



society for music analysis

newsletter

July 2009

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president's letter

They are forecasting a hot summer for the UK, even for Durham. We hosted a highly successful TAGS Weekend in the Spring (covered elsewhere in these pages). And Durham is gearing up for two more events between July and September. The inaugural Music Analysis Summer School (July 13–15) will have happened by the time you receive this Newsletter, and I will report back about it in the New Year. But I can already tell you that take-up has been fantastic and truly international, with students travelling from places as far a field as South Africa, Macedonia, Canada, and – nearer to home – mainland Europe and Ireland. Professor Ludwig Holtmeier, legendary pedagogue at the Hochschule für Musik at Freiburg, will be bringing four of his own students, and will attend as observer. We include a full list of the 31 student participants. With about 50% international, I think the chemistry is right for a vibrant atmosphere.

May I also urge you to come to the SMA's International Conference on Music and Emotion (August 31 to September 3). We had a tremendous response to our Call for Papers from all around the world: Europe, Russia, the USA, Canada, China, Korea, Australia ... The 89 speakers are representing an astonishing variety of topics and disciplines. At the same time, to offset the 'balkanisation' of Emotion Studies, half of the proceedings will be plenary, with sixteen keynote speakers including some of the biggest names in the field. As an interesting point of comparison, I'm just back from the shores of Lake Geneva, where I was privileged to key-note a sister conference on 'The Emotional Power of Music', organised by Klaus Scherer of the National Centre of Competence in Research in the Affective Sciences. Invited speakers there included Stephen Davies and Jenefer Robinson (philosophy), William Thompson (psychology), and Stefan Koelsch (neuroscience). As the only 'card-carrying' analyst at this symposium, I was heartened by the reception accorded to insights and observations from our own discipline. Music analysis tends to take for granted many of its most special tools. In particular, the remarkable precision by which we can model the unfolding of emotion as a process through time, and its mediation through cultural materials. We can point to this particular note, not that; this piece; this composer ... Emotion theory is a rising

paradigm both in the humanities and the sciences, yet Durham ICME 2009 is the first time an interdisciplinary conference on music and emotion has been organised by a music department, under the banner of a music society. Please come along in August

and help take back ownership of a discipline that was always yours.

Michael Spitzer
President

TAGS day prize essay, 2009

The following article has been excerpted by the author from her prize-winning paper, which was presented at the SMA TAGS Day, 1–2 May 2009.

Analysing structure in *Thumrī* (a study in ‘improvised’ music)

Teenage backpackers, Indian musicians and international musicologists alike speak of ‘improvisation’ in Indian classical music. This term evokes ideas of spontaneity and freedom: it would seem antithetical to the idea of a carefully worked-out structure. These connotations are misleading when talking about musical improvisation: scholars working with Indian music, as well as other traditions, have demonstrated that so-called ‘improvised’ music is often highly structured and may make heavy use of memorised material (see for example Slawek 1998). This paper focuses on *thumrī*, a North Indian classical vocal genre. In contrast to the idea of whimsical freedom evoked by the term ‘improvisation’, I discuss some of the structural principles that inform *thumrī* performances. I suggest two possible ways of thinking about structure in *thumrī*. The first looks at the effects of oral transmission. The second looks at structure within a broader sociological context, highlighting the social motivations that lie behind *thumrī* singers’ musical decisions.

Orality and *Thumrī*

Thumrī is transmitted orally. Its repertoire is stored in the memories of the musicians who perform it, not in written scores. Unlike Western classical music, the exact order of pitches and note-lengths will never be the same in any two performances, even of the same piece. In a study of orality and memory, David Rubin (1995) suggests looking at the structure of performances in oral traditions in terms of cognitive schemas. Drawing on his insights and on Richard Widdess’s work on schemas in Indian classical music, I suggest ways in which schema theory offers useful models to describe *thumrī*’s large-scale structure.

At a more local level, too, *thumrī*’s structural characteristics find parallels in other oral traditions. Ian Mackenzie (2000) has highlighted similarities between epic poetry and everyday speech. He discusses groups of words that recur in our spoken language and suggests that our speech is primarily composed of memorised, pre-fabricated chunks of material, comparing these to the formulae of epic poetry. His examples of this include the idiomatic phrases ‘in a nutshell’, ‘what on earth’ and ‘beside the point’. Mackenzie suggests that we use these chunks of material with flexibility: he describes them as ‘semi-fixed’ and points out our capacity to create variations of familiar phrases and to combine learned expressions in imaginative ways.

This provides a useful model for what performers do when they construct *thumrī*. Mackenzie suggests that we must first learn a body of phrases before we can speak convincingly and indeed make up phrases of our own; similarly, performers learn to sing *thumrī* by first memorising improvisations taught to them by their teachers. Just as Mackenzie points out the repetition of stock phrases in everyday speech, so my analysis has revealed the frequent repetition of musical material in *thumrī* performances. Figures 1, 2 and 3 are extracts from a *thumrī* performance given by Purnima Chaudhuri (1996).¹ Figure 2

¹ Following convention, examples are transposed so that the middle tonic is written as middle C. Accidentals apply only to the note they are immediately beside. Unmetered music is transcribed without bar-lines. In general, longer notes are followed by longer spaces than shorter ones, although the exact spacing between notes is approximate. Metered music is transcribed in bars, where each bar is equivalent to one segment of the metrical cycle.

shows an almost exact repetition of the material of figure 1; figure 3 represents a

condensed version of this material.

Figure 1 shows a melodic line on a single staff. The notes are mostly eighth and sixteenth notes, with some quarter notes. The lyrics are written below the staff: 'e' followed by a long horizontal line, then 'cha-ba di-kh-lā jā' followed by another long horizontal line, then 'cha-ba di-kh-lā jā' followed by a third long horizontal line, and finally 're' followed by a long horizontal line and 'etc.' below it.

Figure 1, from *Chaba dikhalā jā* (Chaudhuri 1996), 0:32 to 0:47

Figure 2 shows a melodic line on a single staff. It features some complex rhythmic patterns, including triplets and quintuplets. The lyrics are written below the staff: 'o' followed by a long horizontal line, then 'e re cha-ba di-' followed by a long horizontal line, then 'kha-lā jā' followed by a long horizontal line, then 'cha-ba di-kha-lā jā' followed by a long horizontal line, and finally 're' followed by a long horizontal line and 'etc.' below it.

