speak on rhythm and design in the late music, was unable to attend the meeting.)

The effect on analysis of ideological and intellectual currents of various kinds became a more explicit theme in later sessions. Kenneth Gloag (Cardiff) noted earlier commentators' interest in emphasizing the atonal aspects of Nicholas Maw's *Scenes and Arias*, and contrasted this with a more contemporary pluralistic attitude to this and other issues. Benjamin Davies (Southampton) set out to make the most of Harrison Birtwistle's provocative denial that the exact pitches and intervals were essential to some of his work, proposing to accept an aura of alternative possibility as a kind of experiential depth comparable to, if quite different from, that allegedly engendered by hierarchic structure in other music. Edward Venn (Lancaster) traced the use of motives and procedures from Brahms in the so-named work by Thomas Adès; here a preoccupation with the composer's reported perspective reached a kind of extreme.

The Italian session was defined by a specific historical and political setting. Peter Roderick (York) articulated the different situations assumed and asserted by Roman Vlad, Luigi Dallapiccola, and Luigi Nono in a context defined by purportedly, not necessarily actually, aligned dichotomies of communism and the west, realism and formalism, and by overarching question of whether twelve-tone composition represented an aesthetic tied to its Viennese origin or an adaptable technique. Analyses of works by these three composers were oriented to the definition of their stances. Bruce Durazzi (Washington University in St Louis) showed how the basic textural opposition in Nono's *Incontri* could be read – with some encouragement from the composer – as an unsynthesised dialectic opposition and as a gendered one. The argument intriguingly absorbed and exploited aspects of serial technique that one might expect to find written off as merely perceptually unsound. Ian Dickson (unaffiliated) pushed back against representations of Scelsi's music as unanalysable by assimilating a short passage of the violin-cello Duo to an analytical model highly constrained by the

metaphor of grammar, thus removing it from one ideological field to transplant it into another.

The methodological implications of all this twentieth-century work for music analysis as a whole are encouraging. The very area of specialization that once did most to create an impression, positive or negative, of analysis as 'scientific' here could be seen as a locus of intense eclecticism, still including highly formalized methods but also giving renewed attention to the differently exacting disciplines of experiential relevance, lucid informal expression, openness to cultural context in many senses, and concern with the problems attaching to consideration of composers' intentions. Such expansion of intellectual scope can only be a good thing, for us analysts among ourselves and for the prospect of our engagement in the larger discussions going on around us.

Joseph Dubiel

Delegates brave enough to weather the rain in early September were rewarded at CarMAC with a well-organised, efficient but friendly conference. The demographic of delegates was diverse: as well as the party faithful and the new faces of up-and-coming UK scholars, there were delegates from Europe and several senior scholars from the USA. The dialogue was sparky and refreshing, mirroring the programme, which for my money was probably the most interesting xxxMAC programme in many years. The timetable played host to card-carrying theorists, pragmatic analysts, culture-immersing ethnomusicologists, performers, combinations of the above and others, and even on the single day I was able to attend (Friday) there was an interesting mix of approaches represented in the audiences to and questions responding to each paper.

Opening the day's events as one of three parallel sessions, was session 3C, 'Polyphony and Disjunction'. Chaired with enthusiasm by Jonathan Cross, this session opened the floor to three diverse papers on what Cross, introducing the session, described as the return of counterpoint to serious debate.

Marc Rigaudière's (Université Paul Verlaine) paper was titled 'Reading between the Lines: The Analysis of Melodic Disjunction in Tonal Music'. The focus of this paper was the relationship between contrapuntal structure and melodic line, as drawn out by

