

# *Newsletter of the Society for Music Analysis*



*Edited by* Nicholas Marston

No. 11: July 1997

## *Contents*

From the Editor	2
<i>Obituary:</i> Derrick Puffett (1946-96)	2
<i>Conference Announcement:</i> Fourth European Music Analysis Conference, 9-12 April 1998	4
<i>Report:</i> TAGS Day, Royal Holloway, 22 May 1997	6
Abstracts	8
Contributors to this Issue	11
SMA Diary 1997-98	12
Note to Contributors	12

# SOCIETY FOR MUSIC ANALYSIS

## Executive Committee

*President*  
Robert Pascall

*Vice President*  
Deborah Mawer

*Treasurer*  
Jonathan Cross

*Events Officer*  
John Rink

*Information Officer*  
Nicholas Marston

### From the Editor

*Editorial address:* Dr Nicholas Marston, St Peter's College Oxford OX1 2DL. Tel: 01865 278908. Fax: 01865 278855. E-mail: nick.marston@spc.ox.ac.uk

Welcome to the latest issue of the *Newsletter*. As Robert Pascall pointed out in his 'Presidential Address' in Issue no. 10, the Committee has decided that the *Newsletter* shall appear annually in the summer, in order that it may serve to summarize the year's activities and give due notice of events planned for the forthcoming session. I am grateful to Elaine Goodman for her thoughtful report on the TAGS Day held at Royal Holloway in May; a lengthy report on the earlier Adorno Day at Bristol had unfortunately to be postponed due to problems in translating from the original German (a problem by no means unfamiliar to Adornists, of course). While it is not always possible in any case to carry full reports on all meetings, SMA members may nonetheless welcome the publication of abstracts of papers read on these occasions; and this issue carries abstracts both for the Adorno Day and the TAGS Day. I would like to take this opportunity to invite all members organising events supported by the Society, or of interest to the Society, to request abstracts from speakers which may then be forwarded to me for publication.

Since the *Newsletter* last appeared, our discipline has lost one of its most distinguished practitioners through the death last November of Derrick Puffett. An obituary of Derrick written by Robert Pascall appears below; I am particularly grateful to Robert and to Kathryn Bailey for permission to use it here. There can be few SMA members who have not learned something from Derrick at some stage in their careers; and as we pursue what Robert describes as Derrick's 'mission that everyone should taste the joys of understanding music better', we might remember Derrick's own words at the pioneering KCLMAC in 1984: 'once we stop teaching ourselves we are no longer capable of teaching anybody. That is why analysis---if you will pardon the double negative---cannot *not* be taught.'

### Derrick Puffett (1946-96)

Derrick Puffett, who died aged 49 on 14 November 1996, was one of Britain's leading musicologists, specialising in the analysis of late 19th-century and early 20th-century music; he wrote, taught, edited, and translated with fluency, great

distinction, and real impact in the academic community. He was born in Oxford on 30 November 1946; muscular dystrophy wrought its havoc early, and from the age of six he spent his life in a wheelchair. He studied music at New

College Oxford (first-class honours 1968, DPhil 1977), was Research Fellow at Wolfson College 1973-84, then Lecturer at Cambridge and a Fellow of St John's College from 1984, retiring most reluctantly from the Lectureship in 1994 as his physical state deteriorated further, but retaining his Fellowship until his death.