Figure 2, from *Chaba dikhalā jā* (Chaudhuri 1996), 6:49 to 7:03

Figure 3 shows a melodic line on a single staff. It features some complex rhythmic patterns, including triplets and quintuplets. The lyrics are written below the staff: 'e' followed by a long horizontal line, then 'cha-ba di-kha-lā jā' followed by a long horizontal line, then 'cha-ba di-kha-lā jā' followed by a long horizontal line, and finally 're' followed by a long horizontal line and 'etc.' below it.

Figure 3, from *Chaba dikhalā jā* (Chaudhuri 1996), 7:35 to 7:46

Thumrī displays many such recurrent patterns. Some always occur at the start of phrases; others only ever appear at the end. Some are specific to certain *rāgs* and some to certain performers, while other melodic strategies are widespread and crop up in various different contexts. It is useful to model these semi-fixed chunks of material as schemas, specifically as examples of what David Rubin calls ‘surface schemas’ in oral traditions (1995: 70–72). While large-scale schemas dictate the overall structure of the performance, smaller-scale schemas lie behind individual phrases. My future research will take this structural model as a starting point for an analysis of *thumrī* style: I hope to analyse how stock phrases are used in performance and assess whether different performers’ styles can be characterised as groups of learned schemas.

The long *Thumrī ālāp*

The second part of this paper looks at structural change in *thumrī*, viewing one recent development as part of a century-long project to augment the prestige of the genre.

This change concerns the unmetered introductory passages that open *thumrī* performances. In the first half of the twentieth century, these were short and seemingly insignificant. The singer would sing the tonic and perhaps a phrase or two to introduce the *rāg*. In the second half of the twentieth century, these introductory passages have become increasingly long and sophisticated. Nowadays, it would not be unusual to hear a *thumrī* commence with a four-minute unmetered introduction. Singers no longer consider these introductions optional, but rather an important component of performance.

This development may be explained with reference to *thumrī*’s socio-historical context. At the beginning of the twentieth century, Indian classical music emerged into the public arena, as a number of music reformers promoted formerly aristocratic musical genres to the general public. There was, however, considerable debate as to whether *thumrī* should belong in this context. Audiences and musicians viewed the genre with suspicion,

since it had previously been sung by courtesans. Unlike the classical genres *khyāl* and *dhrupad*, *thumrī* exuded an aura of disrepute.

Peter Manuel (1989) has written about *thumrī*'s development in the early twentieth century. He draws attention to ways in which certain musicians made the genre resemble *khyāl* and *dhrupad*, so that it would seem more appropriate in a classical context; he labels this development 'classicisation'. He proposes that *thumrī*'s classicisation had finished by the mid-twentieth century. My research, however, has revealed various ways in which it appears to have continued much later in the century. I view the emergence of ever longer introductory passages in *thumrī* as a part of this process.

Thumrī singers commonly label the genre's introductory passages 'ālāp'. The use of this term here is significant. *Ālāp* proper belongs in the classical genre *dhrupad*. There, it is also an unmeasured passage that occurs at the start of a performance. However, in *dhrupad*, it might last over an hour, and will contain a number of highly technical musical processes. When they sing ever longer opening passages in *thumrī*, and call these passages 'ālāp', singers evoke the opening of a *dhrupad ālāp*.

In appropriating a structural feature from *dhrupad*, *thumrī* singers also borrow associations. Musicians and connoisseurs consider *dhrupad* a weighty and esoteric genre. It is the oldest surviving genre of Indian classical music and is held up by musicians as an example of Indian classical music in its most ancient and technically sophisticated form. It carries considerable prestige; as opposed to *thumrī*, there has never been any

debate about *dhrupad*'s classical status. Even within *dhrupad*, the *ālāp* section has particularly serious connotations. *Ālāps* foreground the systematic exposition of the *rāg*, the defining feature of a strictly classical performance. They are also discussed in ancient treatises, lending the *ālāp* an air of historical importance. When they reference the *dhrupad ālāp*, singers evoke respectable and serious connotations. This offsets the sensuous, frivolous and somewhat seedy associations of *thumrī* and helps to raise the status of the genre, distancing it from its disreputable past.

Conclusion: Structure and musical autonomy

Since the advent of the New Musicology, the study of musical structure has attained something of a bad name. Calling for a newly contextualised approach to music, New Musicologists have avoided structure-oriented analytical techniques on the grounds that they assume (falsely) that music is autonomous. This paper, however, suggested two ways of thinking about structure in *thumrī*, which both acknowledge extra-musical considerations. The first demonstrated some of the traces left on *thumrī* by its contexts of performance and transmission; the second considered how performers' structural decisions might be rooted in social motivations. I hope to make a case for the continued examination of musical structure, even within a research paradigm that emphasises the contingency of music.

Chloe Zadeh

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reviews corner

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

SMA Spring Study Day: Bach's Passions

Organised by John Butt
University of Glasgow, 24–25 April 2009

The 2008 SMA Spring Study Day offered a fascinating insight into different analytical approaches to Bach's Passions. Many speakers focused on the creation of affect and meaning in Bach's music, offering a range of responses to the challenge of integrating close musical readings into a larger music-historical narrative or theoretical whole.

One of the most frequent themes of the day was the relationship between the field of rhetoric and Bach's compositional strategies in the Passions. Whilst acknowledging the potential of the rhetorical perspective, a number of speakers sought to go beyond this, either by counselling a more nuanced engagement with its principles and assumptions, or by seeking to expand its framework as an analytical tool.

In his opening keynote paper, Laurence Dreyfus (University of Oxford) cautioned against regarding Bach's creative response to his texts in the St John Passion merely as the direct reinforcement of a stable existing message. Dreyfus discussed two arias, 'Ach, mein Sinn' and 'Es is vollbracht', demonstrating how Bach's procedures in each contradict contemporary preferences for clear text-setting (advocated by theorists such as Mattheson). Bach's approach to the *executio* or 'performance' of these texts is more complex, Dreyfus suggested, drawing on associations of instrumental genre (here, French *chaconne* and *tombeau* pieces), supplemented by the inventive potential of his instrumental *ritornelli*. The result is strikingly individual, supplemental rather than representational, and laden with different layers of musical meaning, not simply reducible to the putative meaning of the words.

An alternative analytical journey through 'Es is vollbracht' was proposed by Michael Spitzer (Durham University) who explored the relationship between this aria and Jesus's final

words ('Es is vollbracht'), which immediately precede it. Drawing on contemporary writings, particularly Johann Scheibe's characterisation of tropes and figures, Spitzer examined the manner in which Jesus's phrase is taken up and troped by the figuration in this aria. He identified two distinct figurative and affective narratives that climax in the alto's final two statements, which now (uniquely) echo Jesus's musical phrase exactly, relating this to contemporary doctrines of incarnation.