the compound melodic textures of, say, Bach cello suites, and pursued at the boundary between concepts of line and voice. It was noted that rewriting a single compound melody as strict counterpoint is not always a straightforward matter of renotation and sometimes requires analytical intervention, and that the whole process is itself non-reversible. Also discussed was the degree of focus of intervention; whether reading in small segments or more globally ensures or avoids contrapuntal problems in analytical interpretation; whether polyphony is merely a matter of “hearing prominent moments”. Rigaudière coined the term ‘oblique polyphony’ to cover musical situations where the composer can be said to have been “fully conscious of the potentialities of the set of techniques based upon auditory persistence”. His point here was that certain pitches, given specific attributes of salience such as register, duration and so on, persist in the ear beyond their nominal notational end, and impact upon the perception and thus analysis of polyphonic structures. In considering examples from Bach, Mozart, Telemann and Schumann, this paper broached the issue of style, considering a range of compositional decisions, from trying to avoid voice-leading ambiguity (what Rigaudière called “defects”) to providing the listener with “the delights of mild and transient uncertainty”. Questions from Michael Spitzer and Anthony Gritten respectively asked how the analytical approach proposed relates to other methods in the history of musical interpretation, and about the role of notation (e.g. bowing marks) in setting in motion specific analytical interpretations.

George Papageorgiou’s (Royal Holloway) talk was illustrated by a variety of Powerpoint visualisations, including various levels of moving arrows and the pathways followed by bouncing balls. The title was ‘Defying Gravity: Structural Conflict as Dynamic Experience’, and the intention of the project of which the paper is part, is to construct models of how the listener experiences music in which there are “two or more non-aligned or incompatible grouping structures or layers of motion” (presumably, the vast majority of musics). The central contention of the paper was that the conflict between, say, rhythmic vs. metric patterns or harmonic vs. phrase structure, is located in the overall patterns, shapes, or gestures that such contradictory patterns coalesce together to produce. This, Papageorgiou

argued, allowed for the production of an integrated single model for following the roles of composers, performers, and listeners in the musical experience. Stylistically, the gestural patterns that Papageorgiou mapped out visually were argued to generate musical interest as a function of their deviation from some prototypical well-formed pattern. Physiologically, he also argued that these emergent patterns derive their meaning from “our daily experience of physical movement in space-time”, though noted that some of his proposals probably need to be empirically tested. There was much of interest in this paper, including the vertical orientation of the visualisations (picked up in the questions), a rewriting of the opening of Mozart’s Sonata K311 (an inversion that still led to the V half-close in bar 4), and clear antecedents and overlaps in previous work on the subjects of dynamics (Wallace Berry), forces (Steve Larson), and intensity curves (John Rink). Questions from Jonathan Cross and Michael Spitzer respectively asked whether looking at the ensuing variations of K311 would shed light on the analytical interpretation offered of the theme, and whether the fact that bodies don’t just move up and down like the bouncing balls in the illustrations was a worry for the theory being proposed.

I wasn’t able to listen properly and attentively to the final paper in the session, but caught a few threads of an argument about the possible relationship between Bakhtinian polyphony and Benjaminian distraction, and the implications for an analytical method able to take account of the contemporary world in which the listener listens to Stravinsky. Questions included one from Robert Hatten asking whether the notion of a ‘structural distraction’ was or was not a paradox that needed working through.

In the early afternoon, session 5A, ‘Late Schubert: Songs, Cycles, Repetitions’, chaired by Robert Hatten, presented four uniformly excellent papers by younger scholars. Anne Hyland (Cambridge) was first, with ‘The Burden of Schubert’s Instrumental Music Reconsidered: Variation Form in the Second Movement of D810, ‘Der Tod und das Mädchen’’. She considered the reception of D810 by rethinking the issue of teleology and the ‘burden of repetition’ identified and constructed by Scott Burnham with respect to Schubert’s sonata forms, and attempted to problematise the issue of repetition with respect to Schubert’s

developmental techniques. Most of the paper was devoted to presenting the graphic results of a broadly Schenkerian analysis of the variations in the second movement and exhibited a strong reading of the movement's resolution and rhythmic closure. Questions included an observation by Julian Horton about the use Schubert makes of texture as part of a diminution variation scheme, and how this might relate to Hyland's pitch- and rhythm-centred reading. Michael Spitzer, noting that the use of \wedge^5 in variation themes is quite common in Haydn and Mozart, especially when left uncompleted as a promissory note for later working through in the variations, asked what made this particular theme's \wedge^5 special, suggesting that it might be precisely the lack of \wedge^4 in the musical text and Hyland's analytical reduction.