He took over the editorship of the young but already internationally influential journal *Music Analysis* in 1987, building on the pioneering work of its founder, consolidating its position at the cutting-edge of the subject, and broadening its scope. He was not given to editorials, but the warning shot he fired across the bows of 'New Musicology' in vol. 13/1 (March 1994) is a spectacular example of his incisive and sure judgement in miniature: 'Sometimes one suspects that the excitement generated by the "new" writing is no more than intoxication brought on by a heavy dose of adjectives and adverbs [ . . . ] there is no less need for precision, or exactitude, in analysis than there was before, for all the fancy new vocabulary.' He relinquished the editorial reins in 1995 to concentrate on original writing. His own chief interests in this regard were the music of, among others, Wagner, Bruckner, Richard Strauss, Berg, Webern, Zemlinsky, and Debussy. His doctoral work had been an important study of the songs of the Swiss composer Othmar Schoeck, later published in Switzerland. He also translated from the German (with his friend Alfred Clayton), particularly writings by Carl Dahlhaus, and Heinrich Schenker's major text on Beethoven's 'Eroica' Symphony (from *Das Meisterwerk in der Musik*, vol. 3). The Schenker translation appeared early in 1997 and will undoubtedly have very considerable importance for English-speaking analysts.

Derrick combined love of intellectual argument with acute sensibility for music, and his interest in analytical theory was characteristically harnessed to practical purposes---in this sense he overcame theory by applying and, where necessary, modifying it. The late articles, particularly those completed since retirement, on Beethoven, Debussy, Berg,

Webern, and Stravinsky, show an extraordinary depth of analytical penetration and resultant insight, presented with a compelling sureness and lightness of touch. As these and his other writings become more widely known, he will surely be recognized as one of the greatest thinkers and writers on music of our time.

Derrick belonged to the first generation of teachers of music analysis convinced of the enrichment which continental methodologies could offer. At Oxford he formed a graduate analysis seminar, at Cambridge raised the profile of the subject in undergraduate and postgraduate studies; this was part of his mission that everyone should taste the joys of understanding music better. His teaching was incisive, challenging, and notably successful---a number of his pupils currently hold chairs of music in this country. And he was generous with his time in advising friends and colleagues; this advice was always clear, honest, helpful, and insightful---one knew better what one had done when Derrick had given his reaction.

After his marriage to the musicologist Kathryn Bailey in 1989, he was able to enjoy entertaining his friends more often, and it was always a pleasure to spend a weekend in their loving home, Derrick exercising his incisive intellect on musical topics (the defining characteristics of expressionism, and the necessity for learning harmony and counterpoint are two that stick in the mind), and letting loose his caustic wit on perceived follies. He triumphed over his extraordinarily incapacitating disabilities, attending conferences, operas, concerts, and enjoying his circle of close friends. He was a lovely man---easy, exciting, and deeply enriching to know. That he decided, carefully and courageously, that it was now time to go, was, in an inalienably tragic and mysterious way, a triumph also.

He is survived by Kathryn, whose devotion, love, and care for her husband was very much admired.

Robert Pascall

---

**Fourth European Music Analysis Conference**  
**Ionian University, Corfu, 9–12 April 1998**  
**‘Towards an Analytical Musicology’**

---

This major event builds upon the successes of past EuroMACs in Colmar, Trento and Montpellier. Based on the theme ‘Towards an Analytical Musicology’, the Conference programme (reproduced below) encompasses a wide variety of sessions, three of which were proposed by the Society for Music Analysis. The highlights of the proceedings will be two round-table discussions and a symposium on the role of analysis in conducting orchestral music, and there will be at least two concerts and time for sightseeing in Corfu. Prospective delegates interested in attending this event should write to the Conference Organisers, Dr Harris Xanthoudakis and Dr Nikos Papdimitriou at the Department of Music, Ionian University, Megaron Kapodistria, 49100 Corfu, Greece (e-mail: [ionien@club.internet.fr](mailto:ionien@club.internet.fr)). Although the Programme is to be made up of invited speakers, those wishing to read papers should send a title and abstract (500 words) to John Rink (Department of Music, Royal Holloway, University of London, Egham TW20 0EX, England. Tel: +44 (0)1784 443532; Fax: +44 (0)1784 439441; e-mail: [j.rink@sun.rhbnc.ac.uk](mailto:j.rink@sun.rhbnc.ac.uk)) by **15 June 1997** for circulation to the organisers of individual sessions.