John Butt's (University of Glasgow) keynote paper addressed the relationship between rhetoric and dialectic in Bach's inventive procedures in the Passions. Butt demonstrated how both 'monist' and 'dualist' movements could be inflected by their own procedures as the music unfolds, creating a sense of transformation through time; a more dynamic process than that implied by rhetorical models. A similar process of cumulative intensity was identified by Bettina Varwig (King's College, London) in the opening chorus of the St Matthew Passion. Varwig's analysis formed part of her broader critical response to Karol Berger's recent discussion of eternal, cyclical time (as embodied by this movement), in which she argued that contemporary writings suggest more variable and nuanced notions of temporality and eternity, and a more dynamic sense of musical form, than Berger's model implies.

Two speakers explored connections between Bach's keyboard works and the Passions. Tim Smith (Northern Arizona University) presented four fugues in the *Well-Tempered Clavier* (c# and b, bk.1; f# and b, bk.2) as 'passion music'. Smith related these fugues to the St Matthew Passion by shared motives and counterpoint, together with other 'passion signifiers' including chromaticism (especially *lamento* lines), chiastic devices and B-A-C-H inclusions. Peter Smaill (Edinburgh) explored

the relationship between Bach's organ chorale prelude "Ich Hab' mein' Sach' Gott Heimgestellt" (BWV 1113) and the St Luke Passion. Smaill identified several striking examples of musical symbolism in BWV 1113 that recur in settings of the same chorale in the St Luke Passion (and relate to an *ars moriendi* tradition stretching back to Schütz and Schein). Further, the occurrence of number symbolism ('gematric' formulae) in BWV 1113 and other early Bach works, and in adjustments to aria 77 of the St Luke Passion, may suggest an earlier genesis for the St Luke Passion, together with a closer relationship to J. S. Bach, than recently accepted.

Dalia Cohen's (Hebrew University of Jerusalem) detailed analysis of the first eight bars of 'Erbarne dich' (St Matthew Passion) demonstrated a contrasting approach to affect and style, drawing on generalised theoretical and cognitive parameters applicable across different musical cultures. Considering harmonic, melodic and rhythmic units and their organisation, together with curves of pitch, ambitus and density, Cohen identified a suspensive directional superstructure marked by complexity on various levels, where delayed resolution, non-concurrence and rarity each contribute to perceived fluctuations of excitement/calm.

Two presenters raised the relationship between the performers (and performing forces) in the passions and our understanding of the nature of the work itself. Daniel Melamed's (Indiana University) keynote paper focused on the penultimate movement of the St Matthew Passion, the *accompagnato* 'Nun ist der Herr zu Ruh gebracht'. Melamed argued that this movement demonstrates a special instance of the relationship between "voices" and "singers" in this work. Here the voices are unusually individualised: the soloists, by textual links to previous arias in

their respective vocal ranges, and in the answering chorus 2, by the use of the first-person text, and scoring that highlights individual voices within the ensemble. The instrumental scoring (particularly in the pre-1736 revision) also projects a unique relationship between the choirs, with the strings and continuo of chorus 1 serving as accompaniment to both soloists and chorus. Based on its construction, particularly the strophic quality of the soloists' text, Melamed suggested that the movement might be understood as a *vaudeville final*, a genre sometimes used at the conclusion of French musical dramas.

Uri Golomb (Tel Aviv) discussed three televised productions of Bach's Passions, demonstrating how each director's visual representation of these works paralleled contemporaneous trends in the musical performance and reception of these works. Two televised productions from the mid-20th century made a strong visual distinction between soloists, chorus, narrative, chorales and modern libretto. A more recent production of the St John Passion demonstrated a more fluid and continuous approach, with solo singers visibly fulfilling several different roles (narrative characters, reflective arias, chorus of believers).

Many thanks to John Butt, organiser, and the SMA team for this very successful study day. We were very sorry that John Butt was unable to attend the event, due to circumstances entirely beyond his control. We are grateful to Warwick Edwards (Glasgow University), who gracefully stepped in to both host the occasion and deliver John Butt's paper.

Naomi Gregory

SMA TAGS Day for Postgraduates

Organised by Jo Buckley
University of Durham, 1–2 May 2009

Due to the success of the last TAGS event, this year's proceedings were extended to two days, allowing a plethora of different subjects to be explored from analysis through multimedia and semiotics, to that through ethnomusicology, and aesthetics. This was both a diversity and specificity that I can only do scant justice to here.

The first day found itself framed with an eye to issues of improvisation, a theme echoed elsewhere at the event. Matthew Pritchard started by exploring this in the early 19th century and, with reference to the history of style and improvisation as informing each other, imploded the binary of 'improvisation vs. unity' as a category of great works. Martin Edin also augmented our understanding of just such an issue, examining the performance practice of ornamentation in solo piano music through looking at Czerny and Liszt's instructions at fermatas and historically informed points of departure from 'the text'.

Next, parallel afternoon sessions began. Interestingly, Indian music seemed to bubble from under the surface of the first day. Jonathan Rees turned Maxwell Davies' music inside-out, exploring the influence of the unmeasured, modal *alap* on his writing. Connections were forged with the morning session in which Chloe Zadeh considered the nature of *thumrī* of the Indian vocal repertoire, a paper which also drew on linguistics-influenced analysis and critiqued the Chomskian 'generative grammar' as applied to improvisation. In the parallel session, 'hard analysis' took place with a reassertion of the work of the early 20th-century Russian composer Nikolai Roslavets by Alex McIntyre, and with Sarah Sarver's excellent investigation of the structural and game-playing chromaticism of Richard Strauss' middle period songs.

The clarity of these papers resonated in the primary keynote address, at which Prof. Robert Gjerdingen argued convincingly for a rethinking of 18th-century music-making. Arguing for the 'craft' of music, Gjerdingen showed how the *Satztechnik* of apprenticing children towards the internalisation of *partimenti* and *solfeggi* allowed for contemporary practitioners to learn a fluency of compositional style and improvisation. With

both humour and cogency he showed how this historical craft of music cut across the segmentation of music-history into hermetic eras. His paper exploded into sound with the evening recital; Prof. Rudolf Lutz's historically informed improvisations on *partimenti*, fantasies, and themes suggested by the audience.

