

Newsletter of the Society for Music Analysis



Edited by Nicholas Marston and Lee Tsang

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From the Editors: *Dux* . . .

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Dear SMA member

Welcome to the latest SMA *Newsletter*.

I am greatly honoured to be taking up the position of Acting Information Officer in the run-up to the 2001 elections. Nicholas Marston has been splendid as Information Officer, and I'm sure all members will join me in thanking him for his excellent work. I am grateful especially for his generosity in putting together this most recent issue and for his enthusiasm about my future plans. I would like to thank also the other members of the SMA Committee for their warm welcome, support and advice.

The new millennium calls for a new look. The old SMA logos, loved by some, hated by others, will soon be replaced with designs (in colour!) that seek to enhance the Society's association with the journal *Music Analysis*. What's more, the *Newsletter* will be biannual (you will receive your next copy, sporting the new designs, in January/February 2001) and, by autumn, a new SMA website will be up and running, with up-to-date information on recent and forthcoming events. Both the *Newsletter* and the website will be under constant review, so any suggestions about format and content will be most welcome.

I'll end with a request for submissions. Aside from the usual conferences, there are many subjects that I'd love to hear about. Let's use the *Newsletter* as a lively forum for exchanging ideas and opinions about recent reports, articles, book reviews, etc.

I hope to hear from you soon!

Lee

. . . and Comes

After five years in the Editor's chair, it is time to hand over to a fresh pair of eyes and ears. Lee Tsang's plans for the *Newsletter* and the SMA website promise to mark a new era in the life of our Society. It is my pleasant duty to wish Lee all success, and to thank sincerely all those who have contributed material or assisted in other ways during my tenure; my particular thanks go to John Rink, our new President, and to Sally Britten, who for many years shouldered the burden of production and distribution. And space just about permits me also to extend congratulations to Jonathan Cross, formerly our Treasurer, on his appointment as Editor of *Music Analysis* in succession to Anthony Pople, whose own Editorship did so much to enhance further the high international reputation of the journal.

Nick Marston

Society for Music Analysis: Programme, 2000–2001

22–24 September 2000

OXMAC 2000 (Oxford University Music Analysis Conference)

St Peter's College, Oxford OX1 2DL

Enquiries to Nicholas Marston (nick.marston@spc.ox.ac.uk)

26 October 2000, 16 November 2000, 7 December 2000, 25 January 2001,

22 February 2001, 15 March 2001

'The World of 20th-Century Music'

Six public lectures by Arnold Whittall (see separate advertisement)

Chancellor's Hall, Senate House, University of London, Malet Street, London WC1E 7HU

Enquiries to John Rink (j.rink@rhbnc.ac.uk)

18 November 2000

Autumn Study Day: 'Music and Subjectivity'

Department of Music, Goldsmiths College, Lewisham Way, New Cross, London SE14 6NW

Enquiries to Craig Ayrey (c.ayrey@gold.ac.uk)

24 February 2001

Winter Study Day (in conjunction with the RMA) on Improvisation

Department of Music, Royal Holloway, University of London, Egham TW20 0EX

Enquiries to John Rink (j.rink@rhbnc.ac.uk)

24 May 2001

TAGS Day (for Theory and Analysis Graduate Students and staff)

Birmingham Conservatoire, Paradise Place, Birmingham B3 3HG

Enquiries to Peter Johnson (peter.johnson@uce.ac.uk) or

Lee Tsang (lee.tsang@uce.ac.uk)

General enquiries to John Rink (j.rink@rhbnc.ac.uk) or Amanda Bayley (in6072@wlv.ac.uk)

Society for Music Analysis

BURSARIES 2000

The Society for Music Analysis will award up to four bursaries of one thousand UKP per annum for two years to those reading for UK Masters degrees, on the following conditions:

1. Applicants in 2000 must be registered or hold the offer of a place for an MA, MMus or similar degree in music analysis, theory and analysis, or in a programme that contains a significant music-analytical emphasis. The initial bursary will be paid to cover the period October 2000 to September 2001.
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.
3. The bursaries in 2000-2001 will be renewed for 2001-2002 subject to a satisfactory report on work from the holder's institution. It will be the holder's responsibility to send this report to the Society during August 2001. In the case of a 2000-2001 holder who goes on to read for a higher degree, the bursary will be renewed unless the student secures full funding for 2001-2002.
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, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made to j.m.dunsby@reading.ac.uk by Wednesday, 20 September 2000. 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; the e-mail address of a referee whom we may contact; and your contact details and any special information that might be relevant. Please paste appended files into the body of any e-mail rather than attaching them. If you prefer to snailmail your application please send it to the Department of Music, University of Reading, 35 Upper Redlands Road, Reading RG1 5JE including a photocopy of the entire document.