David Bretherton (Southampton) and Blake Howe (CUNY) presented on, respectively, 'Evocation through Structure in Schubert's 'Gondelfahrer'' and 'On Annihilation and Transcendence: Schubert's Final Mayrhofer Settings'. Both speaking about Schubert's Mayrhofer settings, there were some fascinating interactions between their two arguments. Bretherton presented a comparative reading of D808 and D809, the latter being a four-part male chorus re-composition of the former. Discussing the quite substantial changes Schubert effected in D809, and invoking a particular moment in European history, Bretherton was able to present a good case for D808 having been composed before D809. Moreover, he argued, the song must have presented its contemporaries with rich and ambiguous content that was probably deemed too politically subversive to be published in Schubert's lifetime – most obviously in its central section, the A^bs of which toll midnight in a chillingly symbolic piece of art imitating life, "marking the passage of time and causing it". In his paper, Howe, using three image schemata (separation, rupture, and transcendence), presented a hermeneutic reading of Schubert's "shared intertextual musical gestures" and cyclical intentions, in particular the force that takes C to C[#] or D^b, and offered a sensitive reading of 'Auflösung' that paid due attention to the use of register. He also proposed a re-ordering of the four songs D805–8 composed in early 1824, based upon evidence found in the sketches.

Cameron Gardner (Cardiff) talked through a hermeneutic interpretation of the A minor

Piano Sonata D845, relating it motivically to 'Todtenräbers Heimwehe' D842 and unfolding a thoughtful analysis of the narrative structure of its first movement. Illustrating his own examples at the piano, his reading allowed for many connections between song and sonata to emerge, particularly in the motivic realm. The main focus of his attention was on the sonata's coda (and the song's final verse). His claim, made with reference to work by Robert Hatten and Michael Klein and arguing against Charles Fish's integrative reading of the final three sonatas, was that Schubert's use of enharmonic shifts and motivic repetition sets in motion an interpretation of the sonata quite different to the song, and in which the ending of the sonata is ultimately non-transcendent. Gardner noted that this reading could be extended across the whole sonata, given the parallels with the final movement.

With the exception of the AGM of the SMA, which had an unfortunately low turnout in the afternoon, CarMAC had an energetic atmosphere, which I'm sure continued through Saturday and Sunday. There was certainly plenty of evidence of vibrant communities of scholars working at, with, through, against, in, around, beyond, and alongside analysis.

Anthony Gritten

On the train on the way to the Cardiff Music Analysis Conference (CarMAC), I experienced a mixture of feelings. I was looking forward to a conference which might not invite one of my usual complaints: "What about the *music*?!". But there was also some apprehension, perhaps encouraged by the wet early autumn weather. Would I really call myself an 'analyst'? How would I fit in among scholars who *would* call themselves 'analysts'? Such misgivings are not uncommon among research students, and indeed established academics. And negotiating disciplinary identity is not merely theoretical, but raises important intellectual and practical questions. To whom is my work addressed? Where shall I submit articles for publication? What jobs can I apply for? And – of course – which conferences should I attend?

My fears proved unfounded. The sea of hopelessly impenetrable and unnecessarily complex forms of verbal and diagrammatical expression I have sometimes associated with music analysis were not much in

evidence here. There were, as expected, plenty of papers (including my own) focusing on pitch, but there was a broad range of other kinds of analytical investigation as well, including sessions on temporality and metre and on narrativity.

Further sessions explored the boundaries of analytical enquiry with more cultural and socially focused disciplines. In an excellent plenary session on music theory after the Ottoman Empire, John O'Connell's (Cardiff) paper explored differing constructions of musical literacy in Turkey, one based primarily on poetry and the other based primarily on musical modes. This prompted reflection on the different social and cultural positions revealed by alternative Islamic and Middle Eastern conceptualisations of music theory and their interaction with ideas from the Western tradition. Ruth Davis's (Cambridge) paper affirmed that the transition between aural and written traditions was tied up with issues of nationalism and modernisation, in Tunisia particularly, but with more general ramifications.