---

## **Programme**

THURSDAY 9 APRIL 1998

### *Morning*

Opening Remarks – Ionian University staff

Comments on Conference Theme – Nicolas Meeùs (Belgium)

Session 1: **Style as Concept and Analytical Construct** (round table)

Organiser: Mario Baroni (Italy)

### *Afternoon*

Session 2: **Analysis and Cognitive Studies**

Organiser: Eric Clarke (UK)

### *Evening*

Concert

---

FRIDAY 10 APRIL 1998

*Morning*

Session 3: **Structuralist Analysis in Context**  
Organiser: Jean-Jacques Nattiez (Canada)

*Afternoon*

Session 4: **Analysis and Historical Research**  
Organisers: Ludwig Holtmaier (Germany) and Jean-Pierre Bartoli (France)

*Evening*

Concert

---

SATURDAY 11 APRIL 1998

*Morning*

Session 5: **Analysis and the Performer**  
Organisers: John Rink (UK)

*Afternoon*

Session 6: **Analysis Symposium** – four papers on the orchestral work to be performed in the evening, followed by round-table discussion (piece to be chosen in consultation with Pierre Boulez)  
Organiser: Olympia Psychopedi (Greece)

*Evening*

Session 7: **Performance Symposium** – four performances of the work studied in the Analysis Symposium (Session 6), followed by round-table discussion (with Pierre Boulez)  
Organisers: Jean-Michel Bardez and Alain Louvier (France)

---

SUNDAY 12 APRIL 1998

*Morning*

Session 8: **Analysis Teaching and Theoretical Traditions in Europe Today** (round table 4)  
Organisers: Nicolas Meeùs (Belgium) and Jonathan Cross (UK)

**TAGS Day, Royal Holloway,  
University of London, 22 May 1997  
Elaine Goodman**

'Who knows what great things from small beginnings may grow'?

These words were written with a certain degree of scepticism in

Christopher Wilson's review of the first TAGS Day in November 1985. Twelve years later, those 'small beginnings' have grown into a central fixture on the graduate student calendar. TAGS Days continue to provide invaluable opportunities for music postgraduates to present papers and, more importantly, to meet other postgraduates. Indeed, one of the many benefits of this year's TAGS Day at Royal Holloway, University of London, on 22 May was the breadth of ideas and extensive range of subject matter emanating from the diverse backgrounds of the nine speakers and fifty or so delegates. The prevalence of cross-boundary or interdisciplinary activity, however, provided a thread of continuity between the individual papers. This interaction occurred within genres (discussion of the overlap between 'pop' and 'classical' elements in music), media (the role of music in film), and disciplines (music and psychology, music and literary theory, performance and analysis). In one sense, the notion of a Theory and Analysis Graduate Students Day has been very positively stretched during the past twelve years.

The day comprised four sessions. The first offered modernist and postmodernist angles on early twentieth-century theoretical issues. The second focused on two contemporary works---the soundtrack to Jean-Luc Godard's film *Prénom: Carmen*, and Graham Fitkin's *ARACT*---in an overtly interdisciplinary vein. The third and longest session centred on the relationship between performance and analysis from varying perspectives: philosophical, empirical and practical. The final session adumbrated the empirical findings of music psychologists with regard to the effects of visual media on contemporary music perception and the

interaction of words and music in song memorization.