Applications will be reviewed by Jonathan Dunsby, Past President of the SMA, and Robert Pascall, Past President of the SMA and Chairman of the Editorial Board of *Music Analysis*. Successful applicants will be notified by the end of September. Reasons will not be given for decisions.

**Pathways to Musical Understanding: Analysis and Psychology in
Conjunction: University of Reading, 18 March 2000
Bethany Lowe**

To conjoin music psychology and music analysis in a single study day is a potentially explosive act. Fortunately or unfortunately, the two disciplines addressed at this event—itsself the result of a conjunction between the SMA and the International Centre for Research in Music Education [ICRME]—were positioned on either side of a delicious buffet lunch. The overall result was a fascinating day at Reading which raised as many questions as it answered.

We received a hearty welcome from **Nicholas Bannan** of ICRME, which is based at the University of Reading. Bannan began the discussion by asking how analysis and psychology had grown apart. He postulated Helmholtz's pioneering work *On the Sensations of Tone* (1862) as the point at which various disciplines—analysis, comparative musicology, perception, psychology, and child development—began to establish separate identities, and drew comparisons between this work and Darwin's *On the Origin of Species* of three years earlier, a point which was picked up by **Steven Jan** (RNCM) in the first paper of the analytical session. Jan's paper was a contribution to musical mimetics, the 'nascent science of the meme', an approach which carries over the genotype/phenotype distinction from evolutionary biology into what might be thought of as reception or influence studies in the arts. According to Jan, the musical category of a meme can include not only musical fragments but also structural processes such as elements of scoring, or genres; but, as is often the case with such intriguing theoretical presentations, the analytical demonstration of the method was disappointing. Concentrating on harmonic/motivic fragments such as ♭6-5 over ♯7-8, the theory did not seem to produce any results which a Reti-style musical analysis could not have predicted.

Tim Horton (Jesus College, Cambridge) gave a paper which, although it clearly

stemmed from the field of musical analysis, took certain aspects of psychological theory as a stick with which to beat that discipline, and above all as it is manifested in the type of prolongational analysis associated with Heinrich Schenker. Horton used a selection of concepts similar to those previously invoked by Eugene Narmour to demonstrate that Schenkerian theory 'fails the criteria of adequacy imposed by cognitive science': a conclusion which may have had different implications for the two halves of the audience. The flaw in the argument seemed to derive from the setting-up of these criteria in a way which already begs questions. For instance, the most important part of a section of music might be labelled the 'head', after which the implication that it is 'good' for the head to come first but 'bad' for it to come last, seems linguistically to follow naturally and to rule out the possibility of a goal-directed system.

That a formal analysis does not always provide the right means for a performer to construe a performance was argued by **Elaine Goodman** (recently appointed to the Department of Music, University of Hull), who went on to argue that the two activities of performance and analysis nonetheless come together in the process of rehearsal. Goodman had collected startlingly realistic verbal and gestural transcripts of ensemble rehearsals of Chopin's Cello Sonata, including a range of interpretative images discussed by the participants (for example, feelings of insecurity arising from insistent questioning, or the effects of suffering from cancer). Whether these images constitute an 'analysis' is another matter; but this innovative work was impressively presented, and resulted in a useful taxonomy of the kinds of discourses in which performers may engage during rehearsal.

Following the aforementioned lunch so generously provided by ICRME, we were

treated to samples of children's compositions by the next speaker, **Fred Seddon** (Department of Psychology, University of Keele). Children both with and without formal instrumental musical training had been asked to compose pieces using a computer/keyboard interface, and the results were evaluated by specialists and non-specialists. The formally-trained children produced pieces which were judged as more 'technically complex'—a factor which may be judged as value-neutral from a brief consideration of the contrasting styles of Ferneyhough, Beethoven, and Reich, for example—and showed more motivic and rhythmic development. Some sixty percent of the audience correctly identified which of two taped pieces was by the trained as opposed to the untrained child; this result might stem from the fact that the untrained child's piece, being less traditional, could have been viewed as correspondingly more creative. Such an aesthetically pluralist perspective was offered by **Pamela Bernard** (School of Education, University of Reading), whose paper reminded us that in seeking to understand children's compositions and musical experience we should avoid the danger of decontextualisation, which risks forfeiting important meanings harboured by the child herself, and a consequent undervaluation of the resulting compositions.