As Vanessa Hawes (East Anglia) pointed out in her paper, more or less explicit in many of the sessions was the question of the extent to which musical structure relates to human experience. This was especially apparent in the 'phenomenological

approaches' in the first session of the conference on Elliott Carter, but this theme recurred in discussion of figures as diverse as Malcolm Arnold and Harrison Birtwistle. Hawes's own paper offered an intriguing framework for addressing this topic, drawing on information and communication theory and especially on the little-known work of David Krahenbuehl. Patterns of similarity and difference (musical or otherwise) are subjected to statistical analysis for the extent to which they provide interest and reward.

One highlight of the conference was the much-anticipated lecture-recital given by SMA Distinguished Lecturer, Robert Hatten (Indiana). An excellent concert on the previous night had whetted the appetite to hear more of the Gould Piano Trio, and the session did not disappoint, with the dialogue between Hatten, the trio and the audience providing much insight into the chosen topic, Schubert's piano trio slow movements.

As well as providing wide-ranging and stimulating scholarship, this was an extremely friendly conference, with meals and social events equally as engaging as the formal sessions. Four days in Cardiff gave me hope that my prejudices against 'analysis' were unfounded.

Michael Bye

SMA Study Day: Analysing the Musically Sensuous

Organised by Anahid Kassabian and Mirjam Jooss
University of Liverpool, 22 November 2008

This study day looked at ways to analyse sensation in music. The importance of interdisciplinary analytical approaches to this subject was highlighted in the first talk by Franco Fabbri (Turin) and Marta García Quiñones (Barcelona). They used the idea of simultaneously analysing Fabbri's interest, and García Quiñones' disinterest, in the music of the Shadows. They combined sociological, psychological, contextual, and musicological analyses of both the music itself, and their own relationships with it, to explain their very different visceral responses.

The idea that sensation in music can be analysed at all was challenged by Roddy Hawkins (Leeds). He placed musical sensuousness in opposition to musical syntax, saying that the former resisted analysis. However, this view was contradicted by the majority of speakers: Kenneth Smith

(Durham), used a harmonic analysis of two pieces by Scriabin to psycho-analytically explain how one level of their sensuous appeal lay in his creation of complex, ambiguous and counteracting drives (and their sublimation) through his use of the dominant chord, arguing that the overlaying of different dominant drives pulled the listener in different directions simultaneously; James Wishart (Liverpool) used the idea of the musical 'moment' to analyse music's sensuousness in terms of sonority, looking at the complex relationship between 'moments' and structure; and Hawkins' earlier assertion was further countered by Tabitha Heavner (Connecticut), who spoke about the ideas of American music critics from 'Gilded Age' New York. She pointed out that, while these critics often divided the nature of music into intellectual, emotional and sensuous components, for them, sensuousness was a result of the

manipulation of musical parameters; so, for example, William Henderson said sensuousness was composed of rhythm, melody and harmony, while Henry James described tone-colour as music's most sensuous component. The one speaker who seemed to reinforce Hawkins' point was Ian Biddle (Newcastle), who argued that sensuousness was a cultural idea, and, therefore, that any attempt to analyse it automatically relied on culturally-defined frames of reference.

The need to find additional, new ways of analysing sensation in music was expressed by many speakers: Carlo Nardi (Università di Trento) looked at mimesis in electronic music to help explain the proliferation of live visuals in electronic performances; and Justin Williams (Nottingham) described how he used a more frequency-based, rather than the more traditional pitch-based, analysis for understanding the nature of sub-bass in hip-hop car culture: frequency being particularly important for explaining how dynamic compression can add to fullness of sound, for example.

Sub-bass turned out to be a mini-theme of the day, as the keynote speaker, Steve Goodman (East London), also talked about this topic extensively, though his interest was, more generally, in 'unsound': the thresholds between hearing and touch, as in infrasound; between sound and silence, with ultrasound; and the untapped potential of the audible frequency range.