The next day, in the first of the three parallel sessions, structure was discussed both in reference to Schoenberg's 'developing variation' (by Luke Woodhouse) and in Mozart's 15th Piano Concerto as a meeting point of different forms (by Elisabeth Macneill). In the second, formal structures became speculative as the role of aesthetics was given thought in relation to music's analysis, with Joris de Henau considering Walter Benjamin's 'dialectical image' distilled in the minimal music of Morton Feldman. At the same time, the parallel session developed on the notion of performance analysis, with Gaetano Stella considering the role of *partimenti* in the Romantic era. The nature of musical transmission through the generations, something stressed in the heritage of schema like *partimenti*, was also found itself in a very different light in the last of the day's three sessions. Following a model of the biological, Andrew Hawkett drew on Richard Dawkin's notion of the *meme* in constituting the 'evolution' of musical elements. At the same time, intramusical features were discussed next door, features that are oft omitted from normative analyses with Helen Thomas modelling 'stasis' in music (as opposed to teleological models normally drawn upon) and Christopher Garrard considering 'indeterminacy' in the works of Pierre Boulez and Witold Lutosławski.

The event ended with a tour de force of analysis and aesthetics with Dr. Lois Fitch's keynote address on the 'String Quartet in Crisis', drawing extensively on Ferneyhough's Fourth Quartet, his *Sprachähnlichkeit*, and the problem of the Quartet after Schoenberg's Second. With so many exciting research projects unfolding at this year's event, I eagerly anticipate Bangor 2010.

Sam Wilson

The Society's first ever TAGS weekend brought sunshine and delegates to Durham from the States, Sweden, Italy, Ireland and all corners of the United Kingdom. Durham's own turnout, as speakers and observers, was equally impressive, veritably reflecting the department's special interest in all things analytical.

At the core of the event was the theme of extemporisation. Robert Gjerdingen's captivating keynote address explored the Neapolitan artisan tradition, which taught the 'nuts and bolts' of composition in terms of *partimenti* and *sofeggi* from the 18th century onwards. Improvisation also eminently appeared throughout the event, not least during the plenary session wherein Mathew Pritchard and Martin Edin both related the subject to 19th-century music. Edin drew on the thoughts on Czerny as reflected in Liszt's performance practices, noting the use of written cadenzas as a basis, or an invitation, to improvise. Chloe Zadeh examined the integration of improvisation within the structure of Indian classical music, presenting sociologically-contextualised case studies of *thumri*.

Those who remained in the Concert Hall heard papers that expanded on this ethno-musico-analytical theme. Jonathan Rees's discussion on the influential use of Indian raga in Maxwell Davies's works followed on from Peter Okeno Ong'are's analysis of the Luo burial song 'Nyaka Wekelona', while the parallel session explored tonality and chromaticism in the music of Roslavets and Strauss (Alex McIntyre and Sarah Sarver). The spontaneity of Rudolf Lutz's recital/workshop provided an impressive conclusion to the day, complementing Gjerdingen's lecture by exploring 'the secret art of classical improvisation' in a similarly stimulating and entertaining manner.

Saturday morning began with a session on form and structure by Luke Woodhouse, Simon McHale and Elisabeth Macneill, and a session on opera in which Klimis Voskidis examined the reworking of Bellini's *Norma* in the piano transcriptions of Liszt and Thalberg. Danielle Sutcliffe later proposed the notion of 'anxiety' and 'geometry' as overt topics of realism in the operas of Berg, while Dominic Wells considered the influence of Wagner's *Tristan* (and Roger Scruton's writings) on MacMillan's recent operas. Wells differentiated between the appearance of eros in Wagner's work and the selfless love in *The Sacrifice*, which underpins MacMillan's socialist and religious predilections.

The penultimate parallel session was thematically grouped into 'partimenti and performance' (Gaetano Stella and Michelle Philips) and 'aesthetics'. Sam Wilson drew attention to the dichotomy of stability versus fragmentation in Mahler's symphonic works, particularly the Second, and posited the work within external parameters without entering into an intertextual sphere. Joris de Henau examined the verticality of Feldman's approach to temporality, comparing the composer's capture of a musical snapshot to that of Walter Benjamin's notion of a 'dialectical image'.

Matters of a metrical and temporal nature were again deliberated upon by Helen Thomas, Christopher Garrard and Indione Rodrigues, while the relationship between music and image meanwhile emerged in George Athanasopoulos's empirical research into various interpretations of a graphical score, drawing on the semiology of Philip Tagg. Andrew Hawkett presented yet another quest for musical patterns; concluding with the long-term objective of employing data-mining procedures to uncover thematic universalities, his search for a musical meme serendipitously resounded with Gjerdingen's keynote address.

Lois Fitch concluded the proceedings with the first ever keynote address by an emerging scholar, in which the use of *Sprachähnlichkeit* in Ferneyhough's works – particularly the second and fourth movement of the *Fourth String Quartet* – was elucidated. Fitch argued that the combined expressions of speech and music, intertwining textual materials by Jackson Mac Low and Ezra Pound, strived towards transcending the technical constraints of musical instrumentation. This sense of constriction reflected Pound's imprisonment and subsequent mental breakdown, manifesting in Ferneyhough's oeuvres.

Thanks to Jo Buckley's impeccable organisation, the weekend was without doubt a remarkable accomplishment that managed to seamlessly integrate aspects of theory and performance, yet simultaneously offered an informal and supportive atmosphere to discuss a variety of other analytical issues.

Tristian Evans

Polish Music Since 1945

Organised by Eva Mantzorian
Canterbury Christ Church University, 30 April–2 May 2009

In the pleasing surroundings of Canterbury Christ Church University, and in the shadow of the breathtaking Cathedral, the first UK international conference on Polish music took place. The organisation of this event was impressive, delegates being treated, not only to a three-day menu of stimulating debate and presentations, but also to a parallel course of Polish music, served up by the *Sounds New Contemporary Music Festival*. If this were not sufficient to whet the appetites of most Polish music scholars, Krzysztof Penderecki himself was in attendance, contributing both from the conference platform and the conductor's podium. The flavour of the conference was indeed international. Delegates gathered from around the world. A large Polish contingent, including such authorities as Zbigniew Skowron and Regina Chłopicka, together with many younger researchers from France, Germany, Portugal, the United States, Australia, and Singapore, demonstrates that study in this area is alive and well. UK representation itself was substantial, with composers John Casken and Paul Patterson, and leading authorities Adrian Thomas and Charles Bodman Rae. In such company a comprehensive and current account of the discourse was both promised and delivered.