The final paper of the afternoon was from **Anne Savan**, also from the host institution, who had found that playing Mozart orchestral music in the background during her school classes helped to control students with behavioural problems. Various controlled studies produced the astonishing results that the effect was the same whether the pieces were played faster, slower, or backwards, but not if the works of Haydn were used instead. We were also impressed to learn that, on questioning, none of the children in the

experiment was aware that music was being used. This contribution to the study of what has been called the 'Mozart effect' rounded up a particularly fascinating and entertaining afternoon session. Some may have thought the ensuing round-table discussion to be surplus to requirements; certainly, it was slanted towards the music-analytical contributions. Although the failure to reach any consensus may have been inevitable, this session did generate a plea for cognitive studies to take account of the human response to music on the one hand, and a suggestion that the body may be more important than has been recognized by most analysts on the other.

During this study day we gained a glimpse of how psychology and analysis might fruitfully impact on one another, so as to open up across these two fields the exploration of areas which might be neglected by either of them individually. In none of the papers could the two disciplines be said to be genuinely 'in conjunction' as suggested by the title of the day, though Goodman's paper combined empirical studies with an analytical background, and Jan put them perhaps 'into conflict' rather than conjunction. Overall, the occasion provided an eye-opening opportunity to see 'how the other half lives', from notable differences of methodological approach to disciplinary details of presentation style. Like the SMA study day on 'Analysis and Cognition' at Nottingham University in November 1997—a more hard-edged investigation of the possibilities of cognitive theory as applied to music analysis—this event offered a welcome chance to keep tabs on the current relationship between these two disciplines: a relationship, though, which one feels has not yet reached its full potential. Perhaps the explosion will come at the next such occasion: takers, please, for an SMA 'Psychology and Analysis' study day in 2003!

TAGS Day for Music Postgraduates
King's College, London, 27 May 2000
Uri Golomb

This year's TAGS Day, organised by Julian Littlewood, was held at King's College, London. There were four sessions, which covered a wide range of topics; each session was themed, but untitled.

The first session focused on analysis of twentieth-century music. Unfortunately, a paper on 'Tonal and post-tonal duality in Schnittke's Third Quartet' (Beth Crafton, University of North Texas) was cancelled. This did, however, have the advantage of allowing more time for discussion after each of the two remaining papers.

The first speaker, Jason Brown (Ball State University, Illinois), discussed 'Olivier Messiaen's technique of interversion and its application in his *Livre d'Orgue*'. According to Robert Sherlaw Johnson, the *Livre d'Orgue* dates from Messiaen's 'experimental period' (1949-1952)—a time when the composer focused on 'new rhythmic and modal procedures' to a degree 'unparalleled compared with the entirety of his output'. Most of Brown's paper was devoted to a detailed exposition of 'interversion'—a technique which involves 're-ordering the elements of a given [pitch] collection'. Brown discussed Messiaen's methods, which include dividing musical statements into sets, re-arranging sets, and juxtaposing or presenting simultaneously the resultant 'interversions' in different parts of a musical texture.

Ross Braes (University of British Columbia, Canada) followed with a paper on 'Claude Vivier's *Orion* (1979)'. Braes felt obliged to provide some background information on Vivier's life and aesthetics; his paper was inevitably much broader than Brown's discussion of Messiaen, because most delegates were unfamiliar with Vivier's work. Braes related various elements in the work's programme to Vivier's life, mentioning the homoerotic imagery associated with the figure of Orion and describing the composer's

reference to 'destruction ecstasy-euphoria' as 'prophetic of his own death'. (Vivier was murdered by a homophobe in Paris two years after completing the work.) The main thrust of the paper was, however, devoted to describing Vivier's compositional technique, and particularly his use of the Orion constellation's geometrical configurations as inspiration for musical devices in the work.

In this session, the ensuing discussions proved to be at least as interesting and enlightening as the papers themselves. Brown's paper made little reference to the effect of Messiaen's devices on the listener and Messiaen's aesthetics. In the discussion, he claimed that Messiaen did not intend the technical devices to be audible; rather, we are meant to hear 'the glory of the music and the glory of God'. He contended that Messiaen deliberately avoided Beethovenian teleology in favour of 'a very static impression', which 'represents timelessness—heavenly rather than human time'. However, he did not relate this idea directly to the compositional techniques enumerated in his paper. His approach was criticised by both Silvina Milstein (King's College, London), who chaired the session, and John Rink (Royal Holloway). Rink pointed out that many of the devices described by Brown were mentioned by Messiaen, and indeed indicated in his scores. Brown's analyses, he proposed, could have served as a starting point for a more global, comprehensive analysis.