Of course, all the outside stimuli we experience have a sensuous nature. However, as Julian Henriques (Goldsmiths) argued, music's sensuous side is much more important for it than for language: indeed it is at the heart of its ability to move us. While language structures the world in terms of opposed, diacritical (or digital) ideas, music uses continuous (or analogue) variation to allow us to think through sound. He also argued that this sensuous meaning could not be separated from syntactic structure: that sensuousness and analysis are not binaries, but, rather, have an intimate relationship. This idea seemed neatly to sum up the viewpoint of many speakers in this fascinating study day.

Simon Jones

SMA events 2009

24–25 April 2009

Bach's Passions
SMA Spring Study Day
(Glasgow University)

Contact: John Butt
Email: j.butt@music.gla.ac.uk

1–2 May 2009

SMA TAGS Day for Postgraduates
(Durham University)

Contact: Jo Buckley
Email: jo.buckley@durham.ac.uk

13–15 July 2009

SMA, IMR and Wiley-Blackwell Summer
School in Analysis
(Durham University)

Contact: Michael Spitzer
Email: michael.spitzer@durham.ac.uk

31 August–3 September 2009

SMA Conference on Music and Emotion
(Durham University)

Contact: Jo Buckley
Email: jo.buckley@durham.ac.uk

Autumn 2009 (date to be confirmed)

Performance Criticism
SMA Autumn Study Day
(Middlesex University)

Contact: Anthony Gritten
Email: A.Gritten@mdx.ac.uk

society for music analysis

masters' bursaries 2009–2010

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 2009 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 2009 to September 2010.
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 2009–2010 will be renewed for 2010–2011 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 2010. If a 2009–2010 bursary holder goes on to read for a higher degree in 2010–2011, 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 21 August 2009**. 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 Michael Spitzer (SMA President) at the address below by the deadline of Friday 21 August 2009.

Two copies of completed applications should be sent by post to Michael Spitzer, Department of Music, University of Durham, Palace Green, Durham, DH1 3RL. Applications sent by email will not be considered.

Applications will be reviewed by Michael Spitzer and by Alan Street, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2009. Reasons will not be given for decisions. Successful applicants are required to submit a 500-word report at the end of each year of study that is supported by an SMA Bursary. The report should include a summary of the main analytical components or modules of the course and how your studies have contributed to the next stage of your career.

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 Chair of the Editorial Board at the 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>



Call for Papers

Bach's Passions

Society for Music Analysis Spring Study Day
University of Glasgow
24–25 April 2009

Keynote speakers: John Butt, Laurence Dreyfus
and Daniel Melamed

The Spring Study Day of the Society for Music Analysis will be hosted at the University of Glasgow on the subject of Bach's Passions. The conference is organised by John Butt, Gardiner Professor of Music at Glasgow, whose book, *Bach's Dialogue with Modernity: Perspectives on the Passions* will be published in 2009. He is also musical director of Scotland's Dunedin Consort, whose recording of the Matthew Passion was released in 2008; members of the consort will be heard during the conference. As well as offering a chance to exercise their post-Enlightenment analytical tools on some earlier repertoire, it is hoped that the occasion will give participants the opportunity to experience something of the richness of the city of Glasgow, perhaps combined with a trip further afield. A visit to a distillery is already rumoured.

Proposals are invited for papers on a broad range of analytical topics, including (but not limited to):

- * musical form and structure, including the analysis of individual numbers
- * studies of compositional process (including different versions of the Passions)
- * hermeneutic and philosophical approaches
- * Bach and historical listening practice
- * analytical reception studies
- * the Passions and the musical work concept
- * invention and performativity

Proposals (up to 200 words) for papers of c. 20 minutes duration should be sent by 1 February 2009 to John Butt (j.butt@music.arts.gla.ac.uk). All those submitting proposals will be notified by 1 March.