The conference was broad in scope, generating a range of papers: from analysis, interpretation, and aesthetics to cultural politics, international context and reception. Yet, of the 44 papers delivered many focused either on the music of Lutosławski and Penderecki directly, or, more broadly, on Poland's contribution to the mid-twentieth century European avant-garde. This, I suppose, is understandable, given the unique nature and importance of these composers, and their sonoristic contribution, but one might feel that, in the interests of future research, attention should, perhaps, be directed increasingly towards the younger generation of composers, and on the issues and concerns engaging them — an engagement very different in nature from that of their predecessors. This, indeed, emerged as one of several focal points as the conference gathered momentum: "whither Polish music now?" Attempts to draw attention to this question were made in several papers, some dealing with such 'new guard' figures as Paweł Mykietyn (1971), and Agata Zubel (1978), with their eclectic self-expression, and pluralistic

approach to compositional process. Little concerned are they with pre-1989 memorialisation. Some may argue that it is too early to draw enduring research content from such nascent figures and developments as these.

A second locus emerged around the notion of 'Polish-ness' itself: the role and extra-musical functions of post-war music, as a means by which identity was asserted, cultural expression delineated and fortified, and totalitarian boundaries resisted. In the first keynote paper, Charles Bodman Rae reminded the conference that the only sure path to a thoroughgoing understanding of the deep-rooted needs and concerns of Polish composers lies in a deeper interrogation of Polish psyche (demanding not a little reinterpretation of Western European post-war history). In the second, Adrian Thomas queried the characteristics of the historical perception of Polish-ness in the round — from both interior and exterior vantage points. Addressing the issue of Polish resistance to political control Zbigniew Granat focused on the 'underground' protest movement, prevalent in the avant-garde jazz developments of the 1960s. The persistence of the post-war underground culture is a fascinating area of study, and surely defines much, if not all, of the work done in the Polish arts in that era. There might have been more discussion around this topic; however, the number of papers tackling it was, to a certain extent, limited.

In his paper Nick Reyland highlighted Lutosławski's negative reception at the hands of some Western critics, who throw into question the style and content of the composer's work. Drawing on Foucault's notion of heterotopia, Mr Reyland posited a supra-formalist analysis. Viewed from the vantage point of Foucaultian interstitial, creative spaces, he argued that alternative readings, already inherent in the composer's musical narrative, become possibilities that extend beyond simple formalist imperatives. Tim Rutherford-Johnson's treatment of Penderecki's *St. Luke Passion* aimed to reconcile its disparate structural and sonoristic components by means of a pivotal 'focal pitch' analysis. The soteriological content of the work, he suggested, is inextricably bound up with this, and becomes apparent by means of

an almost Chomskian, deep-surface structure approach.

Progress in the field of performance analysis was impressively represented in some original and exciting work by Neil Heyde (of the Kreutzer Quartet), and Amanda Bayley. In the filming and recording of Lutosławski's String Quartet these researchers have been forced to unpack some of the formidable performance problems inherent in this landmark, indeterminate work. Not least of these is the composer's express intention that each member of the quartet play largely without reference to the others — a procedure that, while central to the concept of the work, problematises both ensemble interaction and performer instinct. Interestingly the filming process itself has been instrumental in enabling the performers to negotiate a management of the work, perhaps closer to the composer's original intentions.

The highlight of the conference, it would be difficult to deny, was the appearance of Penderecki at the 'Composer's Forum', led by John Casken, and supported by Paul Patterson. The discussion was informal and good-natured as Penderecki reflected on key moments from his compositional career. Although some of his reflections contained no real surprises, among them lay one or two 'golden nuggets' along with some contentious

claims. Would one have guessed, for instance, that the advent of his time-space proportional notation was the product of practical necessity born of the following scenario: (1) the piano-practising housewife, leading to; (2) the composer's ejection from the family apartment; (3) his enforced refuge — to the (too small) corner table in the (too small) Kraków café; (4) the impending arrival of the café pianist; (5) being driven from his place of work yet again. The result of such peregrinations was his invention of a robust graphic notation that would serve as a short hand, enabling him to commit his ideas as quickly as possible to paper. Such gems as these it would have been criminal to miss. More controversial was his assertion that, since his 'escape' from the 'trap' of the avant-garde in the 1970s, and his subsequent return to symphonic writing, he was... 'the only composer to be writing symphonies in Poland at this time' — the remark remained unchallenged and left some delegates fairly exercised.

The conference concluded with a stunning performance of Penderecki's *St. Luke Passion* in the Cathedral, with the composer at the helm: an inspiring end to a successful and stimulating event.

Chris Foster

SMA events 2009

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 International Conference on Music and Emotion
(Durham University)

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

12 December 2009

SMA Autumn Study Day: Performance Criticism
(Institute of Musical Research)

To include the Annual General Meeting of the SMA

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

SMA Summer School in Analysis

13–15 July 2009

List of Delegates

Name	Institution	Name	Institution
Anne Hyland	Cambridge	Lizzie Macneill	Durham
Anne Schinz	Freiburg	Markus Neuwirth	Leuven
Carlos Duque	City	Michelle Phillips	Cambridge
Chih-Suei Shaw	Oxford	Nadya Markovska	Southampton
Chloe Zadeh	SOAS	Naomi Gregory	Eastman, Rochester
Christian Benvenuti	Surrey	Olga Balomenou	Ioannina, Greece
Christos Pouris	Athens	Philipp Teriete	Freiburg
David Lodewyckx	Leuven	Robert Bauer	Freiburg
David Patrick	Cape Town	Sam Wilson	Durham
David Sears	McGill	Simon Desbruslais	Oxford
Emma Gallon	Lancaster	Thomas Bielinski	None
Evangelia Mitsopoulou	Macedonia	Timothy Miller	Surrey
Holger Stuwe	Liverpool	Úna-Frances Clarke	UCD
Joseph Fort	Cambridge	Yiwen Ouyang	RHUL
Josie Zocco	York, Canada	Matildie Thom Wium	Stellenbosch, SA
Jürgen Stolle	Freiburg		

SMA AGM

The Annual General Meeting of the SMA will be held at our Autumn Study Day on Performance Criticism at the Institute of Musical Research, Senate House, London, on 12th December 2009. All Society members and conference delegates are encouraged to attend.