Similar comments were made about Braes's paper despite its more explicit references to extra-musical issues. Indeed, Milstein suggested that both papers were symptomatic of a more general problem—a tendency to approach post-1945 music through 'cabalistic decoding, in which we try to decompose the piece'. This approach could lead to an understanding of the compositional process, but analysts, she felt, should ultimately seek to understand

the kind of aesthetic object that resulted from this process.

The second session, chaired by Rink, was devoted to sixteenth- and eighteenth-century music theory. **Margaret Duncumb** (Southampton University) opened this session with a paper entitled 'Rime or rhythmus: a sixteenth-century fantasy?'. She focused on the difficulties that sixteenth-century French theorists faced in their attempt to 'imitate the rhetorical and poetic theories of classical authors', specifically those resulting from 'the inherently different structures of classical and vernacular poetry'. According to Duncumb, these theorists justified the adjustments they made to standard classical theory by appealing to musical imagery. She then demonstrated, with reference to examples from sixteenth-century French psalm settings, how contemporary composers 'reflected this new concept of *nombre* in their music'.

The following paper, by **Matthew Riley** (Royal Holloway), was entitled 'The significance of music in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* (1771-1774)'. As the title suggests, Riley was concerned principally with the history of music theory; his paper was the only one in the conference to make little reference to specific musical compositions.

Like many in his time, Sulzer dismissed instrumental music as meaningless, leading many historians to believe that he had very little of interest to say about music. Riley demonstrated that a systematic reading of Sulzer's text reveals that music has an unusually prominent role within his philosophy of the arts. A central feature of the theory is the distinction between the 'savage' and the civilised: whereas 'savage' humans are mainly characterised by cognitive passivity, civilised humans actively engage with their cognitive faculties. All arts, Sulzer argued, have the capacity to maintain the state of civilisation once it is attained; only music has the power to civilise 'not just the metaphorical savage, but also people from non-European cultures whom Sulzer regarded as "real" savages'. Needless to

say, such an attitude is hardly acceptable at the turn of the twenty-first century.

Riley focused on understanding Sulzer within an historical context. His main objective was to show why Sulzer exerted an influence on later, more renowned theorists like Kirnberger, Koch and Forkel. He argued that, despite attacks on the instrumental music of his day, Sulzer believed that music need not be vocal to have the capacity to affect 'savages'. This view, as expressed by Riley, suggests that Sulzer's text is one of the most interesting and challenging music theories of the eighteenth century.

The third session (chaired by Jonathan Dunsby, University of Reading) was devoted to the analysis of nineteenth- and early twentieth-century music. **Guy Obrecht** (University of Toronto) presented a paper entitled 'Notes on a graph: locating a pivot in Beethoven's three sonatas Op. 31', in which he discussed the celebrated status of Op. 31 as a transitory work incorporating both 'Classical' and 'Romantic' styles. Obrecht made substantial use of Schenkerian graphs, but these, 'relinquishing any claim to self-sufficiency, [were] shown to reveal technical procedures that serve to obfuscate the polarity of themes and confuse harmonic centres in the works'. Instead of adopting the purely musical approach traditionally associated with Schenkerian analysis, Obrecht drew explicitly on a variety of aesthetic and philosophical discourses from Aristotle to twentieth-century phenomenology. He pointed out parallels between Beethoven's position *vis-à-vis* his classical forebears and the 'movement towards impressionism and expressionist art' in early twentieth-century visual art.

Julian Littlewood's paper 'Analysing incorporated variations: the finale to Brahms's B-flat string quartet Op. 67' referred less directly to Schenkerian methods. Littlewood regarded the Schenkerian emphasis on expansion and unfolding as ill-suited to the more extended, additive nature of variation form. Nonetheless, he argued that 'there is

no conflict of interest between a finale's goal-direction and external references (the finale of Op. 67 concludes with thematic references to the first movement) and a variation movement's extended structure and repeated internal reminiscence. Rather, these disparate ideas can form complementary layers of structuring in a movement, one reinforcing the other'. In a detailed diagram, Littlewood showed how the variations in the finale of Op. 67 relate to the character of specific elements within the original theme and to earlier movements in the quartet. His use of very specific emotive imagery, such as 'rustic peasant aura' and 'passion, immediacy', led to a lively open debate on the possibilities of codifying emotional referents in music.