The risk of such a full programme falling behind schedule was never realized because most speakers presented succinct and well-timed papers. Moreover, programmatic diversity did not inhibit interactive discussion between postgraduates. Confidence increased throughout the day as the cautious (that is, silent) response to the initial speaker gradually melted away. Indeed, by the close of business, the postgraduate audience had become extremely outspoken during 'question time'. Perhaps it was the absence of a graspable thread in Vania Schittenhelm's portrayal of the Busoni/Pfitzner controversy at the start of the day that prompted a muted response: although she elegantly sketched out issues of modernist culture and politics, little emphasis was placed upon the opposing native backgrounds of the two composers---Busoni's Italian and Pfitzner's German roots---which might have heightened a sense of, and indeed provided a clearer basis for, the controversy itself. By contrast, the heated response to Rachel Swindell's stylistic analysis of Fitkin's *ARACT* at the end of the morning seemed to enliven the talk itself. The wider implications of the paper were brought into play as issues such as the survival of contemporary music, the influence of audience reaction, and the effects of commercialisation upon the composer arose in discussion. These considerations may have strengthened Swindell's attempt to depict the confrontation of 'pop' and 'classical' elements in *ARACT* and, consequently, the problem of the work's identity.

The remaining two papers in the morning sessions were both 'performances' in different ways. Laura Tunbridge executed her postmodernist reading of Strauss's *Ariadne auf Naxos* with an enviable stage presence that helped convey the

compulsive actions of the opera's female characters---the flirtatious Zerbinetta and the princess Ariadne. Her approach to the music in terms of the libretto, however, would have been all the more persuasive had further consideration been given to purely musical elements. Annette Davison, on the other hand, gave a dynamic presentation to be applauded both for its clarity and its instructive content. Godard's film provided an excellent basis for investigation of the role of film music in setting up a screen-spectator relationship and exemplification of the way in which diegetic and non-diegetic music informs the film's narrative, and Davison's commanding use of the VCR, OHP and hi-fi all at once certainly kept the audience on its toes.

In many ways, the range of presentational media deployed throughout the day reflected the diversity of the individual topics. In the first afternoon session, which focused on issues of performance and analysis, Richard Evans's philosophical discussion was embodied in pure prose, while Bethany Lowe achieved a balance between visual aids and sound recordings. Peter Cornish, on the other hand, provided live, virtuosic musical examples on the bass clarinet to illustrate the notion of 'structural breathing' in Cardew's *Mountains* (1977). Lowe's comprehensive investigation of structural ambiguity in recorded performances of Sibelius's Fifth Symphony ('one movement or two?') rested upon the interpretation of timing in the form of graphic data. The quantification of timing, however, created an awkward gap between the 'real' and the 'actual', or between music as perceived and music as quantified. Furthermore, John Rink (chairing the session) questioned the validity of analysing structural representations 'outside' the performance process. Lowe defended her position by stating that the process of interpretation occurs in the mind and thus may be likened to such representation, and that her own data are not 'external' because they are a concrete manifestation of the conductor's 'internal' process.

Cornish's playing demonstrated how a

deliberate change of breathing strategy---a decision informed by analysis---affected the listener's understanding of Cardew's *Mountains*. His somewhat counter-intuitive strategy, however, was conceived in isolation from other musical parameters such as dynamics, which may equally shape one's response. In the light of Cornish's practical demonstration, Richard Evans's abstract exploration of the sub-discipline succeeded in raising eyebrows. His generalizations and sometimes awkward definitions of analysis and performance resulted in the rigid separation of the two activities as binary opposites. Arguably, as contradicted by Cornish's presentation and Lowe's realizations, analysis is as much a 'process' or 'skill' as performance. It is precisely the interplay of analytical and performance processes that has been at the forefront of recent enquiries in the sub-discipline---a development sadly overlooked by Evans.

The presentational styles of the final two speakers provided yet greater diversity. Elizabeth Cox revealed that the addition of visual media to performances of contemporary music enhanced audience responses: video-referential images 'reduced ambiguity' of meaning, 'intensified the musical communication' and 'made understanding more immediate'. The heated and somewhat convoluted audience response to Cox's conclusions, however, showed that more rigour was needed in the investigation. First, the extent of the interaction of music and image in the communication process must be more carefully calculated in order to prove that one is not secondary, or incidental, to the other. Secondly, one may question the precise meaning and nature of the 'emotion' gauged by Cox in her study of listeners' responses ('what is emotion?'). Thirdly, a less general, more specific focus would have consolidated the enquiry: Cox's references to 'contemporary music' were much too vague.

