



society for music analysis

newsletter

January 2010

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The Society for Music Analysis (SMA) publishes the SMA Newsletter in January and July, with respective submission deadlines of 1 November and 1 May.

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editorial

I would like (no doubt with the rest of the Society) to thank our departing Information Officer, Tim Rutherford-Johnson, for all his hard work and enthusiasm over the last few years, and to wish him all the best with his future endeavours and ramblings.¹ Tim's will be a hard act to follow, so it is with a little trepidation, but also great enthusiasm, that I take up the post of Information Officer.

I first joined the Society in 2001 as one of the original four student representatives. Back then one of my first duties was to staff the Society's 'Information Desk' at the 5th European Music Analysis Conference, handing out flyers for events and the like. Nine years and two postgraduate degrees later, it is now my job to produce those flyers! It is a great honour to have the opportunity to serve the Society once more, and to be joining the Executive Committee at a time when the Society enjoys such a healthy reputation (both at home and abroad) as an affable forum for music-analytical enquiry. In this regard, please be sure to read the details of forthcoming events at the end of this newsletter – the majority of which this year are geared towards analysts at the start of their careers – and come along if you can.

As well as details of forthcoming events, this edition of our Newsletter includes reviews of three recent SMA events, for which I would like to thank Robert Hatten, Anne Hyland and Helen Thomas. In addition to our review authors, special thanks are of course due to those who organised the events: Michael Spitzer, Jo Buckley and Anthony Gritten.

I am delighted to report that the Society has recently secured funding from *Music Analysis* for the redesign of our website, which I will be overseeing; if you have any thoughts or suggestions to contribute, I would be very pleased to hear from you.

Finally, I would like to wish all our members a happy new year!

David Bretherton
Editor

¹ <http://johnsonsrambler.wordpress.com/>

president's letter



'When the boredom of the sterile winter has shone' ... So tempting to continue Mallarmé's famous poem about the snow-bound swan, mixing as it does those puns about memory, cygnets, and signs ('Un cygne d'autrefois'). But that would be pretentious (moi?). Anyway, as Father

Ted would say, A Happy New Year to all our Members! Writing this within my Gateshead igloo, our white-hot analytical summer seems a distant memory now. So a quick recap of our activities. Durham TAGS was a two-day event, and featured both a guest recital (Rudolf Lutz) and a distinguished key-note lecture (Robert Gjerdingen). A serendipitous visit, since the book Gjerdingen introduced to us went on to win last year's SMT Wallace Berry Award, for which we congratulate him. It was good to welcome so many of the TAGS students back to the Summer School in July, and it would be great to see you again at Bangor TAGS in the Spring, and again, if possible, at this year's Summer School in September. The 2009 School (covered elsewhere in these pages) was a tremendous success: it recruited 31 international students, from places as far-flung as Canada, South Africa, Germany, and Macedonia, as well as from all over the UK. Friendships were formed, minds and doors opened; it had a real 'buzz'. I'm delighted to report that William Caplin has agreed to serve as the International Teaching Fellow for 2010, when the Summer School will be expanded to a full week, and will include an international Symposium on Form (as well as a day-trip to Lindisfarne!). A little later in the summer, Durham also hosted the International Conference on Music & Emotion. Conferences on music & emotion have happened before, but never under the banner of a music department or theory society. With 150 colleagues participating from diverse disciplines such as psychology, philosophy, neuroscience, and engineering, it was important to show them what music analysis