The final paper in this session, by Paul Harper-Scott (Magdalen College, Oxford), was entitled ' "This strange innermost abandonment": towards an understanding of tonal coherence in *The Dream of Gerontius*'. Employing Schenkerian techniques, Harper-Scott argued against the conventional claim that Elgar's oratorio is centred on a single tonality (D major/minor). While not denying the centrality of D (which opens and closes the work), he pointed out that Elgar 'makes extensive and unusual use of the Neapolitan, E-flat'—too extensive, in fact, for the pitch to be regarded merely as a Neapolitan. Harper-Scott's principal claim was that the oratorio's tonal structure reflected an inherent tension in the work's text. Whereas D major/minor represents the earthly realm from which Gerontius departs in death, E-flat represents the heavenly realm, and appropriately reaches its most climactic affirmation when Gerontius completes his journey. Gerontius arrives in heaven to begin his 'Praise to the Holiest', but finds that he cannot exist in the presence of God. A return to D represents his descent into purgatory.

The papers in the final session, chaired by Christopher Wintle (Kings College, London), dealt with twentieth-century music and made reference to recent intellectual trends which are

characteristic of the ill-defined movement that we know as the 'New Musicology'. Beyond this, they had little in common.

Róisín Maher (Trinity College, Dublin) gave a paper entitled 'Masculine endings?—gender patterns in male-voice operas'. She spoke of the gender issues involved in three English operas which employ all-male casts: Britten's *Billy Budd*, Maxwell Davies's *The Lighthouse*, and Gerald Barry's *The Triumph of Beauty and Deceit*. She referred to the strategies employed to compensate for the lack of diversity created by the absence of female voices, and more specifically to the vocal-musical means by which these operas generate (homo-)erotic tensions. Much of her discussion stemmed from Michel Poizat's psychoanalytically-inspired theories about the listener's fascination with 'voices that may be called "trans-sexual" (such as the castrato, the high tenor and the counter-tenor)', and his more general argument that opera's power derives from the listener's experience of the voice; Poizat claimed that 'the voice does not express the text—the text expresses the voice'.

The final paper, '*Mille Plateaux*: Deleuzian praxis and electronic music', by Alexei Monroe (University of Kent), was perhaps the most unusual experience in the conference. The use of audio examples is natural and laudable in a music conference; such examples are usually of direct relevance to the subject discussed at a particular moment. However, Monroe played CD tracks throughout the entire session. He assured us that the tracks had been chosen for both their specific and general relevance, but the links between the music and the points made in the paper were sometimes unclear. To my mind, the constant background music was an annoying distraction: it made Monroe's argument more difficult to follow.

Monroe discussed the work and impact of *Mille Plateaux*, an electronic music label named after Gilles Deleuze's and Felix Guattari's book of the same name (1980). The background music was representative of the works produced by this and similar

labels. Monroe discussed the role of such labels in encouraging and promoting experimentation, expanding the paradigms of contemporary electronic music whilst subverting or erasing barriers that conventional thought erects between musical categories such as 'the serious' and 'the popular' and between aesthetic qualities such as 'force' and 'complexity'. They achieved this in various ways, such as mixing and manipulating classical electronic music by different artists or using a deliberately flawed CD sound to reveal 'what perfectionism suppressed'.

Although I felt Monroe's presentation was unsuccessful, I must stress that others felt differently. This was made clear in the lively discussion that followed, in which listeners responded to Monroe's argument and supporting musical examples. For instance, John Deathridge (Kings College, London) questioned the music's ability to live up to the high philosophical and political aims it set for itself. He seized on what he called a 'Freudian slip': in an attempt to describe the music's 'cosmic' effect, Monroe used the term 'cosmetic'. Deathridge argued that Monroe's term was in fact more accurate—that much of the music's innovation is indeed cosmetic; he argued that the innovation has a dull and alienating effect, making the music too weak to sustain its own philosophy. Monroe disagreed. He argued that *Mille Plateaux* and similar labels produced much that is 'intricate and beautiful and worthwhile', but conceded that the very

survival and acceptance of such labels did not allow them to maintain their anti-establishment position for long, making it impossible for them to live up to all of their political ideals.