In her pilot study of singers learning and memorizing a new song, Jane Ginsborg concluded that the music is harder to learn, the words harder to recall. Her principal focus, however, was on the ways in which

her subject singers had practised and been taught, and she implied that strategic changes were required in these domains. Despite the self-proclaimed limitations of her study, Ginsborg's investigations may therefore eventually bear upon the development of pedagogical methods for singers.

At the end of the day, one left Royal

Holloway having shared ideas, expressed opinions and learned from the individual speakers, all of whose efforts were eminently laudable. Thanks are due to the conference organiser, John Rink, whose time and effort ensured the smooth running of the day. Additional thanks are due to the other session chairs---Geoffrey Chew, Robert Pascall, and Katharine Ellis---for their wit and wisdom.

## ABSTRACTS

The Editor hopes to be able to print in the *Newsletter* abstracts of all papers read at meetings supported by the SMA, or of interest to its members.

### ADORNO AND ANALYSIS

University of Bristol, Department of Music  
15 February 1997

In addition to the papers abstracted below, the day included a round-table discussion in which the contributors were John Deathridge, Eric Clarke and Anthony Pople, with Jim Samson in the chair.

Julian Johnson (University of Sussex)

#### 'The Nature of Abstraction: Analysis and the Webern Myth'

Adorno's idea of a 'material theory' of music analysis is sketchy and inadequately demonstrated by his writings on specific pieces of music. Nevertheless, his insistence that analysis should expose rather than neutralise the historical tensions of musical works remains a central challenge to contemporary analysis and hermeneutics. This paper attempts to offer an example of what may happen when Adorno's theories are applied to the analysis of specific musical texts. Webern's music seems particularly ripe for this approach, given the severe degree to which his music has been dehistoricized by analysis. At the centre of my approach is the interrogation of the complex and interrelated meanings suggested by the ideas of musical material, a material theory of analysis, materialism, and abstraction.

Alastair Williams (Keele University)

#### 'Structure and Subjectivity in Analysis'

Adorno's position vis-à-vis the musicological community remains awkward: once 'too subjective' and now 'too modernist', he is destined, it seems, to be permanently out of fashion. Yet theory's preoccupation with structure and musicology's current focus on context represent the torn halves of what operates as a simultaneous mode of enquiry in Adorno's work. Rethinking some of Adorno's aesthetic categories, this paper explores how analytical concerns might feed interpretation of musical subjectivity.

Max Paddison (University of Durham)

#### 'Immanent Critique or Musical Stocktaking? Adorno's Ambivalence towards Analysis'

While in certain of his writings Adorno supports analysis as a crucial part of the process of understanding musical structures, he is also, in other writings, strongly critical of the activity. This ambivalence is not adequately accounted for by accepting it simply as a typical manifestation of Adornian dialectics. It is this contradictory and ambivalent attitude towards analysis within Adorno's thinking that is explored in this paper. It is argued that, if Adorno has something to say to analysis as a discipline, this lies not so much in his individual analyses as models, nor even in his few writings on analysis as such, but rather in situating the activity of analysis within the larger theoretical context of his aesthetic theory.



## TAGS DAY

Royal Holloway, University of London

22 May 1997

Vania Schittenhelm (University of Reading)

### 'Reading between the Lines: the Dangerous Issue of Modern Music in the Controversy between Busoni and Pfitzner'

The role of Ferruccio Busoni in the history of music theory in this century has often been misunderstood. On the one hand, he is considered to be a visionary thinker, who foresaw the use of electronic instruments and advocated the expansion of the tonal language and the inclusion of microtonal procedures; on the other, critics point out that Busoni's compositional oeuvre seems to contradict such innovative ideas. This dichotomous view of Busoni only hinders our appreciation of the full implications of his theoretical and compositional output. Rather than merely measuring his works against his own aesthetic beliefs, I intend to confront them with their wider context and discuss how his production is symptomatic of the cultural changes occurring in the arts at the beginning of the twentieth century. Busoni's work may be regarded as the embodiment of the tensions implicit in the concept of modernity. Its analysis tells us much about important aspects of early modernism, and also about other forms of artistic manifestation that are normally excluded from the modernist canon, such as generic and tonal convention. The controversy between Busoni and Pfitzner over Busoni's *Sketch of a New Aesthetic of Music* will inform this discussion.