could do (see Robert Hatten's review-article for a flavour of the occasion). In the spirit of disciplinary bridge-building, selected papers – including the work of psychologists and philosophers – will be published in a Special Issue of *Music Analysis*, simultaneously with a Special Issue of *Musicae Scientiae*, also dedicated to the conference. The year ended with an excellent Autumn Study Day on Performance Criticism (reviewed below by Helen Thomas) in December, organised by Anthony Gritten at the IMR. I should also report that I represented the Society at Bologna in a meeting to plan the next EuroMAC conference, which will happen in Rome in 2011 (date to be confirmed). Another topic discussed at the meeting was the possible institution of a European Society for Music Analysis. Watch this space for more details of this exciting development! Last but not least, it is my duty to say farewell to two outstanding retiring Officers. Tim Rutherford-Johnson has done the Society sterling service in disseminating news about its activities, and re-invigorating the Newsletter. None of the Durham events would have been possible without Jo Buckley, an extraordinarily effective Student Officer. I thank Tim and Jo profusely for all their hard work. At the same time, I'm pleased to welcome on board David Bretherton and Michelle Philips, our new Information Officer and Student Officer. David will be spearheading a project to redesign a much more powerful website for the Society (in due course, in conjunction with a website for a European Society). Michelle will be working with Tristian Evans and Lois Fitch towards the Bangor TAGS Weekend, where the two keynote speakers will be Robert Pascall (Emeritus, Nottingham), and Joseph Auner (Tufts, USA). See you at Bangor in the Spring! And, because I cannot resist,

The virginal, vibrant, and beautiful dawn,
Will a beat of its drunken wing not suffice
To rend this hard lake haunted beneath the
ice

By the transparent glacier of flights never
flown?

Michael Spitzer

new committee member

David Bretherton, Information Officer



After first studying piano at Chetham's School of Music and Guildhall School of Music and Drama, I completed bachelor's and master's degrees at the University of Reading with Jonathan Dunsby. Later I studied for a doctorate at the University of Oxford with Suzannah Clark, where I completed my thesis, entitled 'The Poetics of

Schubert's Song-Forms', which examined how Schubert combined elements of the previously distinct traditional Lied and dramatic ballad so as to

create more sophisticated and expressive song-forms. As well as music theory and analysis, Schubert, and song, my research interests include computational musicology and web-science. Since November 2007 I have been a Research Fellow attached to the interdisciplinary music and e-science 'musicSpace' project at the University of Southampton.

During my time as Information Officer I will be responsible for supervising the redesign of the SMA's website, and also hope to develop a technology training programme tailored towards music analysts, to complement the Society's already strong support of young scholars.

reviews corner

SMA, IMR, Wiley-Blackwell Summer School in Music Analysis

Organised by Michael Spitzer and Jo Buckley

University of Durham, 13–15 July 2009

Review

The beautiful environs of Hatfield College and the Music Department at Durham University provided the setting for the inaugural biennial summer school in music analysis from 13–15 July 2009. The event, organised by the SMA in collaboration with the IMR and Wiley-Blackwell publishers, attracted an impressively international spread of 31 postgraduate students from Greece, Canada, Dublin, Freiburg, Leuven, Macedonia, South Africa and the USA, as well as a healthy representation from British universities. Equally international was the imposing line-up of tutors, which included William Drabkin and Michael Spitzer from Southampton and Durham Universities respectively, Julian Horton from University College Dublin, and the eminent Wiley-Blackwell Fellow, Richard Cohn, from Yale University.

Classes were intensive and interactive, taking the form of small-group seminars rather than lectures, and encouraged an equal exchange of ideas, transcending the

usual tutor/student hierarchy. The modules included Schenker, Semiotics, *Formenlehre* and Neo-Riemannian harmony, and covered a vast and challenging repertoire. Julian Horton's classes on the new *Formenlehre* focused on two major developments in the theory of form: William Caplin's Formal Functions and Hepokoski's and Darcy's Sonata Theory. Horton's approach had a distinctly critical edge, emphasising that his was not a course in 'how to do' either of these theories, but rather an opportunity to engage critically with them via the analysis of two 'problematic' works.

Drabkin's Schenker seminar opened by introducing the *Ursatz* and asking: 'how do we make a piece of music out of this?' His bottom-up approach to the theory, advising the students to envisage pieces of music as compositions that need to be 'put together' rather than reduced or pulled apart, presented a refreshing pedagogical approach. A highlight of this module for

this reviewer was Drabkin's reversed performance of the Bach Minuets in G major and minor in order to demonstrate how the minor may be understood as a variation of the major.

Contrary to the established reputation of Schenkerian theory and analysis, semiotics was presented by Spitzer as a theory in the making. His witty, though insightful remark that semiotics is akin to a 'bake-at-home baguette', requiring the input of students and teachers alike for its evolution, was indicative of his acute curiosity in the continued development of the theory, as well as the prevailing outlook of the course in general. Richard Cohn addressed the 'gap' between classical and pan-triadic syntax in his Neo-Riemannian Harmony seminars. After providing a brief history of the theory's foundation, Cohn dove straight into a plethora of exercises and localised analyses ranging from Mozart's Piano Sonata in B flat major, K. 333, to Beethoven's Fifth Symphony, and Wagner's *Das Rheingold*. Since most of the students had only a passing

knowledge of Neo-Riemannian theory prior to the course, Cohn accomplished quite a feat in a mere three hours.

Despite the mental exhaustion that inevitably set in each evening after classes, the two plenary sessions marshalled an interesting array of topics and debates. During these sessions, the floor was opened to students who raised issues relating to the role of perception in analysis, the demands of specific repertoires, the interaction of the theories and methodologies discussed in the four modules, and the connection between analysis and composition.

Sincere thanks are due to Jo Buckley for her stellar organisation of the summer school, which ran smoothly and convivially over the three days. Michael Spitzer also merits our gratitude and praise for spearheading such a valuable initiative, and one which is set to evolve and (one hopes) to become a permanent fixture in the SMA's calendar of events.

Anne Hyland

International Conference on Music and Emotion

Organised by Michael Spitzer and Jo Buckley

University of Durham, 31 August – 3 September 2009

Conference Report

As the first interdisciplinary conference on music and emotion to have been organized by a music theorist, this gathering of philosophers, psychologists, engineers, experimental composers, ethnomusicologists, musicologists, and music theorists presented a unique opportunity for theorists to demonstrate the intricate tools of analysis for teasing out a spectrum of moods and shifting emotional states in musical works. In turn, psychologists provided a reality check as to the physiological and cognitive potential of music's acoustic and gestural signals, and philosophers provided a reality check as to the appropriateness of the linguistic formulations for expressive meanings that theorists and musicologists interpret and attempt to ground in musical structure and form. In the midst of all this scholarly ferment, experimental composers (those who are creating new soundscapes with interactive input from listeners' physiological responses) demonstrated what is yet possible for music to achieve in the realm of emotion.

A sampling of the large number of sponsors reveals the scope and ambition of this project: SMA, SMT, the British Society of Aesthetics, Durham University, London University's IMR, Queen's University in Belfast, *Music and Letters*, Oxford University Press, Musicon, SEMPRE . . . and the list goes on. Over 150 delegates representing Europe, North and South America, Asia and Australia presented nearly 90 papers in four parallel sessions over four days, coming together for no less than sixteen plenary talks distributed among several of the many disciplines represented.

From the philosophers of music, principal themes included various weightings of arousal and cognitive appraisal (Jenefer Robinson and Derek Matravers), Adorno on mimesis and expression (Max Paddison), the projection of a persona or protagonist or fictive subject (at least for 19th-century music), and the distinction between metaphorical and literal language for music's expressive states (Nick Zangwill).

From the psychologists of music (including here the bridging music theorist David Huron), topics embraced everything from evolutionary and ethological roots of emotion, to sophisticated dimensional studies of listeners' categorization of their emotional responses (Roddy Cowie, leader of HUMAINE), subtle cross-modal experiments of the impact of music on perception in other realms, measuring models of entrainment in ensemble performance (Antonio Camurri), imaging mirror neurons in the context of musical expectation (Katie Overy), assessing the emotional effects of music in therapy, and at the end – complementing Patrik Juslin's opening address on the new paradigm in emotion studies – John Sloboda's eloquent plea for a new field of study, music in everyday life (note, however, the inherent problem of an individual's degraded attention to the music's more subtly expressed aesthetic emotions, if heavily engaged in other activities).

From the music theorists, musicologists, and ethnomusicologists, themes ranged from the analytical (Robert Hatten and Michael Spitzer calibrating emotional expression in Mozart, Barry Cooper on the use of silence in Beethoven) to the cognitive (iconicity and emotive analogues in music), from the study of music and violence (both in art music and in the use of music in society) to the psychoanalytical approach to desire (Stephen Downes and Kenneth Smith on Lacan), and from emotion and rhetoric as projected in performance (John Butt) or as embedded in performance practice (Thérèse de Goede) to the emotional effects of bodily synchronization with groove-based music (Nikki Dibben).

Experimental composers demonstrated the close link between their research and compositional application, involving spectral manipulation (Trevor Wishart) and the kinematic and physiological symptoms of listeners as interactively helping to direct musical events in a live performance realization of a new compositions (Eric Lyons and Ben Knapp). Delegates were recruited as participants in an evening's demonstration of these creative fusions of science and art. Another example of the conference's integration of theory and practice was John Butt's pre-concert talk on the philosophy of time consciousness in Schütz and Bach, prior to taking up the baton to conduct his Dunedin Consort for a splendid evening of music. An extra bonus was an OUP book launch of Juslin and Sloboda's new *Handbook of Music*

and Emotion, the hugely expanded successor to their seminal 2001 volume.

Given the interests of the readers of this Newsletter, I will concentrate on the four music theory plenaries. I must confess it was difficult to choose among the concurrent sessions (the book of abstracts is a treasure trove), and I was thus grateful for the numerous plenary gatherings.

Among the plenary talks by music theorists, David Huron's was the least analytical, but he offered a marvellously cogent argument for a surprising relationship, based on evolutionary, ethological, and physiological evidence, between weeping and laughing. At the root of each is some form of fear (including uncertainty, embarrassment, etc.), which, when cognitively appraised as non-threatening, leads to the contrastive reaction of laughter. The goal of his presentation was to demonstrate the importance of this finding for our aesthetic appreciation of so-called negative emotions in music: 'in normal circumstances, weeping is a negatively valenced affective state, but in the context of cortical appraisal of innocuousness (such as when listening to music), contrastive affect renders the experience pleasurable. In this, the positive feelings evoked by music-induced weeping have similar underlying mechanisms to laughter.'

Lawrence Zbikowski's lecture moved up the cognitive scale to explore sonic analogues (iconicity at the diagrammatic level, in Peirce's terminology) to human processes, focusing on emotion. The neurological evidence, drawn from Barsalou and Damasio, suggests that we construct fragmentary feature maps for each sensory modality, 'conjunctive neurons' capture them for future use, and they can be reactivated—either in imagination without stimuli, or in immediate response to similar patterns (as in music's acoustical signals)—such that we sense almost immediately the analogue with our previously encoded patterns. Thus, if we know the relative frame of experience (e.g. emotional) for those signals, we can have near-immediate access to their specifically encoded emotive patterns. His illustration at the guitar of Sagreras's 'El Colibri' (the hummingbird) demonstrated how music can embody such patterns.

Michael Spitzer's and my own contributions moved analysis toward centre stage, while bringing to bear insights from both philosophical and psychological studies. Michael's central theme was the power of analysis in tracking emotional change, from

the first apprehension of a feeling tone through the traversal of a unique musical form. In his exploration of the Minuet and Trio from Mozart's Symphony no. 40, he identified vectors of anger (exploding, breakthrough) vs. tenderness (comforting) as conveyed by a range of parameters, including instrumentation, phrasing, and metric structure (with such analogues as metric dissonance conveying cognitive dissonance). His evidence was drawn from Izard and Ackerman's ethology of emotional behaviour, which links basic emotions with behaviour in time. Thus, if we can analyze 'thwarting' in music, leading to an 'explosion', then that process suggests the emotional behaviour associated with 'anger'. He also noted the once-removed aesthetic emotion experienced when our appreciation of form displaces the everyday emotion of anger, such that the emotion we actually experience might be a sense of triumph over recalcitrant material.

Since my plenary talk was paired with that of philosopher of music Jenefer Robinson, I chose to frame my contribution along philosophical lines of inquiry. As does Robinson, I outlined the varieties of musical emotional experience (drawing on the analogy with William James's varieties of religious experience) in order to focus on what I call 'aesthetically warranted emotions'. I further focused on 'composed expressive trajectories' (my notion of 'expressive genre' is a global type, but I concentrated here on smaller phrase trajectories), as interpreted by a stylistically competent listener. Playing my

stylistically adequate but rather unmarked rewriting of the opening to the slow movement of Mozart's Piano Sonata in F Major, K. 533, I noted how Mozart's version can be understood as an enhancement of expressive intensity by means of marked tonal events and their rhythmic and phrase-structural consequences. Next, I explored the role of previous emotional experience in helping us gauge the expressive significance of such passages, and whether our response need be fully emotional in order to appreciate composed expressive trajectories. Finally, I conjectured on emergent emotions (compare Spitzer) that may not be isomorphic (compare Zbikowski) with those composed trajectories, but that may nevertheless be considered as aesthetically warranted.

This is a remarkable time to be a music theorist in Great Britain. The profusion of timely conferences is bringing together some of the best minds to ponder issues of performance, tonality, and emotion in music, in addition to the various themes of several innovative study days, and the recently launched summer school in music analysis. These are strong indicators of the success of the Society for Music Analysis and its leadership, which has progressively transformed the musical landscape in Britain. As a North American who is increasingly drawn to these shores, I applaud your efforts, and hope that we can emulate your inspiring model of interdisciplinary cooperation.

Robert Hatten

SMA Autumn Study Day: Performance Criticism

Organised by Anthony Gritten

Institute of Musical Research, University of London, 12 December 2009

Review

During the last decade the debate around performance criticism has become a sub-discipline of musicology in its own right. The increasing breadth of academic approaches to the subject – what Darla Crispin described as 'the collision between verbiage and music' – made for a wide-ranging series of papers at the SMA Autumn Study Day in London in December. The presentations and ensuing discussions also highlighted the difficult role of the musicologist in trying to breach the gap between often powerful gatekeepers of words on music and the musical expression of performers.

Anthony Gritten's paper 'Metaphors we Perform By' sought to bridge the distinction between critical scholarship and intuitive performance. He identified problems that arise when the relationship between practice and performance is understood through the conventional metaphor of performance as problem solving (with text as the problem and performance as the solution). A more usefully nuanced understanding of the pragmatics in this relationship might be sought through metaphors temporal and spatial passage. Such metaphors offer a more continuous, self-reflective model of

musical judgement, preferencing the 'special point of view' of the researcher as practitioner.

Mine Doğantan-Dack's study of evaluative judgements in journalistic criticism tackled the use of metaphor to articulate responses to qualitative aspects of performance that might not be captured through empirical studies. The degree to which such a response might be considered individual or more generally shared was put to the test with delegates being asked to consider the metaphor of 'poetic' interpretation in relation to a number of case study performances of Romantic piano repertoire. The cultural ideology behind the meaning of 'poetic' and the concept of poet as performer vs. music as poetry led to some lively debate.

Amanda Glauert looked at the 'Chinese whisper' effect that occurs in the lyric chain that links creation through to reception. Three versions of 'Das Heidenröslein', a poem that Herder worked on with Goethe, were proposed as occupying raw, polished and reflective translations of the folksong ideal. The subsequent settings of the 'polished' 1789 published version in lieder by Reichardt and Schubert and sketches by Beethoven illustrated how these tensions are further perpetuated through the chain. Rhythmic and harmonic devices in the Reichardt were understood to be 'raw' whilst in Schubert their effect was 'polished' or even 'sentimental'. The Reichardt and Schubert songs were then heard in recordings of performances that clearly demonstrated the intertextuality of interpretation particularly through timbral choice.

Nanette Nielsen presented compelling evidence of the dangers of basing performance criticism on parameters set by the interpreter. Using recent examples from Taruskin, McClary and Kivy she

showed how criticism that does not operate within an ethical framework risks degenerating into ill-informed generalizations or a hermeneutic display that lacks historical justification. The importance of context in making aesthetic judgements was put forward as the touchstone for ethical criticism if it is to resist political and essentialist corruption.

The final paper was humorously presented by Christopher Dingle who declared a dual interest in the field of performance criticism as both musicologist and critic. Based on samples from a century of criticism in *The Times*, he was able to analyse the function of the critic as a balance of reportage, value judgement, readership engagement and (sometimes) education. An historical overview showed that whilst this balance fluctuates over time the situation today is comparatively robust. He then outlined the potential consequences of critical extinction and the rising danger of unfiltered reviews on the web, chiming with the ethical concerns raised by Nielsen's preceding paper.

The round table discussion that concluded the day identified a need to continue the evolution and refining of a language for performance criticism. This language needs to close the gap between academic engagement and its practical implications for a wide range of stakeholders involved in making value judgements about musical performance. The advent of media that can function as new forums for that discourse should be seen as a positive development in the democratisation of criticism.

Thanks to Anthony Gritten for organizing a stimulating day and to the Institute of Musical Research for hosting the SMA gathering once again.

Helen Thomas

diary

26 April 2010

Musicology in the Digital Age
In association with the SMA and IMR
(IMR, London)

Contact: David Bretherton
Email: d.bretherton@soton.ac.uk

30 April – 1 May 2010

SMA TAGS Weekend for Postgraduates
(Bangor University)

Contact: Tristian Evans
Email: mup206@bangor.ac.uk

24–27 June 2010

Mannes Institute on Musical Aesthetics
(University of Chicago)

Details: www.mannes.edu/mi

20–24 September 2010

Music Analysis Summer School
(Durham University)

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

28 July – 31 July 2011

Lancaster University Music Analysis Conference (LancMAC)
Coinciding with the Seventh International Conference on Music since 1900.
(Lancaster University)

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

2011

EuroMAC
Dates and venue to be confirmed.

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

society for music analysis

masters' bursaries 2010–2011

The Society for Music Analysis will award up to four bursaries, of between £1,000 to £2,000 for one year, to those commencing UK Masters' degrees, on the following conditions:

1. Applicants in 2010 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 2010 to September 2011.
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 2010-2011 will be renewed for 2011-2012 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 2011. If a 2010-2011 bursary holder goes on to read for a higher degree in 2011-2012, 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.

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. Applications should be emailed to Dr Michael Spitzer (SMA President) at michael.spitzer@durham.ac.uk and should be received no later than **1 August 2010**.

Please also ensure that an academic reference in support of the application reaches Dr Spitzer, at the above email address, by the deadline of 1 August 2010.

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/grants/travel>



Musicology in the Digital Age

A Study Day in Association with the Institute of Musical Research and the Society for Music Analysis

IMR, Senate House, London
26 April 2010

Speakers to include Alan Marsden, Tim Crawford, David Bretherton and Polina Proutskova

This event is aimed at musicologists (including ethnomusicologists and music theorists) who are interested in applying, or already apply, e-Science methodologies and computational approaches to their research. We particularly encourage established, emerging and postgraduate scholars with no prior experience of computational musicology or e-Science to attend. A primary aim of the Study Day is to help attendees recognise opportunities for computational and e-Science approaches in their own work, and for identifying potential areas for future research collaboration.

The morning will be given over to presentations by scholars already working at the intersection of musicology and computer science, including Alan Marsden (Lancaster), Tim Crawford (Goldsmiths), David Bretherton (Southampton) and Polina Proutskova (Goldsmiths). The afternoon will be devoted to workshops and discussion of the issues surrounding 'e-musicology'. A full programme for the day will be announced in due course.

Attendance is free of charge, but as places are limited, please reserve your seat by emailing David Bretherton at D.Bretherton@soton.ac.uk beforehand.

society for music analysis
events



TAGS Weekend for Music Postgraduates

**Bangor University
Friday 30 April – Saturday 1 May 2010**

Call for Papers

The SMA's annual Theory and Analysis Graduate Students (TAGS) Days will be hosted by the School of Music at Bangor University between Friday 30 April and Saturday 1 May 2010. 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 Professor Joseph Auner (Tufts University) and Professor Robert Pascall (Nottingham University) will be delivering the keynote addresses.

Proposals are invited from postgraduate students for 20-minute papers addressing any analytical or theoretical subject. 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 Tristian Evans at mup206@bangor.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.

A limited amount of bursaries (of up to £100) for travel and accommodation expenses are available for existing student members of the SMA. Further information on the application process may be found at <http://www.lancs.ac.uk/sma/travel.htm>.

The closing date for receipt of proposals is 15 FEBRUARY 2010. All those submitting proposals will be notified by 1 March 2010.

society for music analysis
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Mannes Institute on Musical Aesthetics

University of Chicago, 24–27 June 2010

Applications are invited for the tenth annual Mannes Institute on Musical Aesthetics at the University of Chicago from June 24–27, 2010 at www.mannes.edu/mi. The deadline is March 1.

Six advanced workshops of fifteen scholars each will convene at the University of Chicago for three 3-hour sessions under the leadership of an international faculty of experts to explore a single topic in depth at the highest level of inquiry. The mode of discourse is group discussion and collegial debate rather than individual paper presentations. Prior preparation and active participation are essential. Members enrol in one morning workshop and one afternoon workshop from the following curriculum:

Morning workshops

- Aesthetics of Analysis with Berthold Hoeckner and Steven Rings (University of Chicago)
- Music Aesthetics and The Body with Susan McClary (University of California Los Angeles)
- The Musical Sublime with Alexander Rehding (Harvard University)

Afternoon workshops

- Beethoven and The Aesthetics of Freedom with Daniel Chua (University of Hong Kong)
- Literary Models and Music with Fred Maus (University of Virginia)
- Critique - Aesthetics - Politics with Martin Scherzinger (New York University)

Plenary Session

- Numinous Particles: On the Aesthetics of Musical Meaning with Lawrence Kramer (Fordham University)

Professional music theorists and musicologists are invited to apply. Scholars who have not previously participated are especially welcome. Workshop descriptions and study lists are published on the Institute's website with the application form, selection criteria, schedule of events, housing information, policies and mission statement. Senior scholars may have but do not need prior background; midlevel and junior scholars should demonstrate relevant scholarship. All applications are adjudicated by committee.

THINK TOGETHER

Celebrating a decade of service, the Mannes Institute has earned global acclaim as a unique scholarly think tank at the forefront of music scholarship. The Institute is an independent entity subsidized entirely by private individuals with no institutional support from Mannes College of Music, the University of Chicago, or any other source. Come join your peers and share in this transformative experience in collaborative learning. Think Together.

Wayne Alpern, Founder and Director.



Music Analysis Summer School

University of Durham

20–24 September 2010

Building on the huge success of the inaugural Summer School in 2009, the SMA, in collaboration with the IMR and the publishers of *Music Analysis*, Wiley-Blackwell, will organise another summer school in music analysis at Durham University, **20-24 September 2010**. The residential course will be open to both national and 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 be taught by international experts in various analytical disciplines. Attendance will be capped at 40. To be considered for a place, please submit a CV to Michael Spitzer (michael.spitzer@durham.ac.uk) by **1 June 2010**, 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 July 2010**.

‘Classes were intensive and interactive, taking the form of small seminar groups rather than lectures, and encouraged an equal exchange of ideas, transcending the usual tutor/student hierarchy... The SMA merits our gratitude and praise for spearheading such a valuable initiative, and one which is set to evolve and (one hopes) to become a permanent fixture in its calendar of events.’ (Anne Hyland, PhD student, University of Cambridge).

Teaching staff this year will include our International Teaching Fellow, William Caplin, (Form), William Drabkin (Schenker), Julian Horton (Harmony), Adam Krims (Popular Music), and Special Guest Speaker, Pieter Bergé (Leuven).

Further details will be available soon on the website: www.dur.ac.uk/summer.school/

society for music analysis
events