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TAGS Day

for Music Postgraduates

University of Durham

Friday 1st – Saturday 2nd May 2009

Call for Papers

The SMA's annual Theory and Analysis Graduate Students (TAGS) Days will be hosted by the Department of Music at the University of Durham, for the first time over two days, on Friday 1 and Saturday 2 May 2009. Delegates will be invited to arrive by lunchtime on Friday and sessions will finish by late afternoon on Saturday. The extended duration will allow delegates from further afield to attend, while also allowing time for a greater number of papers, following the success of TAGS events in recent years.

The event aims to provide a supportive and friendly environment in which postgraduates can gain experience in presenting their work and meet fellow researchers. Participants who do not wish to present are also very welcome. We are delighted to announce that **Robert Gjerdingen** (Northwestern University) and **Rudolph Lutz** (Schola Cantorum Basiliensis) will present a key-note address and recital workshop on the theme of 'extemporizing partimenti' on the evening of Friday 1 May.

Proposals are invited from postgraduate students for 20-minute papers addressing any analytical or theoretical subject, although key themes for this year's event will be improvisation and performance theory, and contributions are welcomed from performers as well as traditional analysts. Proposals for themed sessions containing two or three papers on related topics are also welcomed. Abstracts of no more than 250 words should be sent by email to Jo Buckley at jo.buckley@durham.ac.uk. Please include name, affiliation, postal address, email address and AV requirements on a separate cover sheet. Organisers of themed sessions should submit a brief overview together with the individual abstracts.

The closing date for receipt of proposals is 1 FEBRUARY 2009. All those submitting proposals will be notified by 1 March 2009.

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Society for Music Analysis, IMR and Wiley-Blackwell Summer School

University of Durham

13–15 July 2009

Building on the success of their jointly sponsored Research Training Roadshows, the SMA, in collaboration with the IMR and the publishers of *Music Analysis*, Wiley-Blackwell, will inaugurate a biennial summer school in music analysis at the University of Durham, **13-15 July 2009**. The residential course will be open to international applicants and will provide a unique forum for advanced study in theory and analysis in the UK.

Designed as an intensive programme run in small seminar groups, the summer school will feature three UK tutors from different institutions (William Drabkin, Julian Horton and Michael Spitzer) and a Wiley-Blackwell Fellow from the United States, the eminent theorist Richard Cohn (Yale University). Seminars will be given on Neo-Riemannian harmony, Schenker, the new Formenlehre and semiotics. The Editorial Board of *Music Analysis* has provided a subvention that will offer up to twenty-five postgraduate students in music free accommodation and meals: participants need only cover the cost of their travel to Durham.

Teaching at the Summer School will be intensive, with attendance capped at 25. To be considered for a place, please submit a CV to Michael Spitzer (michael.spitzer@durham.ac.uk) by **1 April 2009**, giving details of your academic qualifications, and your current work. You must be enrolled in a Masters or PhD programme. Successful applicants will be informed by **1 May 2009**.

Further details are available on the website: www.dur.ac.uk/summer.school/

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are needed to see this picture.

Call for Papers

International Conference on Music and Emotion

University of Durham
31 August – 3 September 2009

The conference is conceived around four key-note panels representing the disciplines of music theory, philosophy, psychology and sonic arts. In addition, we invite papers on any aspect of emotion research, including:

- * new tools for analysing emotion in musical structure
- * theories of expression, arousal, contagion, and representation
- * categorical, dimensional, circumplex, and prototype models
- * aesthetic psychology and the role of empirical evidence
- * statistical and probabilistic models, including theories of expectation and markedness
- * measuring physiological change, brain imaging, and analysis of gesture and whole-body movement
- * mechanisms of induction, transmission, and evaluation
- * cross-modality and metaphor
- * labelling versus dynamic modelling
- * cross-cultural and trans-historical differences and universals
- * musical emotion in social context
- * classical versus evolutionary perspectives
- * rhetoric, figurality, and the passions
- * how emotion is mediated through musical form, material, timbre, and voice

Proposals (up to 200 words) for papers of around 20 minutes' duration should be sent by email to Jo Buckley (jo.buckley@durham.ac.uk) by **1st March 2009**. Further details can be found at www.dur.ac.uk/music.emotion/.

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