Laura Tunbridge (University of Nottingham)

### 'Struck Dumb: Strauss's Italian Flirtation'

Strauss's *Ariadne auf Naxos* opens with the discovery of the deserted princess lying desolate on the ground. Her lover, Theseus, has fled, leaving her wishing only for the consolation of death. A troupe of actors from the *commedia dell'arte* appears and attempts to cheer her with a dance; but to no avail. Their leader, Zerbinetta, a woman experienced in affairs of the heart, decides to speak to Ariadne alone: do not be so upset, she explains, you will soon find another lover.

This scene is a starting point. My paper discusses aspects of voice and gender and their implications for the interpretation of genre, particularly the relationship between German and Italian idioms. For example, by approaching *Ariadne* with attention to its formal interplay, we can challenge received opinion that from *Der Rosenkavalier* onwards, Strauss's operas revert to an outdated musical language. Instead, a case can be made for a modernist, and perhaps even postmodern, interpretation of the opera.

Annette Davison (University of Sheffield)

### '"What is the Role of the Quartet?" The Soundtrack to Jean-Luc Godard's *Prénom: Carmen* (1983)'

Jean-Luc Godard's film *Prénom: Carmen* can be read as a critique of classical Hollywood film-making. By referencing the conventions of the classical score in order to transgress and conflict with them, the soundtrack too is critical of its Hollywood tradition, ultimately revealing the ideology which underpins the relationship between spectator and screen set up by classical Hollywood film-making. By way of providing an explanation for the seemingly inexplicable narrative role of the string quartet on both soundtrack and screen, an attempt is also made to read the film in relation to Hollywood's 'backstage' musicals.

Rachel Swindell (University of Leeds)

### 'A Song without Words? Style and Identity in Fitkin's *ARACT*'

Graham Fitkin is, in many ways, a composer in the traditional sense. He studied music at Nottingham University and has produced a variety of works for both soloists and various-sized ensembles. His music is composed using standard notation and score format, and his recordings appear on Argo, Decca's subsidiary label devoted to the music of contemporary composers. Hence, Fitkin's music connects with centuries of the classical canon. Yet in an exercise where audiences were played excerpts of pieces with a mixture of 'pop' and 'classical' traits, *ARACT*, a piano duet which Fitkin wrote in 1990, was the only example failing to draw a consensus of opinion regarding genre.

Subjects suggested it was the work of musicians as diverse as Sting and Benjamin Britten, and responses were split 50:50 over whether to label the music 'pop' or 'classical'.

What is it about this piece that creates such stylistic ambiguity for the listener? This paper examines the content of *ARACT*, and relates its musical traits to broader theories concerning the way in which music is perceived.

Richard Evans (University of Bristol)

**'The Role of Musical Analysis within Performance: Some Observations'**

This paper is a contribution to the continuing debate on the role of analysis within performance. I sketch the relationship by looking at what is understood by the term 'analysis' today with regard to two positions on a continuum (respectively, analysis as a means-to-an-end, and as an end-in-itself); this is followed by an examination of some parallels between analysis and performance as discrete practices within the larger discipline of music. I then propose some categorical definitions of performance and interpretation with a view to locating analysis within the ontological framework these definitions imply.