For more details please contact Michael Spitzer, michael.spitzer@durham.ac.uk, or the Study Day organiser, Anthony Gritten, A.Gritten@mdx.ac.uk.

SMA 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 this year. Applications should be made by **Friday 21 August 2009**: please visit <http://www.lancs.ac.uk/sma/bursaries.htm> for more information and details of how to apply.

**International Conference on Music and Emotion
Durham University
31st August – 3rd September 2009**

PROGRAMME

Monday 31st August

11.00 – 14.00: Registration

14.00 – 14.15: Welcome

14.15 – 15.15: Opening Address

Patrik Juslin (Uppsala University)

Music and Emotion: Seven Questions, Seven Answers

15.15 – 15.45: Coffee

15.45 – 17.15: Plenary Session

David Huron (Ohio State University)

Laugh 'til you cry: Music-evoked laughter and weeping

Trevor Wishart (Durham University)

Transforming Sounds: Confirming and Confounding Expectations

17.15 – 17.45: Coffee

17.45 – 19.15: Plenary contd.

Derek Matravers (Open University)

A Better Arousal Theory of Expression

Roddy Cowie (Queen's University, Belfast)

Enriching dimensional descriptions to capture the emotional significance of music

19.30: Dinner

21.00: Concert

Music by Ben Knapp & Trevor Wishart

Tuesday 1st September

09.30 – 11.00: Parallel Sessions

BODY & SUBJECT	SADNESS & PLEASURE	CROSS-CULTURAL PERSPECTIVES	VISUAL PERCEPTION & CROSS-MODALITY
<p>Joel Krueger (University of Copenhagen)</p> <p><i>Musical Listening as Perceptual Composition: An Enactive Approach</i></p>	<p>Valorie N. Salimpoor² (McGill University, Montréal)</p> <p><i>An Investigation of the Psychophysiological, Neurofunctional, and Neurochemical Basis of Pleasurable Emotions in Response to Music</i></p>	<p>Iren Kertesz Wilkinson</p> <p><i>Emotions and Musical Performance amongst the Roma of Hungary</i></p>	<p>Ramona Kaiser (University of Potsdam), Dr. Peter E. Keller (Max Planck Institute, Leipzig)</p> <p><i>Music's Impact on the Visual Perception of Emotional Dyadic Interactions</i></p>
<p>María José Alcaraz León (Universidad Autónoma de Barcelona)</p> <p><i>Can Music Provide Knowledge about the Self?</i></p>	<p>Meagan Curtis, Jamshed J. Bharucha (Tufts University)</p> <p><i>The Minor 3rd Communicates Sadness in Speech Prosody and Interacts with Pitch Height</i></p>	<p>Nathalie Fernando, Nathalie Gosselin, Isabelle Peretz (University of Montréal)</p> <p><i>How Musical Emotions Expressed by Western Musicians are Perceived by African Pygmies</i></p>	<p>Ildar Khannanov, Dr. Florida G. Khannanova (Johns Hopkins University, Baltimore)</p> <p><i>Gas-Discharge Visualization of Musical Emotions</i></p>
<p>Martyn Evans (Durham University)</p> <p><i>Music's Concerns – Far More Important than Mere Emotion</i></p>	<p>Patrick G. Hunter, E. Glenn Schellenberg (University of Toronto)</p> <p><i>Misery Loves Company: Liking for Sad-Sounding Music Increases When Listeners are in a Sad Affective State</i></p>	<p>Kate Arnold (SOAS, London)</p> <p><i>Climactic Quarter-Tones: The Maqamat and Emotion in Syrian Arab Music</i></p>	<p>Joydeep Bhattacharya, Elisa Carrus, Nidhya Logeswaran (Goldsmiths, University of London)</p> <p><i>Electrophysiological Correlates of Bimodal Affective Priming by Short Musical Excerpts</i></p>

11.00 – 11.30: Coffee

² Additional experimental collaborators: Mitchel Benovoy, Gregory Longo, Kevin Larcher, Alain Dagher, Jeremy Cooperstock, Robert J. Zatorre

11.30 – 13.00: Parallel Sessions

EXPRESSION	INTERACTIVE DYNAMICS	MUSIC ANALYSIS & FORM	EVALUATING FEATURES
<p>Carl Humphries (University of Bielsko-Biala, Poland)</p> <p><i>Intrinsically Expressive Phenomenon and/or Meaningful Sign? Adorno, Wittgenstein, and the Place of Music in Contemporary Society</i></p>	<p>Eduardo Coutinho, Angelo Cangelosi (University of Plymouth)</p> <p><i>Psycho-Physiological and Computational Investigations of Musical Emotions</i></p>	<p>Kevin O'Regan (Norwich)</p> <p><i>Intentionalizing the Body: Emotional Music, Bodily Production and Formalism</i></p>	<p>Tuomas Eerola (University of Jyväskylä, Finland)</p> <p><i>Common Features of Emotional Music: A Large-Scale Reanalysis of Music and Emotion Studies Using Audio-derived Musical Features</i></p>
<p>Guy Dammann (IMR, London)</p> <p><i>Music, Emotion, and Metaphor</i></p>	<p>Ian O'Keeffe (University of Limerick, Ireland)</p> <p><i>Emotive Musicology: A New Approach? An Interactive System for Capturing Emotive Data in Music</i></p>	<p>Caitlin Snyder (University of Oregon)</p> <p><i>Pattern, Timing, Motion and Emotion: Synthesizing Analytic Approaches</i></p>	<p>Marjolein D. van der Zwaag, Joyce H.D.M. Westerink, Egon L. van den Broek (Phillips Research, The Netherlands)</p> <p><i>How Music Characteristics Modulate Emotions in Listeners</i></p>
<p>Krzysztof Guczalski (Jagiellonian University, Kraków)</p> <p><i>Emotion in Music as a Quality and as the Expression of a Fictive Subject</i></p>	<p>Alexis Kirke, Eduardo Miranda (University of Plymouth)</p> <p><i>Artificial Social Composition: A Multi-Agent System for Composing Music Performances by Emotional Communication</i></p>	<p>Naomi Waltham-Smith (King's College, London)</p> <p><i>Subtracting Affect From Emotion in Sonata Theory</i></p>	<p>Tuire Kuusi (Sibelius Academy, Finland)</p> <p><i>Emotional Evaluations of Trichords</i></p>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Aaron Ridley (University of Southampton)
Musical Unities

Michael Spitzer (Durham University)
Emotions in Musical Structure

15.45 – 16.15: Coffee

16.15 – 18.00: Plenary Session

Max Paddison (Durham University)
Mimesis and Expression in Music

John Butt (University of Glasgow)
Emotion in the German Lutheran Baroque – an Insight into Subjective Time Consciousness?