The conference ended with a performance of Bach's 'Goldberg' Variations in a nineteenth-century arrangement for two pianos by Josef Rheinberger (revised by Max Reger); the pianists were Julian Littlewood (on the College's newly-acquired Broadwood) and John Deathridge (on the Steinway). The arrangement is, as one might expect, quite outrageous by today's standards. Personally, I find very little of musical value in such arrangements; any addition of material detracts from Bach's textures, which are sufficiently rich and complex as they stand. As an academic experience of 'performance practice history', it was quite fascinating nevertheless. The performance, we were told, presented the arrangement in all its glory, replete with articulation, dynamic and tempo markings characteristic of the Romantic era. All of these markings were executed boldly and unashamedly (though one could imagine even greater flamboyancy), enlivening the highly unusual and daring Rheinberger-Reger additions to Bach's textures. Despite the perversity of the arrangement, I found that the performance provided a fascinating and highly spirited conclusion to an enjoyable and thought-provoking day.

Contributors to this issue

Uri Golomb, an Israeli student of musicology, is currently working on a Ph. D. at Cambridge University under the supervision of John Butt. The subject of his thesis is Bach performance in the twentieth century, focusing on recordings of the Mass in B Minor.

Bethany Lowe is a Junior Research Fellow at St Hilda's College, Oxford. She is currently completing a doctoral thesis on Sibelius performance analysis, and joins the Welsh College of Music and Drama as Lecturer in Academic Studies in September 2000.

The World of 20th-Century Music

a series of six public lectures from
October 2000 to March 2001, given by

Arnold Whittall

Emeritus Professor of Musical Theory and Analysis, King's College London; Visiting Professor, University of Reading; and Distinguished Visiting Lecturer, Royal Holloway, University of London

All lectures will take place on Thursdays from 6 pm to 7 pm in the **Chancellor's Hall, Senate House, University of London, Malet Street, London WC1**. Admission is free, without ticket. These lectures are sponsored by the Department of Music, Royal Holloway, University of London, and supported by the Society for Music Analysis.

Dates and titles

26 October 2000

Western Discontents: Locating Modernism before 1914

16 November 2000

Old Institutions, New Music

7 December 2000

Schoenberg or Stravinsky?

25 January 2001

The Subject of Britten

22 February 2001

Playing the Establishment: Boulez, Carter, Birtwistle

15 March 2001

Revoicing Expression: Postmodern Classicism

Please contact John Rink (j.rink@rhbc.ac.uk) for abstracts and further information.

ROYAL MUSICAL ASSOCIATION RESEARCH STUDENTS' CONFERENCE

UNIVERSITY OF EXETER

13-16 December 2000

The Music Department at the University of Exeter will host the 34th Royal Musical Association Research Students' Conference from Wednesday 13th to Saturday 16th December 2000.

Proposals (limited to one per person) are invited for papers on any aspect of music. Individual presentations should be no more than twenty minutes in length. Suggestions for lecture-recitals (thirty minutes) and round tables/study sessions (approximately one-and-a-half hours) are also welcome.

Short compositions are also invited for possible workshop rehearsal by Gemini, the Department's Ensemble-in-Association. Pieces should be of around 5 minutes' duration; the combination of instruments available will be confirmed in due course via the Department's website address at: <http://www.ex.ac.uk/music/rma/> (a link is also in operation through the RMA's own site at: <http://www.soton.ac.uk/~stilwell/RMA/>).

Abstracts (200 words) should be submitted to the address below, as should proposals for round tables/study sessions (300 words). For composers wishing to submit scores, two copies will be required in the first instance for the purposes of selection (by Philip Grange and Ian Mitchell, Director of Gemini). *Please note that it will be the responsibility of those composers whose pieces are chosen to provide performing material when requested.*

Closing date for all submissions: Friday 27 October 2000.