The second half of the paper is devoted to a scrutiny of analysis *in situ*, as a component of performance preparation. Theoretical descriptions of the preparation process are intended to clarify the role that analysis (necessarily) plays—and to qualify a common intuition that it is simultaneously everywhere and nowhere.

Bethany Lowe (University of Southampton)

**'One Movement or Two?' Structural Multiplicity in the Recorded Legacy of Sibelius's Fifth Symphony, First Movement'**

James Hepokoski has described the structure of the first movement of Sibelius's Fifth Symphony (1915-19) in terms of four neutral 'rotations' of thematic material. However, earlier analytical attempts to engage with the movement, couched in the terminology of sonata form, produced more partisan readings whose features are often mutually contradictory. The debate between these earlier readings focuses on whether the 586-bar portion presented at the beginning of the 1919 version is to be construed as a single movement or (following the pattern of the earlier 1915 and 1916 versions) as two conjoined movements.

The purpose of this paper is to bring performances of the Fifth Symphony to bear upon this problem, using a computer-based timing program. Through analysis of 27 recorded performances, I show that conductors exhibit structural decisions comparable to those of analytical writers. Various hypotheses about the nature of the connection between performance and analysis are therefore considered, including the reception of specific performances by analysts, the influence of analysis on performance, the parallel nature of the two musical activities of performance and analysis, and the model of multiple strands in a cultural web.

Peter Cornish (Royal Holloway, University of London)

**'Structural Breathing'**

In acquiring an embodied knowledge of a composition, performers need to make decisions on matters such as bowing, fingering, breathing. These decisions are based on musical analysis, intuition, and sheer pragmatism. The temporal complex of these physical decisions, with their correlated cognitive impulses, might be conceived of as a physiological form which the performer needs to produce reliably in performance. I discuss some of the issues that arise specifically from making decisions about breathing. Both the time span during which the performer breathes in, and the subsequent action of breathing out, fundamentally influence gestural shape at the level of the phrase and, therefore, constitute a means of forming a global expressive profile.

These ideas will be related to my experience of rehearsing and performing Cornelius Cardew's *Mountains* (1977) for solo bass clarinet, a set of variations on the theme of the Gigue from J. S. Bach's keyboard Partita No. 6 in E minor. In the first variation, fragmented statements of the theme are

quite easily heard (and even more easily seen in the score); on the basis of this, the construction of an initial breathing scheme was straightforward. However, my conception of this movement changed as I entertained notions about Cardew's picturesque instruction for it: 'bowling along'. By experimenting with different breathing strategies, I have temporarily alighted on one which, although unconventional, seems to communicate effectively the image of being 'bowled along'. The paper is accompanied by live musical examples.

Elizabeth Cox (University of Sheffield)

**'The Effect of Visual Media on Perception and Appreciation of Emotional Expression in Contemporary Music'**

There are a number of anecdotal accounts which suggest that appreciation of contemporary music may improve under audio-visual or multimedia conditions (e.g. Bazelon, 1975; Landy, 1991). Yet until now there has been no systematic empirical investigation to confirm the notion that visual media can positively affect musical appreciation. Nor have there been any substantial theories to account for this phenomenon. Recent empirical work of mine has highlighted visual effects on a number of musical dimensions, which may contribute to or reflect an improvement in the communication process. This paper focuses on a particular improvement in emotional response. A pilot study found a significant increase in emotional listening with the addition of quite neutral visual images. In addition, audience survey work undertaken at the 1996 Huddersfield Contemporary Music Festival recorded a strong emotional response to a piece of contemporary music that incorporated video media. Here, more than two-thirds of the large number of survey respondents believed that the visual element had helped them to respond emotionally to the music.

Jane Ginsborg (Keele University)

**'Singers Learning and Memorizing a New Song: An Observational Study'**

How do singers memorize songs? The present study, part of a larger investigation of the interaction of words and music in memory, is based on observational studies of instrumental musicians' practising and learning behaviours. It aims to establish objective data about song memorization on which to base further investigations, and to identify memorization strategies used by singers of different levels of expertise.

Three groups of female singers were asked to prepare a song as if for performance from memory, in five fifteen-minute sessions over two weeks. They spoke a commentary and made audiotape recordings of their practice sessions, which were subsequently transcribed. Practice details, post-task interviews and the commentaries were analysed to elicit the singers' beliefs about how they learn and memorize. Musical utterances were coded and analysed, as were errors. Modes representing eight strategies were identified: singing words, playing melody, 'shadowing' (singing/playing the melody simultaneously), accompanying, counting, vocalising, speaking the words, and making attempts from memory. Experts used most strategies, students fewest. Experts counted beats and spoke the words of the song more than the other groups; they also started memorizing earlier and sang more from memory. Overall, experts made the fewest music errors. All groups made many more music errors than word errors, although it was noticed that in attempts from memory, word errors increased relative to music errors.

## **Contributors to this Issue**

Elaine Goodman is a Ph. D student at Royal Holloway, University of London, where she is studying the relationship between performance and analysis in romantic cello sonatas. Her supervisor is John Rink.

Robert Pascall is Professor of Music at the University of Nottingham and Chairman of the Editorial Board of *Music Analysis*.

## SMA Diary 1997-98

The Editor will be glad to print details of forthcoming events which may be of interest to SMA members.

### 10-13 July 1997

Department of Music, University of Nottingham

#### International Brahms Conference

Contact: Mrs Joyce Encer, Conference Administrator, Department of Music, University of Nottingham, Nottingham NG7 2RD. Tel: 0115 951 4764. Fax: 0115 951 4756. Email: Robert.Pascall@Nottingham.ac.uk

### 7-10 August 1997

Music Faculty, University of Cambridge

#### Cambridge University Music Analysis Conference 1997

Speakers include Allen Forte, Arnold Whittall, Carl Schachter, Anthony Pople, Robert Pascall  
Contact: Dr Daniel Chua, St John's College Cambridge

### 15 November 1997

Department of Music, University of Nottingham

#### SMA Autumn Study Day

Contact: Professor Robert Pascall, Department of Music, University of Nottingham, Nottingham NG7 2RD. Email: Robert.Pascall@Nottingham.ac.uk

### 21 February 1998

Department of Music, Goldsmiths' College, London

#### One-day conference: 'The Category of the New': Adorno, Analysis and Contemporary Music'

Contact: Dr Craig Ayrey, Department of Music, Goldsmiths' College, New Cross, London SE14 6NW. Tel: 0171 919 7640. Email: c.ayrey@gold.ac.uk

### 9-12 April 1998

Ionian University, Corfu

#### Fourth European Music Analysis Conference (see this issue, pp. 4-5)

Contact: Dr John Rink, Department of Music, Royal Holloway, University of London, Egham TW20 0EX. Tel: 01784 443532. Fax: 01784 439441. Email: j.rink@sun.rhbnc.ac.uk

### 21 May 1998

Faculty of Music, University of Oxford

#### TAGS Day

Contact: Dr Nicholas Marston, St Peter's College Oxford OX1 2DL. Tel: 01865 278908. Fax: 01865 278855. Email: nick.marston@spc.ox.ac.uk

\*\*\*\*\*

## Note to Contributors

The Editor welcomes contributions to the SMA *Newsletter*. All material should be sent to Dr Nicholas Marston, St Peter's College Oxford OX1 2DL. Tel: 01865 278908. Fax: 01865 278855. E-mail: nick.marston@spc.ox.ac.uk

Material for inclusion in the *Newsletter* may be submitted in hard copy, but it will greatly facilitate the production process if contributors supply material on disk for use with AppleMac hardware. The present issue of the *Newsletter* was produced using *Word* version 4.0 on a Power Macintosh 7100. Font: Palatino.

Material for inclusion in the next issue should reach the Editor not later than 15 May 1998.