18.30:

Dinner

20.00:

Concert

Dunedin Consort, directed by John Butt

Wednesday 2nd September

09.00* – 11.00: Parallel Sessions

*NB: 9.00-11.00	9.30-11.00	9.30-11.00	9.30-11.00
SPACE & ECOLOGICAL PERCEPTION	MOOD REGULATION	THE EMOTIONAL BRAIN	RHETORIC & PERFORMANCE
Kevin Clifton (Indiana State University) <i>Musical Loops: Eyes Wide Shut ... Ears Wide Open</i>	–	–	–
David Megarrity (Queensland University of Technology) <i>Sounds from the Empty City: A Practice-Led Case Study in the Confluence of Music, Narrative, and Emotion</i>	Annelies van Goethem (Keele University) <i>The Functions of Music for Affect Regulation</i>	Katie Overy (University of Edinburgh), Istvan Molnar-Szakacs (University of California) <i>If You're Happy and You Know It, Clap Your Hands! Predictable Musical Events and Shared, Affective Motion Experience (SAME)</i>	Therese de Goede (Conservatorium van Amsterdam) <i>Musical Rhetoric and Performance Practice in Monteverdi's L'Orfeo</i>
Peter Lennox (Derby University) <i>The Emotional Contents of the 'Space' in Spatial Music</i>	Jonna K. Vuoskoski (University of Jyväskylä, Finland) <i>Inter-Subject Variability in the Evaluation of Emotions in Music: Distinguishing Between the Effects of Mood and Personality</i>	Melissa Phillips, Ben Saul (City University, London) <i>The Emotional Experience of Music and its Implications for Music Therapy</i>	Jed Wentz (Leiden University, The Netherlands) <i>De Grimarest's Prescription: Better Performance Through Stage Gesture, Rubato and Affect</i>
Nicola Dibben (University of Sheffield) <i>Intimate Environments: Auditory Spatial Perception and the Performance of Emotion in Pop Songs</i>	Golazin Memar Ardestan, Paul Bretherton, Aleksandar Aksentijevic, Nigel Marschall, Changiz Mohiyeddini (Roehampton University) <i>Emotion Regulation and Physiological Responses to Musical Mood Induction</i>	Kari Kallinen, Mikko Salminen Niklas Ravaja (Helsinki School of Economics) <i>The Effects of Pre-Existing Mood on Brain Responses to Listening to Music</i>	Sarah McNulty (University of York) <i>Rhetorical Processes in C.P.E. Bach's Flute and Continuo Sonatas</i>

11.00 – 11.30: Coffee

11.30 – 13.00: Parallel Sessions

MUSICAL EMOTIONS	LACAN & THE MUSICAL EROTIC	EXPECTATION	EXPRESSION & INDUCTION IN PIANO PERFORMANCE
Hye-Yoon Chung (Seoul National University) <i>Specifically Musical Emotions: Structure and Understanding</i>	Carlo Zuccarini (Brunel University, London) <i>Making (Non)Sense of Opera</i>	David Bashwiner (University of Chicago) <i>The Syntactic and Statistical Parameters Engage Differently with the Affective Apparatus</i>	Manuela M. Marin (Goldsmiths, University of London), Mitchel Benovoy (McGill University, Montréal), Mattson Ogg (McGill University), Stephen McAdams (McGill University) <i>Romantic Piano Music and Induced Emotions in Musicians: Gender Affects Emotional Experience</i>
Eva Istók, Sirke Nieminen, Elvira Brattico, Thomas Jacobsen, Kaisu Krohn, Mira Müller, Mari Tervaniemi (University of Helsinki) <i>Aesthetic Responses to Music: Underlying Concepts and their Development</i>	Kenneth Smith (Durham University) <i>The Lacanian Drive in Twentieth Century Harmony: The Case of Alexander Skryabin</i>	Richard Parncutt, Annemarie Seither-Preisler (University of Graz) <i>Multiple Levels of Implication-Realisation at the Authentic Cadence</i>	Anna Tirovolas, A. K. Tirovolas, D. J. Levitin (McGill University, Montréal) <i>The Perception of Musical Expressivity in Piano Performance</i>
Marcel Zentner (University of York) <i>Which Emotions in Music Should We Be Looking For?</i>	Stephen Downes (University of Surrey) <i>The Scream as Cry of Horror: Henze's Tristan (1973)</i>	Elisa Negretto (University of Padua) <i>The Influence of Timbre Expectation on the Listener's Emotional Experience</i>	Cristina Capparelli Gerling, Regina A. Teixeira dos Santos, Catarina Domenici (Universidade Federal do Rio Grande do Sul, Brazil) <i>Instrumental Performance Laboratory as a Forum for Fostering Piano Students' Communication of Expressive Qualities in Piano Performance</i>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Antonio Camurri (University of Genoa)
Computational models of entrainment in joint music activity
Ben Knapp (Queen's University, Belfast)
Integral Music Control: The Continuum from Gesture to Emotion

15.45 – 16.15: Coffee

16.15 – 18.45: Plenary Session

Lawrence Zbikowski (University of Chicago)
Music, Emotion, and Iconicity
Nick Zangwill (Durham University)
Music, Emotion Metaphors and Private Language

19.00:

Reception

19.30:

Conference Dinner

Thursday 3rd September

09.30 – 11.00: Parallel Sessions

MUSIC IN EVERYDAY LIFE	GROOVES & FLOWS	BEETHOVEN & SCHOENBERG	MEASURING EMOTION
<p>Alexandra Lamont (Keele University)</p> <p><i>University Students' Strong Experience of Music</i></p>	<p>Sarah Sinnamon, Aidan Moran (University College, Dublin)</p> <p><i>Musicians in Flow: How Expert Musicians Prepare for Peak Experience During Performance</i></p>	<p>Barry Cooper (University of Manchester)</p> <p><i>Beethoven's Uses of Silence as a Means of Intensifying or Reconfiguring Emotional Experience</i></p>	<p>Sandra Quinn (University of Nottingham), Emma Lazare (University of Stirling), Peter Hancock (University of Stirling), Roger Watt (University of Stirling)</p> <p><i>Techniques for Assessing the Perception of Emotion in Music</i></p>
<p>Simon Liljeström (Uppsala University), Patrik Juslin (Uppsala University), Daniel Västfjäll (Göteborg University)</p> <p><i>An Experience Sampling Study of Musical Emotions: Prevalence of Specific Emotions Varies with Situation</i></p>	<p>Maria Witek, Nicola Dibben (University of Sheffield)</p> <p><i>An Exploratory Study of Physiological and Emotional Responses to Groove-Based Music</i></p>	<p>Hidetoshi Fukuchi (Wanda L. Bass School of Music, Oklahoma)</p> <p><i>Musikalische Gedanke and Emotional Content in Schoenberg's Film Music: Begleitungsmusik zu einer Lichtspielszene, Op.34</i></p>	<p>Jongwan Kim (Yonsei University, Korea)</p> <p><i>Effects of Musical Valence and Tempo on Emotional Responses to Film</i></p>
<p>Suvi Saarikallio, Sirke Nieminen, Elvira Brattico (University of Jyväskylä, Finland)</p> <p><i>Relations between Affective Responses and Affective Use of Music</i></p>	–	<p>Darla Crispin (RCM and Orpheus Institute)</p> <p><i>Schoenberg agonistes: A Practice-Based Exploration of Encoded Suffering in Keyboard Works of Arnold Schoenberg</i></p>	<p>Jose Fornari, Roque Magno, Jonatas Manzolini, Adolfo Maia Jr. (University of Campinas, Brazil)</p> <p><i>A Study on HRV and Evoked Music Emotion</i></p>

11.00 – 11.30: Coffee

11.30 – 13.00: Parallel Sessions

HEALTH & THERAPY	CONTAGION, EMPATHY, & PERFORMANCE GESTURE	CULTURE, HISTORY, EVOLUTION	VIOLENCE
Jane Davidson (University of Western Australia) <i>Investigating the Emotional Effects of Music as an Intervention in the Wellbeing of Older People</i>	Jin Hyun Kim (University of Ghent), Uwe Seifert (University of Cologne) <i>Towards a Theory of Aesthetic Empathy: A New Approach to Studying Musical Expressiveness</i>	Shzr Ee Tan (Royal Holloway, University of London) <i>Showmen, Automaton or Passive-Aggressive? Emotive Performances in Chinese Pianists</i>	Maria Birbili (University of Chicago) <i>Music and Numbness: The Depiction of Post-Traumatic Stress-Syndrome in French grand opéra</i>
Maria Sandgren (Stockholm University) <i>A Conceptualization of the Singing Cure: Who Feels Better and Why?</i>	Javier Jaimovich, Niall Coghlan, R. Benjamin Knapp (Queens University, Belfast) <i>Feeling Music: A Quantitative Examination of Contagion Between Performer and Audience</i>	Hsiao-Hsuan Lin <i>The Role of Instinct in the Artistic Property of Rameau's Corps Sonore and the Expression of Music</i>	Ingvill Morlandsto (Georg-August-Universität Göttingen) <i>Music, Emotions and Violence in Political Conflict</i>
Rachel Darnley-Smith (Durham University) <i>Musical Outpourings? Music and Emotion in Therapy</i>	Julian Dodd (Manchester University) <i>Performance and Physical Gesture</i>	Bennett Zon (Durham University) <i>Music, Emotion and the Influence of Recapitulation</i>	Jennifer Sinnamon (Dublin Institute of Technology) <i>Music, Emotion and Palestinian Martyrdom</i>

13.00 – 14.15: Lunch

14.15 – 15.45: Plenary Session

Jenefer Robinson (University of Cincinnati)

Emotional Responses to Music: What are they? How do they work? And are they relevant to aesthetic appreciation?

Robert Hatten (Indiana University)

Aesthetically Warranted Emotion and Composed Expressive Trajectories in Music

15.45 – 16.45: Closing Address

John Sloboda (Royal Holloway, University of London)

Music in everyday life: the role of the emotions

16.45: Departure

**INTERNATIONAL CONFERENCE ON MUSIC & EMOTION 2009
REGISTRATION FORM**

Title: _____ Forename: _____ Surname: _____

Address: _____

Post Code: _____ Country: _____

Email: _____ University Affiliation: _____

Tel: _____ Fax: _____

Full Residential Packages (including single room for 3 nights from Monday - with all meals, refreshments and concert)

- | | | |
|--|------|-------------|
| <input type="checkbox"/> Early-bird booking (for bookings received <u>before</u> Monday 20 July) | £290 | Insert Cost |
| <input type="checkbox"/> Student early-bird booking (for bookings received <u>before</u> Monday 20 July) | £240 | |
| <input type="checkbox"/> Last minute booking (for all bookings received <u>after</u> Monday 20 July) | £310 | |

Full Non Residential Package (including lunches, dinners, refreshments, concert, but no accommodation)

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| <input type="checkbox"/> All Bookings | £210 | |
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Individual Day Rates (including refreshments but not meals)

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| <input type="checkbox"/> Monday 31 st August | £35 | |
| <input type="checkbox"/> Tuesday 1 st September | £35 | |
| <input type="checkbox"/> Wednesday 2 nd September | £35 | |
| <input type="checkbox"/> Thursday 3 rd September | £25 | |

Individual Meals

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|---|-----|--|
| <input type="checkbox"/> Monday 31 st August Dinner | £15 | |
| <input type="checkbox"/> Tuesday 1 st September Buffet Lunch | £13 | |
| <input type="checkbox"/> Tuesday 1 st September Dinner | £15 | |
| <input type="checkbox"/> Wednesday 2 nd September Buffet Lunch | £13 | |
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| <input type="checkbox"/> Thursday 3 rd September Buffet Lunch | £13 | |

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| <input type="checkbox"/> Sunday 30 th August | £30 | |
| <input type="checkbox"/> Monday 31 st August | £30 | |
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| <input type="checkbox"/> Wednesday 2 nd September | £30 | |
| <input type="checkbox"/> Thursday 3 rd September | £30 | |

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Please use this space to indicate any dietary / mobility or other special requirements:

- Please tick here if you **do not** agree to your name and email address being made available to other delegates

Cancellation/refunds policy:

Delegates are liable for all bookings made unless notification of cancellation is received **in writing**. Refunds (with the deduction of a 20% administration charge) may be made until 6th July, after which no refunds will be given. Early booking is advisable, as space is strictly limited.

Registration forms should be returned to:

Music & Emotion Conference 2009
 St Chad's College
 18 North Bailey
 Durham DH1 3RH
 United Kingdom