Please address all correspondence (marking your envelope 'RMA Conference' in the case of postal enquiries) to:

Alan Street
Department of Music
University of Exeter
Knightley
Streatham Drive
Exeter
EX4 4PD
UK

Tel: +44-(0)1392-263810 (Sec); 263819 (D/L); 263815 (Fax)
e-mail: dastreet@exeter.ac.uk

OXMAC 2000

Oxford Music Analysis Conference 22-24 September 2000

(in association with the Society for Music Analysis and *Music Analysis* journal)

Booking Form and Information for Delegates (also available at <http://users.ox.ac.uk/~fmml0030/OXMAC2000.html>)

You are warmly invited to attend OXMAC 2000, an international conference on music analysis which will take place at St Peter's College, Oxford from lunchtime on Friday 22 September to lunchtime on Sunday 24 September 2000. A keynote address will be given by Professor Nicolas Meeùs (Université de Paris-Sorbonne); the full programme is shown overleaf. To reserve accommodation, please photocopy or print out (if accessing from the Internet) the booking form provided and return it completed and with your deposit to **Dr Nicholas Marston, St Peter's College, Oxford OX1 2DL** (tel: +44 (0)1865 278908; fax: +44 (0)1865 278855; email: nick.marston@spc.ox.ac.uk) as soon as possible, and preferably before 1 September.

Travelling to Oxford: Oxford is well served by national rail and coach services; the London rail terminus is Paddington, and Oxford station is less than ten minutes' walk from St Peter's College. The CityLink and Oxford Tube coach companies provide a very frequent all-day service from London Victoria via Marble Arch and other stops in the capital. Delegates arriving at Heathrow or Gatwick airport should take the direct CityLink coach service to Oxford (X70 from Heathrow, X80 from Gatwick); the Oxford terminus for these and all other coach services is Gloucester Green bus station, which is a few minutes' walk from St Peter's College. Travel to Oxford by car is strongly discouraged: parking is both extremely difficult and expensive. If you must travel by car, you are advised to use one of the park-and-ride services provided on all four sides of the city.

Telephone and Internet travel references:

National Rail Enquiries: 0345 48 49 50; or <http://195.92.21.203/bin/query.exe/en>
National Express Coaches: 0990 80 80 80; or <http://www.nationalexpress.co.uk>
CityLink (the Oxford Bus Company): 01865 78 54 00; or <http://www.oxfordbus.co.uk>
The Oxford Tube: 01865 77 22 50; or
<http://www.stagecoachoxford.co.uk.tube/index.html>

Accommodation: Accommodation and meals will be provided in St Peter's College, which is situated in New Inn Hall Street in the heart of Oxford city centre. Rooms in College do not have private facilities, but 66 en-suite rooms are available off-campus in the College's accommodation at St George's Gate and Cambridge Terrace, both a short walk from the College itself. St George's Gate has a room suitable for a disabled delegate. All accommodation offered is single occupancy; there are no double rooms. Applications will be dealt with strictly in order of receipt.

For details of other accommodation in Oxford and general tourist information, visit
<http://www.s-h-systems.co.uk/tourism/oxford/index.html>

Student delegates: Thanks to the generosity of the Editorial Board of *Music Analysis*, UK students wishing to attend OXMAC 2000 may apply for financial assistance towards their conference expenses. Application should be made to Dr Nicholas Marston, at the address above.

OXMAC 2000

Provisional Timetable

FRIDAY 22 SEPTEMBER

9. 30-: registration, Porter's Lodge, St Peter's College

12. 40-2. 00: Lunch

SESSION 1

2. 10-2. 50: Beate Kutschke: 'Analysis—Imagination—Notation'

2. 50-3. 30: Bethany Lowe: 'The Blind Men and the Elephant? Formal Analogy in Sibelius Studies, 1935-1965'

3. 30-4. 00: Tea

SESSION 2

4. 10-4. 50: Yuhwen Wang: 'Confronting Judgmental Conflict: the *Symphonie fantastique* and Gadamer's *Horizontverschmelzung*'

4. 50-5. 30: Jill T. Brasky: 'Prestidigitation: Nietzsche's "Tempo" in Wagnerian Opera'

5. 30-6. 10: David Crilly and Kevin Flanagan: ' "Inter-ethnicity" in Jazz: a Third Level of Musical Meaning'

6. 45-7. 45: Dinner

SESSION 3

8-10: Steve Larson (convener), Henry Martin, Steven Strunk, and Keith Waters: 'The Jazz Pianist as Composer'

SATURDAY 23 SEPTEMBER

8. 00-9. 00: Breakfast

SESSION 4 (a)

9. 30-10. 10: Eric McKee: 'Dance and the Music of Chopin: the Waltz'

10. 10-10. 50: Julie Brown: 'Bartók and Bodily Meanings'

SESSION 4 (b)

9. 30-10. 10: Richard Bass: 'Half-diminished Functions and Transformations in Late Romantic Music'

10. 10-10. 50: Daniel Harrison: 'Enharmonic Nonconformity in Late Romantic Music: A Study in Key Relationships'

10. 50-11. 20: Coffee

SESSION 5 (a)

11. 20-12. 00: Charles J. Smith: 'Head-tones, Mediants, Reprises: A Formal Narrative Through Brahms's 'Handel' Variations'

12. 00-12. 40: Roman Ivanovitch: 'Expanding Variation(s): Re-proportioning Mozart'

SESSION 5 (b)

11. 20-12. 00: David Maw: 'The Curvature of Tonal Space'

12. 00-12. 40: Anthony Pople: 'Using Complex Set Theory for Tonal Analysis'

12. 40-2. 00: Lunch

- SESSION 6 (a)
2. 10-2. 50: James McGowan: 'Masochistic Eroticism and Tonal Design in Debussy's *La Mort des Amants*'
2. 50-3. 30: Marianne Wheeldon: 'Debussy's *Ondine* and Open Form'

- SESSION 6 (b)
2. 10-2. 50: Zbigniew Granat: 'Sonoristics: An Unknown Theory of the Musical Work'
2. 50-3. 30: Amanda Bayley: 'The Role of Timbre in Performance and Analysis: Ligeti's String Quartet No. 2'

3. 30-4. 00: Tea

- SESSION 7 (a)
4. 10-4. 50: Craig Ayrey: 'Nomos/Nomos: Webern's *Leichteste Bürden der Bäume*, Kantate II, Op. 31 (1943)'

- SESSION 7 (b)
4. 10-4. 50: Vincent Benitez: 'Simultaneous Contrast and Additive Pitch Designs in Messiaen's *Saint François d'Assise*'

5. 30-6. 30: KEYNOTE ADDRESS: Prof. Nicolas Meeùs, 'Musical Articulation'

6. 30-7. 30: OUP/CUP reception (to be confirmed)

7. 30: Conference Dinner

SUNDAY 24 SEPTEMBER

8. 00-9. 00: Breakfast

- SESSION 8 (a)
9. 30-10. 10: Sarah Callis: 'Competing Styles in Brahms's "Geistliches Wiegenlied", Op. 91 no. 2'
10. 10-10. 50: Annalise Plummer: 'Dialogue and Duality: the Dramatic Potential of the Duet Lied Explored in Brahms's *Walpurgisnacht*, Op. 75 no. 4'

- SESSION 8 (b)
9. 30-10. 10: David Clarke: 'Reclaiming Metaphysics: Tippett, Adorno, and *The Vision of Saint Augustine*'
10. 10-10. 50: George Mowat-Brown: 'Final Developments: the Forms of a Cycle?'

10. 50-11. 20: Coffee

- SESSION 9
11. 20-1. 20: Yayoi Uno Everett (convener), Jeremy Day-O'Connell, Marc Perlman, and Steven Nuss: 'Beyond Orientalism: Musical Representations of "Self" and "Other"'

1. 30: Lunch and departure

OXMAC 2000

Conference Booking Form

Please print out or photocopy this form, and return it duly completed along with a 10% deposit to Dr Nicholas Marston, St Peter's College, Oxford OX1 2DL as soon as possible, and preferably not later than 1 September 2000. Cheques or international money orders drawn in sterling on a UK bank should be made payable to 'St Peter's College'. It is regretted that payment by credit card cannot be accepted. Refunds (net of deposit): 100% (before 11 August); 70% (before 24 August); 40% (before 31 August). Written notice is required by the specified date in all cases. No refunds will be given for changes/cancellations made after 1 September.

NAME:

ADDRESS and INSTITUTIONAL AFFILIATION:

TELEPHONE/EMAIL:

Enter appropriate amount

1. PACKAGE BOOKINGS

(a) Entire conference, inclusive of shared-facility accommodation, registration fee, and all meals

£182. 50

(b) As (a), but with en-suite accommodation

£204. 50

2. ITEMISED BOOKINGS

Registration fee

(includes all tea and coffee between sessions):

Whole conference:

£35

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Per half-day:

£10

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Friday 22 September

Lunch

£10

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Dinner

£14. 50

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B&B (shared facilities)

£34

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B&B (en-suite)

£45

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Saturday 23 September

Lunch

£10

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Conference dinner

(four courses, inc. wines and dessert)

£35

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B&B (shared facilities)

£34

.....

B&B (en-suite)

£45

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Sunday 24 September

Lunch

£10

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TOTAL

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10% deposit enclosed

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Balance to pay on arrival

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Please specify any special dietary requirements: