



society for music analysis

# newsletter

January 2002

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# SMA

## executive committee

**President**

John Rink  
j.rink@rhul.ac.uk

**Vice President**

Nicholas Marston  
nick.marston@st-peters.oxford.ac.uk

**Events Officer**

Amanda Bayley  
a.bayley@wiv.ac.uk

**Information Officer**

Lee Tsang  
l.tsang@hull.ac.uk

**Administrator and Treasurer**

Matthew Riley  
matthew.riley@btinternet.com

## submissions

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

Send materials for submission by email to l.tsang@hull.ac.uk or, if necessary, by post to:

Lee Tsang, Information Officer  
SMA Newsletter/Website  
Department of Music  
University of Hull  
Hull HU6 7RX

# editorial

In this issue of the SMA Newsletter, we have the latest news on the 2001-2002 SMA Master's bursary competition and application details for the next round of awards (2002-2003). We also have reviews on the inaugural conference of the German Society for Music Theory (GMTH) and the SMA's latest event successes: the Reading University Study Day 'TP<sup>2</sup>: The Tonalities Project', which generated a great deal of interest, and the equally fascinating Autumn Study Day on 'Music Analysis and Popular Music', held at Cardiff University. Our special thanks go to Jonathan Dunsby and Kenneth Gloag for ensuring that the Reading and Cardiff events ran so smoothly, and to our Events Officer Amanda Bayley for including them in the Society's calendar. I would like to express my gratitude to this issue's event reviewers Alexander Rehding (GMTH), Chris Kennett ('Tonalities' Day) and Steve Spencer (Autumn Study Day) for their reflections on the various proceedings, and to members of the SMA Executive Committee for casting their keen editorial eyes over the final proofs of the reviews.

This semester, we've some unmissable events lined up. Don't forget to book your place at *the* major music analysis event of 2002: the fifth EuroMac, at the University of Bristol, 4-7 April; booking details, a provisional timetable and a registration form are provided in this issue. Other events to look out for are the Winter Study Day on 'Music and Ethics' to be held at the University of East Anglia this February, and TAGS Day at Goldsmith's College in May. This issue also includes a call for papers for a one-day conference on 'Analysing Recordings' (Autumn Study Day 2002) at the University of Sheffield. Those of you who are keen to organise your diaries well in advance will be interested to know that plans are afoot to host a residential music analysis conference at the University of Hull (HullMAC) in September 2003; more details will follow shortly. Be sure to check out the website for the latest news on these and all future events.



Lee Tsang  
Editor

# Society for Music Analysis Master's Bursaries 2002-2003

The Society for Music Analysis will award up to four bursaries of £1,500 (full-time students) or £1000 (part-time students) per annum for one to two years to those commencing UK Master's degrees, on the following conditions:

1. Applicants in 2002 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 2002 to September 2003.
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 2002-2003 will be renewed for 2003-2004 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 2003. If a 2002-2003 bursary holder goes on to read for a higher degree in 2003-2004, 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, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 30 August 2002**. The application should be in the form of a curriculum vitae; a brief description of the degree course and the student's

objectives in pursuing it; a statement of the applicant's financial circumstances based on an account of income and expenditure; and the applicant's contact details and any special information that might be relevant.

**Please also ensure that an academic reference in support of the application reaches Professor John Rink (SMA President) at the address below by the deadline of Friday 30 August 2002.**

Completed applications should be sent to John Rink either by post (Department of Music, Royal Holloway, University of London, Egham TW20 0EX) or by email (j.rink@rhul.ac.uk). If email is used, please paste the text of the application into the body of an email message rather than attaching it; attachments will not be accepted.

Applications will be reviewed by John Rink and by Dr Jonathan Cross, editor of the journal *Music Analysis*. Successful applicants will be notified by the end of September 2002. Reasons will not be given for decisions.

## SMA Master's Bursary Winners 2001-2002

Four students have been chosen to receive SMA Bursaries in 2001-2002: Jan Butler (reading for an MA at Nottingham), Christopher Dromey (MMus, King's College London), Timothy Williams (MPhil, Cambridge) and John Wright (MMus, Royal Holloway). The Society is delighted to be able to support the work of these young scholars, to whom we offer warm congratulations.

## First Meeting of the Deutsche Gesellschaft für Musiktheorie: Review

by Alexander Rehding

**Musiktheorie zwischen Historie und Systematik**  
organised by Ludwig Holtmeier

Musikhochschule 'Carl Maria von Weber', Dresden, 12-14 October 2001

Ludwig Holtmeier is everywhere: he buzzes around the room to welcome warmly new speakers to the conference he is in charge of, then he darts off to lend a hand setting up technical equipment, stops to socialise with

undergraduates, makes sure that all the necessary paperwork is filled in, charms foreign visitors in perfect English and French, reminds the chairs to keep strictly to the speakers' time limit of twenty minutes, chats to his

family on his trusty cell phone, helps a tardy speaker organise some last-minute handouts, and (as if in passing) gives a keynote address that examines the involvement of music theory in the *völkisch* fantasies of National Socialism and exposes the Nazi background of some of the leading figures in twentieth-century German music theory, whose teaching is still in use. This jaw-dropping talk is bound to have earth-shattering resonances in the academic establishment, yet Holtmeier has already moved on to his next task.

The whole conference, the first of the newly founded German Society for Music Theory (GMTH), is characterised by the same whirlwind speed and intensity as its organiser. Coupled with admirable professionalism, it exudes a genuine sense of pioneering and sometimes breathtaking excitement in more than forty papers presented over three days. The spirit of insurrection and liberation is ubiquitous at the Carl Maria von Weber conservatoire in Dresden during this time.

To understand the significance of the foundation of GMTH and the no less than revolutionary impact that this conference may have on the German academic landscape, it is important to look at the details: the venue (a conservatoire rather than a university department) testifies to the deep rift between music theorists on the one hand, who tend to be employed by conservatoires, and musicologists at university departments on the other. At musicology departments (these are pointedly *not* called music departments and do not teach practising musicians), music theory strictly functions as a preparatory subject, which is taught in the first few semesters so as to lead into the higher spheres of music history. Music analysis, too, is regarded as ancillary to music history, and can hardly be said to exist at university musicology departments as a field of enquiry in its own right. The discrepancies do not end here: due to the differences in institutional status, conservatoire music theorists typically have to teach eighteen hours a week, as opposed to the twelve-hour teaching stint at universities; likewise, university departments have the exclusive right to confer PhDs—a privilege jealously guarded by the university musicologists.

Against this background, then, certain features of the conference, which would seem quite ordinary at British conferences, even banal, become positively radical. Thus, the decision of the organising committee to select papers blindly (i.e. disregarding the prospective speakers' academic clout) was tantamount to an unheard-of act of bravery, rocking the foundations of the German academic hierarchy. Likewise, the average age of the speakers, almost all of them in their thirties, may not seem particularly noteworthy. However, given that the German academic discourse still largely equates age with wisdom (the average starting age for university lecturers is around forty-two) the conference was remarkably youthful. This point was driven home by the quirky convention that speakers are typically introduced with their birthplace and year. (Apparently, even Michael Polth, the President of the Society, is only thirty-nine years old.)

The same liberating, egalitarian spirit was discernible at all levels: there was refreshingly little of the stereotypical professorial pomposity and heavy-handedness that British scholars so frequently associate with their German counterparts. On the contrary, there was a sense of real interchange and interest in other speakers' work, which came to the fore particularly during the question sessions after the papers. With twenty minutes allocated, the question time was extremely generous, certainly by British standards. However, more often than not, it seemed that even this amount of time was insufficient. This was largely due to the pronounced culture of debate in German academia which is nothing but the *alter ego* of the stereotypical patronising German professor, so starkly opposed to the (no less stereotypical) British scholar afraid of public embarrassment. At its best, this culture of debate leads to a genuine exchange of opinions, as I had opportunity to witness several times during the conference, and it values factual additions and critical opposition. Some of these exchanges were my personal highlights of the conferences, as they seemed to bring out the best of German scholarship: detailed knowledge of the historical sources, an informed approach to the philosophical context, and genuine passion for their subject of enquiry. In this spirit, an undergraduate violin student, with whom I started chatting, stunned me with his magisterial knowledge of obscure theory texts like Robert Mayrhofer's *Der Kunstklang* and its impact on Ernst Kurth's work.

This is not to say, of course, that all was sweetness and light. As always, the level of presentations was variable. While there were many stimulating papers, the problems with some others were exactly the same as at SMA conferences; I heard a couple of analytical papers that seemed purely descriptive to me, and occasionally wondered about the odd intentional and genetic fallacy. Interestingly, speakers were often taken to task for very different issues. I would have thought that the conclusion of one paper, that 'great composers have thought about their works more than one should imagine', should raise some eyebrows, but this was in fact passed over without comment. It seems, judging from this and other situations, that a pronounced humanism and historicism in German thought takes (for better or worse) roughly the same place as the confidence in ahistorical structures and systematisation that has come to characterise Anglo-American music analysis. And both approaches are, consequently, accompanied by the same kind of deafness to their respective shortcomings.

This dichotomy between systematicity and historicity was in fact the focus of the conference, and it seemed that this theme was well chosen. There were a number of papers that were concerned with the golden questions of the discipline: What is tonality? How is theory demarcated from analysis? What is the aim and purpose of analysis? Should we seek historical accuracy in analysis or hone our modern tools? Occasionally speakers gave the impression that they were reinventing the wheel; it seems that both sides would benefit from a more intensive study of each others' work. The classic books and articles that have shaped the Anglo-Saxon music-theoretical

discourse seemed to be largely unknown here. Both traditions might (and probably will) differ in their opinions and arrive at different conclusions, but a mutual interchange would no doubt be fruitful.

It is noteworthy (but, given the institutional structure, hardly surprising) that there was a wealth of papers that were concerned with explicitly pedagogical issues. Here, too, a certain asynchronicity between British and German concerns became noticeable: stylistic pastiche and 'fill-the-gaps' exercises were presented as radical innovations. The buzzword of an integrated approach to music theory teaching, proposed by Clemens Kühn (one of the most senior figures in German music theory), was hotly discussed during the conference. In a very convincing analysis of the famous opening of Mozart's 'Dissonance' Quartet, K465 Kühn proposed blending harmony and counterpoint (usually taught separately in Germany) with aspects of analytical practice, and ideally ear-training and instrumental playing as well. So central is the topic of pedagogy that next year's conference, to be held in Munich, will take this theme as its focus.

Besides the institutional divide between musicology and music theory and the difference between historicity and systematicity thematised in this conference, the discipline of music theory is itself further subdivided into 'more pedagogical' and 'more intellectual' branches. This subdivision would seem to turn the discipline into an impossibly fractured heap of individual tendencies. Occasionally the rifts became apparent, for instance when criticisms were voiced that we need to hear more music examples in the papers.

However, it seems that these issues are not necessarily as divisive as they may appear at first. On the contrary, there are some real opportunities for a slightly different emphasis in the music-theoretical discourse, and in a number of the papers there were some, often incidental, observations and questions that bore direct relevance to practical considerations. Such observations might have been much more difficult to pose outside this practical paradigm. One of them, taken from Michael Polth's paper, which was actually little more than a throw-away remark, concerned the precise definition of a dominant six-four: can we really still speak of a dominant if the  $\hat{5}$  in the bass is part of a melody played by the bass instruments?

Whether this interface between music and practical aspects (small-scale though it is in this example) can develop into a fruitful approach that would lead to further questions and solutions will be seen at Munich next year. After this truly exciting start, the rebellious voice of music theory will hopefully continue to resound in the hallowed halls of German academia.

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**Alexander Rehdig** has held research positions at Emmanuel College Cambridge and the University of Pennsylvania. His research focuses on nineteenth- and twentieth-century music and the history of music theory. He was recently awarded the Jerome Roche Prize of the RMA.

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## Reading University Study Day: Review

by Chris Kennett

### TP<sup>2</sup>: The Pople *Tonalities* Project

organised by Jonathan Dunsby

Sponsored by the Music Department, The University of Reading, and supported by the Society for Music Analysis, Saturday, 27 October, 2001

A significant step towards a music-analytical 'theory of everything' may well have been witnessed at the University of Reading on a Saturday in October; or, then again, it may not have been. After a day which provided riveting interest, lively debate, and maddening frustration in almost equal measure, it is probably too early to tell.

The well-attended study day was introduced briefly by Jonathan Dunsby (University of Reading), the rest of the day falling into three parts: firstly, an introduction to the *Tonalities* project by its developer, Anthony Pople (University of Nottingham); secondly, an extended chance for delegates to acquaint themselves with the analytical

strengths of *Tonalities* through 'hands-on' experimentation with the software; and finally, a further explanation of the rationale behind the software, followed by a round-table discussion on its ramifications, chaired by Nicholas Cook (University of Southampton) with contributions from Dunsby and Michael Russ (University of Ulster), but open to debate from the floor. Cook, Dunsby, Russ and Richard Cohn (University of Chicago), who was unable to attend, had been offered an opportunity to explore the software for some months before the day, and so these speakers were ideally suited to supply delegates with expertly-informed perspectives on the project.

After Dunsby's introduction, Pople partially reprised an earlier description of his 'theory project requiring computer implementation to make it visible', expanding upon a paper originally given at the previous year's OXMAC conference. However, Pople underlined the principal aim of the day as being to demonstrate the analytical profundity of the software, with an apt sea-fishing analogy of *Tonalities*' flexibility to 'take the boat to the cod, rather than the cod to the boat'.

Pople led delegates through analyses of sections of a range of works by Mozart (K331 Sonata), Schoenberg (*Kammersymphonie*, Op. 9; *Pelléas*; Piano Piece Op. 11, No.1), Debussy (*Nuages*), Delius (*Sea Drift*) and others, in order to demonstrate both the workings of the software, and its versatility, flexibility and sensitivity as an analytical tool. Indeed, each of the musical examples highlighted one aspect of *Tonalities* in action, and, by extension, one of the analytical (or pre-analytical) decisions made by the user in order to achieve reliable analytical results. This is because *Tonalities* was in no way designed to be a fully-automatic 'analysis machine'—the user needs to input the score in a format which includes the user's decisions about segmentational and hypermetric boundaries; and, later on in the analytical process, the user also makes decisions about the sorts of harmonic types and functions that the software should investigate, and which to ignore.

Thus, the opening bars of K331 were adduced as an example of segmentation strategy: the software made harmonic sense of the first three quaver beats as an A Major chord prolonged by the neighbour-note motion C#-D-C#—a result that depended upon the hypermetric ictus, and the relative duration, dynamics, register, and horizontal movement, of parts. Similarly, the opening bars of Schoenberg's Op. 9 exemplified the way in which *Tonalities* finds possible strategies for recognising prolongations and connections between segments (which Pople calls 'gamuts'), even when there are no common tones. Even tonally rebarbative pieces such as Op. 11, No. 1, were offered as useful examples of the way in which the programme (or, indeed, the analyst), in the absence of any common-practice or functionally tonal prolongational and connective gamuts, 'induces' new, custom-made ones, based on a sort of self-taught, 'neural net' principle.

Due to the ambitious schedule of the day, delegates had little chance to question Pople about the minutiae of the many music analyses provided in the morning session or about the mechanics of using the software in the hands-on sessions (delegates were divided into two groups). Consequently, the *Tonalities* user guide that was provided for delegates was invaluable for filling in some gaps in understanding. However, for some, the combination of the steepish learning curve required to operate the software, and the gentler gradients of the nonetheless time-consuming stroll across Reading's pleasant campus to the computer facilities, restricted the truly fruitful hands-on time to about twenty-five minutes.

The most pleasing, and even exciting, aspect of *Tonalities*, was the way in which the programme emulated

most, if not all of the intuitive analytical decision-making processes common to SMA members, whether in the harmonic language contexts of Dittersdorf, Dallapiccola, or *Destiny's Child*. These processes might be divided as follows: the cognisance of a pre-analytical 'hunch' about the prevailing piece's harmonic species (based upon the user's prior knowledge of the style of the piece or composer or historical milieu, and of the selection of segments for analysis, based on 'textural', hypermetric and other criteria); the testing of that hunch by searching for a 'best fit' of corroborating evidence (the user can decide to test for octatonic gamuts, say, in preference to any other collection); and the exploration and testing of a hierarchy of sub-hunches for those segments or sections where the main hunch turns out to be incorrect (*Tonalities* considers all selected prolongational or connective gamuts, and tests them according to user-defined preferences, and then calculates their respective strengths as a mysterious figure between 0.000 and 1.000, before deciding upon the highest-scoring gamut).

Two example analyses will clarify the intuitive strengths of the software. Firstly, in the first complete bar of Wagner's *Tristan* Prelude, our knowledge of *Tristan's* historical position at the edges of common-practice tonality, and the relative durations and dynamics of the two vertical aggregates (five quavers diminuendo to one quaver), suggest that F-B-D#-G#, and F-B-D#-A, can be harmonic units or segments, but that to imbricate both would achieve little in terms of an understanding of the functional harmony of the bar—the G# could be an appoggiatura to the A of a French sixth chord in the sixth quaver, or the opening half-diminished chord could be prolonged by the chromatic passing motion to A and beyond. *Tonalities* emulates this process exactly. Secondly, in Stravinsky's *The Rite Of Spring*, the *Tonalities* default settings suggest 2,500 possible readings of the famously orgiastically-repeated E-major-beneath-Eb-seventh chord; but if the user alters the range of chord symbols in the 'language settings' menu, the unhelpful babel of meanings is reduced to a single chord—E major seventh with a raised fourth. Further tinkering with the language settings menu allows future examples of the chord to be learned as a prolongational gamut in its own right, and so on.

Whilst the short time for experimenting with the programme was fascinating, it threw up many questions which, judging by overheard comments among delegates, were of common interest, namely: what was the delegate actually *doing* when s/he clicked a button and 'analysed' a segment? what were the algorithms (computer-based and philosophical) and formulae by which *Tonalities* weighed one gamut against another? in short, exactly *how* was *Tonalities* coming up with the results it was achieving?

The afternoon session put some flesh on these more problematic bones, in that Pople described in general detail the principle of chord-matching: unless *Tonalities* is instructed otherwise, a chord is mainly recognised by a mixture of textural means, root recognition, pedal recognition and chord-spelling. The more complex issues of gamut-matching and prolongation filtration was given

rather shorter explanation by Pople, who seemed strangely reticent on this subject. However, Pople did explain that, in order to find the most likely prolongational or connective gamut, *Tonalities* applies a user-defined 'range of binary and rating choices' made 'by interrogating the language settings', and retains 'chord memories' of recent frequencies of particular aggregates.

After this all-too-short explanation, Nicholas Cook introduced the round-table session by making some pithy points about the philosophy of *Tonalities*, noting that the use of the plural in the title was possibly as significant as Charles Rosen's use of the plural *Sonata Forms*. Cook also underlined his own uncertainty regarding the possible range of uses of the programme, from individual analysis, to comparative analysis of a range of works (with clear parallels to one of Allen Forte's primary intended uses for pitch-class set genera), and even to collaborative, comparative readings of the same work by several analysts. Finally, Cook posed the question that overheard delegates had been voicing most consistently throughout the day: to what extent can the user make profitable use of the analytical outcomes of the process without knowing 'what's under the hood'—the exact mechanics of the decision-making process within *Tonalities*?

Michael Russ described his pleasure at using *Tonalities* as 'a way to interrogate your own perception', and explored some analytical observations on pieces by Musorgsky and Ravel. His comments on the latter's *Alborada del gracioso* were candid, revealing and worthy of much discussion, especially when detailing the efforts to make *Tonalities*' analytical results fit with his intuitive sense of the harmonic hegemony of a mixture of Phrygian and octatonic gamuts. When Russ's initial segmentation failed to display such a prevailing harmonic species, he enabled *Tonalities* to induce a custom-made chord (a hybrid of both species) as a possible gamut; when this approach failed to reveal sufficient Phrygian-ness, he used Pople's own segmentation, disabled many gamuts, and achieved the analytical result that his experienced musical gut told him should be correct.

Doubtless, similar analytical 'gut-versus-results' conflicts will have been experienced by any musician who has engaged in computer-assisted analysis, but to have the positivism of such decision-making foregrounded in such a clear way re-introduced Cook's and others' uncertainty about the software's purpose: what is it *for*, and who does the analysis—the analyst or the software?

There followed a lively, open debate, with contributions from a high proportion of the delegates focusing almost entirely upon two topics: firstly, the software's purpose, as outlined above; and secondly, its future uses.

Broadly speaking, the first issue divided the delegates. Some (several speakers) regarded *Tonalities* as a flexible

'plug-in for a range of analytical angles' (Cook)—a toolkit that 'fits into the best of the [machine-assisted] analytical tradition [e.g. Puffett, Forte, et al.]' (Dunsby) and that provides a stimulating, profound means by which to cross-reference analytical intuition with musicological fact. Others (a smaller group) were somewhat disturbed by this positivistic primacy of searching for synergies between gut feelings and computer-assisted results.

The second issue arose almost by accident: a questioner from the floor asked Pople how he might get hold of the programme, and whether there existed a user-group where analyses and ideas for future development could be exchanged. The response to this question was curious: Pople said that he was not yet sure if the software was ready for other people to use, and that he did not wish for too many people to use it; 'in the wrong hands' it could be misunderstood, and misused as a lazy analyst's short-cut to harmonic analysis without understanding; by restricting use of the software to those whose projects he had personally vetted, he would be able to 'oversee [any] problems'.

Such comments were surprising, especially in the context of an audience that was not without a degree of analytical sensibility and experience and even included writers of analytical software. *Tonalities* is almost certainly not the H-bomb, nor is it an esoteric Shaolin Great Truth, to be dispensed by the wise only to those who are ready for its power. Cook drew on Pople's earlier fishing analogy, by suggesting that such a stance was akin to informing fishermen of a huge shoal of cod and then barring many from the fishing grounds; whatever the reasoning behind this-curious guild mentality (copyright protection?), it can do nothing but harm to the wider dissemination of what may well be a brilliant and hugely significant tool. As yet, there is no facility for the analysis of quartal harmonies, or blues or pentatonic scales within *Tonalities*, but the community of analysts (and we are a community, aren't we?) researching diverse musical corpora in a wide range of theoretical traditions might in future be able to speak broadly the same harmonic-analytic language—but only if it understands how the tool works, and is trusted enough to learn by making the odd stupid analytical decision. What harm can come of that?

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Chris Kennett studied at the Universities of Southampton and Sussex and completed his PhD at Reading in 1994. His thesis was the first extended study of pitch-class set genera to be examined anywhere in the world. Chris's teaching and published research interests include set theory and genera, pop music analysis, British twentieth-century music and the analysis of the cognition of music in public domain environments.

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# Autumn Study Day: Review

by Steve Spencer

## Music Analysis and Popular Music

organised by Kenneth Gloag

Music Department, Cardiff University, Saturday 17 November 2001

The uninformed might assume that the musics of Steve Reich and Bryan Adams do not present analytical tasks of comparable complexity. Such prejudices are certainly misplaced, especially in the light of the instructive and challenging study day on music analysis and popular music that was hosted at Cardiff University. As the day progressed, the battery of tools, approaches, concepts and terminologies expanded to include not only the musicologically familiar, but also demanded knowledge of semiotics, cultural studies, linguistics and psychoanalysis.

In a paper entitled 'Loose Affiliations: Popular Music scholarship, identity, and the Bernard Hermann string sound', John Richardson (City University) explored the semiotic functioning of soundtracks. He drew attention to Anchi Kassabian's work on tracking identity in contemporary film, and highlighted two categories for closer scrutiny: identification assimilation (for composed soundtracks) and identification affiliation (for compiled soundtracks). He recognised the grey area between these categories and presented the case for taking into account loose affiliations in the reception and decoding of the music.

By way of example, Richardson traced the genealogy of the song 'Ganja's Paradise' in order to demonstrate the levels of potential associations and identifications in John N. Smith's film *Dangerous Minds*. This began with appropriating the lyrical irony of Stevie Wonder's original version 'Pastime Paradise' and the musical irony of combining 'high-culture' string sounds with songs about urban life and social ills; it then moved through Wonder's attribution of his string writing to his appreciation of the final passages of 'Eleanor Rigby' and from there to George Martin's indebtedness to the film scores of Bernard Hermann, notably *Fahrenheit 451* and *Psycho*. This sought to connect the reception of the soundtrack to *Dangerous Minds* with the chord stabs of *Psycho*'s murder scene and its preceding 'drive-out-of-town sequence'. In so doing, Richardson identified the need for a theory of loose affiliations in order to allow for and provide understanding of the multifarious modes of reception, semiotic coding and identification available to composer and audience. A particularly interesting observation that provides ground for further investigation was the idea of musematic migration across scored and un-scored musics, high and low cultural norms and ethnic boundaries.

Philip Tagg (University of Liverpool) outlined several contradictions for discussion during the following session. The first highlighted the prevalence of popular

music in everyday life and compared this to the paucity of activity related to the understanding of popular music in the university sector. This was contrasted with the attention paid to the study of literature and the visual arts and the relatively developed nature of specialised language associated with these other fields of enquiry. He presented his recent work on types of musical knowledge: Constructional Competence (composing, performing, etc.), Musical Metadiscourse (theory and analysis of musical structures), Contextual Metadiscourse (the role of music in society), and Receptional Competence (the ability to recognise and distinguish between musical sounds and their connotations). The last of these types was identified as the area least favoured in the curricula of Higher Education institutions.

In discussing his approach to teaching music analysis for non-musicians, Tagg presented a persuasive case for an academic version of 'ask the audience'—seeking to recognise, value and learn from the receptional competence of the 85% of the population who have no formal musical training but can understand and decode musical meaning. The possibility was suggested that their ability to recall, recognise and interpret musical texts may present the analyst with an insight into those aspects which, although not shown by notation system may be of greater significance than the constructional concerns that have been the focus of most analytical approaches.

In 'Subject Position and Subject Matter in Contemporary Pop: Björk' Nicola Dibben (University of Sheffield) presented an in-depth study of the Björk track 'Unison', outlining the need for music analysis to take greater account of the multiple subjectivities of musical reception and in particular, to provide greater insight into the corporeal experience of music. She presented the range of media responses to Björk's work and suggested that the music can provide its own map without the need for the stereotypes of existing dialogues such as Icelandic, mother, etc. Having played the whole of 'Unison' she drew out the range of styles and associations in the musical text and complemented these with the artists' own observations. The breadth of considerations included the production techniques employed to present, position and colour the voice, the periodicity of textural change, the interplay of harmonic and rhythmic elements and overarching formal structure. Lack of time precluded a fuller presentation of this analysis but discussion of Björk's attempt to create the bodily experience of being cocooned led to



consideration of the psychological notions of the 'Oceanic' and the 'Amniotic'.

Richard Middleton's (University of Newcastle) beguilingly colloquial title—'It's the Voice Stupid!'—hid a deeply theoretical presentation on the potential benefits of adopting psychoanalytical methodology when studying affective responses to the voice in popular song. His survey of the history of analysis in this field led to the conclusion that there has been a lack of success in developing effective methodologies. Middleton drew attention to the work of Griffiths, Laing and Brackett on lyrics and melody and to Steven Banford's examination of early twentieth-century song, but noted that there has been an almost total silence about the voice despite its centrality to the musical text. In seeking to rectify this he discussed existing work on the application of psychoanalytical methods to the study of the voice in opera and suggested that such methods be applied to popular music.

Middleton began by introducing the key concepts of a Lacanian approach, which sought to determine the point where meaning arises in the exchange between listener and singer. For the unfamiliar, the language and ideas presented here were considerably challenging, and the use of a musical example helped to draw the argument to more accessible ground. The Lennon track 'Working Class Hero' was employed to demonstrate the application of the proposed method although the constraints of time did not permit a fuller investigation. It became clear, however, that once one strayed from a basic description of the music the subjectivities of reception emerge. While the rhythm guitar part to one listener is a controlling super-ego, enforcing and limiting the performance, to another it is the foundation over which considerable freedom can be explored. Middleton signalled areas for expansion of his ideas into a consideration of the affects of recording technology and the synergy between the popular music performer and the 'popular voice' defined as the voice of the people.

Walter Everett (University of Michigan) presented his work on the classification of rock's tonal systems into a series of categories dependent upon harmonic content. These began with songs of a major-mode type and moved through nine stages of increasing divergence from the tonally-centric to songs that use chromatically-related scale-degrees and depend little upon common-practice harmonic progressions. He noted that most popular music songs fall within the first two categories of standard major or minor harmonies and suggested that, at least in harmonic terms, this put Billy Joel closer to Brahms than to Howlin' Wolf! On this basis Everett defended the application of Schenkerian analytical method to popular music, suggesting that, by comparing against an observable norm, Schenkerian analysis may highlight a song's interesting features. He approached blues-based rock's challenge to his emphasis on the major/minor modal basis of popular music by highlighting the major basis of the twelve-bar progression, particularly when presented with a boogie pattern. He went further by suggesting that if there was

a blues scale evident in the sound of most pop songs, it arose from the combination of major and pentatonic minor scales. He concluded from his study that 'blues' scales are but one of many elements that constitute rock harmony.

Those less versed in the basic elements of pop/rock theory were given an introduction to the features of pentatonic scales with their avoidance of strong dissonance. A similar introduction to the decoding of the Schenkerian examples would also have proven useful for those unfamiliar with this approach.

An interesting feature of Everett's presentation was the array of musical examples that were used to underpin his categorisation and to demonstrate the breadth of his work. However, the observation that The Monkees' 'Steppin' Stone' and Nirvana's 'Smells like Teen Spirit' share the same harmonic movement indicated that harmony is but one aspect of the musical material of popular song. Nevertheless, Everett provided a valuable codification of this aspect that could be complemented by a similar approach to other musical elements.

The final session was a discussion forum, chaired by Eric Clarke (University of Sheffield), which sought to explore the diversities of responses to popular songs. This was referred to as the 'I don't hear it like that' problem and led to the suggestion that the ethnomethodological approach of looking at how the music is used be adopted in order to find meanings; one might complement the approach with an attempt to find the specific aspects of a song that can be shown to have an affect, and then develop a lexicon describing which aspects produce which meanings for particular listeners. The need for specific information about a musical passage was accepted but the question arose as to how much was too specific, or too narrow a view—perhaps missing the denoted and connoted meanings in the minutiae of notes, rhythms and chords.

The discussion forum brought the day's proceedings to a suitably lively and stimulating end. Whilst the papers included sufficient detail to satisfy the most ardent music analysis specialist, the most striking aspect of the day was the diversity of approaches adopted to facilitate understanding of popular music and the power of its communicative processes. The need for the various theoretical models to be outworked was clearly an issue. Future projects, which might take the form of a collected series of analyses suitable for teaching and learning purposes, will certainly help to improve the profile of popular music within the wider musicological community.

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**Steve Spencer** is Senior Lecturer in Music & Popular Music at Wolverhampton University, working in pop music history, music technology, analysis and performance. Current research interests include the form and content of popular music history with a particular focus upon early British rock and roll.

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## SMA events 2001-2002

**23 February 2002**  
Winter Study Day: 'Music and Ethics'  
(University of East Anglia)

Contact: Anthony Gritten  
Email: [a.gritten@uea.ac.uk](mailto:a.gritten@uea.ac.uk)

**4-7 April 2002**  
EuroMAC: Fifth European Music Analysis Conference  
(University of Bristol)

Contact: Jonathan Cross  
Email: [j.g.e.cross@bris.ac.uk](mailto:j.g.e.cross@bris.ac.uk)

**25 May 2002**  
TAGS Day for Music Postgraduates  
(Goldsmith's College, University of London)

Contact: Craig Ayrey  
Email: [c.ayrey@gold.ac.uk](mailto:c.ayrey@gold.ac.uk)

**26 October 2002**  
Autumn Study Day: 'Analysing Recordings'  
(University of Sheffield)

Contact: Nicola Dibben  
Email: [n.j.dibben@sheffield.ac.uk](mailto:n.j.dibben@sheffield.ac.uk)

## other events

**27 April 2002**  
RMA and CEMRC:  
The Modernisms of the 1960s in Czechoslovakia,  
Hungary and Poland  
(University of Bristol)

Contact: Rachel Beckles Willson  
Email: [r.beckleswillson@bris.ac.uk](mailto:r.beckleswillson@bris.ac.uk)

## feedback

The SMA committee welcomes feedback about recent events and suggestions for future events. If you would like to suggest a topic or would like to host an event, please contact:

Amanda Bayley, SMA Events Officer  
Department of Music, University of Wolverhampton  
Gorway Road, Walsall,  
West Midlands WS1 3BD  
Email: [a.bayley@wlv.ac.uk](mailto:a.bayley@wlv.ac.uk)



## TAGS Day for Music Postgraduates



**Saturday 25 May 2002**

In association with Goldsmith's College (University of London), the Society for Music Analysis invites postgraduate music students to propose papers dealing with any aspect of music theory and/or analysis. Papers should last a maximum of 20-25 minutes.

Proposals for papers (maximum 250 words) should be sent, preferably by email (please do not use attachments), to:

Dr Craig Ayrey  
SMA TAGS Day 2002  
Department of Music

Goldsmith's College  
University of London  
New Cross  
London SE14 6NW

Email: [c.ayrey@gold.ac.uk](mailto:c.ayrey@gold.ac.uk)

Authors should include name(s) and affiliation(s), postal address, email address and daytime telephone number.

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS IS FRIDAY 22 MARCH 2002.** All selected speakers will be notified by Monday 8 April.



## **Music and Ethics Winter Study Day**

**School of Music,  
University of East Anglia**



**Saturday 23 February 2002,  
11.00am – 5:30pm**

**Keynote Speakers:**  
**Andrew Bowie (Royal Holloway),  
Simon Critchley (Essex)**

**Roundtable Chairs:**  
**Martin Dixon (Glasgow),  
Anthony Gritten (UEA)**

**Roundtable Presentations:**  
**Craig Ayrey (Goldsmiths),  
Daniel Chua (KCL), Andrew Harrison  
(Bristol), David Hesmondhalgh (OU),  
Jonathan Impett (UEA), Dominic Moran  
(Oxford), Christopher Norris (Cardiff), Henry  
Stobart (Royal Holloway)**

This study day brings together musicologists, philosophers and critics in an attempt to identify possible inter-connections between music and ethics. Some of the questions we shall address include:

Can ethics inform analytical or interpretative strategies in the field of music?

Can musical discourse and criticism derive a positive theoretical grounding from ethical philosophy?

For booking and further information please contact:

Dr Anthony Gritten,  
School of Music, UEA,  
Norwich, NR4 7TJ

Email: [a.gritten@uea.ac.uk](mailto:a.gritten@uea.ac.uk)



## **Analysing Recordings Autumn Study Day: Call for Papers**

**Department of Music,  
University of Sheffield**



**Saturday 26 October 2002**

This study day considers critical, analytical and theoretical approaches to analysing recordings. As well as considering some of the technical and methodological issues involved in analysing recordings, the day will focus on the nature of recordings as objects/events and the consequences of their production circumstances for analysis.

Since the term 'recording' can encompass a great diversity of formats (audio, video, broadcast), possible issues might include: implications of recordings for the practice of music analysis, analytical methods, availability and accessibility of recording archives, studio production and the analysis of the recording process, sampling and the use of recorded sound *in* music, and the history of performance through recordings.

Submissions on these or any other issues relating to the topic are invited. Please send an abstract of 50-100 words to:

Dr Nicola Dibben  
Department of Music, University of Sheffield  
38 Taptonville Road  
Sheffield, S10 5BR

Email: [n.i.dibben@sheffield.ac.uk](mailto:n.i.dibben@sheffield.ac.uk)

Local organisers:  
Eric Clarke, Nicola Dibben

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS  
IS 30 APRIL 2002.**

**5<sup>th</sup> EUROPEAN MUSIC ANALYSIS CONFERENCE**  
**5ème CONGRÈS EUROPÉEN D'ANALYSE MUSICALE**  
**5. EUROPÄISHES SYMPOSION MUSIKALISCHE ANALYSE**



**University of Bristol**  
**4-7 April 2002**

Following successful Conferences in Colmar (F), Trento (I), Montpellier (F) and Rotterdam (NL), the 5th European Music Analysis Conference will take place at the Department of Music, University of Bristol (GB) from 4 to 7 April 2002. There will be three official conference languages: English, French and German. The Conference is organised in association with the British Society for Music Analysis (SMA), the journal *Music Analysis* (Blackwell Publishers) and the University of Bristol.

**BOOKING INFORMATION**

Bristol is situated 185 km west of London, from which it is easily accessible by rail and road. There is a frequent rail service from London Paddington (approx. 1h 30) to Bristol Temple Meads, and the city can also be reached by major motorway links (M4, M5) from London, the North of England and South West England. Regular direct scheduled flights to Bristol International Airport are available from many major European cities.

The Conference takes place in the Victoria Rooms, in the Clifton district of Bristol.

Hotel accommodation at a special conference rate is offered by the Clifton Hotels Group, situated only a short walk from the Victoria Rooms. Please contact the hotels direct as listed below, stating that you are attending the 'Music Analysis Conference'. The hotels cannot guarantee rooms or prices for bookings made after 04/03/02. For further information about the hotels, consult their website at [www.cliftonhotels.com](http://www.cliftonhotels.com)

- **Washington Hotel**, tel: +44 117 973 3980; email: [washington@cliftonhotels.com](mailto:washington@cliftonhotels.com) Single, twin & double rooms from £50 per room inc. breakfast.
- **Clifton Hotel**, tel: +44 117 973 6882; email: [clifton@cliftonhotels.com](mailto:clifton@cliftonhotels.com) Single, twin & double rooms from £50 per room inc. breakfast.
- **Rodney Hotel**, tel: +44 117 973 5422; email: [rodney@cliftonhotels.com](mailto:rodney@cliftonhotels.com) Double rooms only from £50 per room inc. breakfast.
- **Berkeley Square Hotel**, tel: +44 117 925 4000; email: [berkeleysquare@bestwestern.co.uk](mailto:berkeleysquare@bestwestern.co.uk) Single, twin & double rooms from £64 per room inc. breakfast.

## PROGRAMME

Thursday 4 April

### 1400: Welcome Speeches

### 1420–1450: Opening Address

Arnold Whittall (King's College London, UK)

### 1500–1700: Parallel Sessions

#### Performance Studies

J. Rink (UK), 'The Motive of Performance'

E. Ormoy (Israel), 'Between Theory and Practice: Comparative Study of Early Music Performances'

J-L. Hong (UK), 'Dynamics in cello performances of J.S.Bach's C major Sarabande'

F. Castelain (France), 'L'Opus 7 d'Anton Webern'

#### Systems and Interpretations

M. Mastropasqua (Italy), 'A Phenomenological Ground for Analytical Hermeneutics: the Case of Melodic "Archetypal Schemata" in Tonal Music'

M. Delaere (Belgium), 'Authentic Analysis Practice'

M. Schuijjer (Netherlands), 'Nobody is her Own Sister: Pitch-Class Set Theory and the Concept of Equivalence'

E. Huovinen (Finland), 'Intervallic Bias and Tonality'

### 1730–1830: Blackwell Publishers/Music Analysis Keynote Address

Jonathan Dunsby (University of Reading, UK): 'Derrick Puffett's Analytical Style and the Evidence-Based Historiography of the Future'

### 1830: Wine Reception (sponsored by Blackwell Publishers)

Friday 5 April

### 0900–1100: Parallel Sessions

#### Darmstadt and Beyond (I: Boulez)

E. Campbell (UK), 'Signals and Envelopes: Boulez and Musical Perception'

C. Ayrey (UK), 'Executing Solitude in Boulez's *Le Marteau Sans Maître* (VI): Automatism and Musical Presentation'

R. Crow (UK/Austria), 'Competition between Structural and Cognitive Models as a Source of Compositional Idea in the Music of the Twentieth Century'

G. Kadolciks (Latvia), 'On Extreme Trends in the Treatment of Performers' Expressive Means in Twentieth-Century Piano Music'

### Theory and Metaphor

**R. Adlington** (UK), 'Moving Beyond Motion: Musical Temporality and Metaphor'

**A. Huber** (Austria), 'Das *Lied ohne Worte* als kompositorisches Experiment Annäherungen an ein strukturelles Gattungskonzept'

### Beethoven

**Z. Eitan** (Israel), 'Gestures as Motives: Examples from Beethoven's Piano Sonatas'

**B. Schweitzer** (Germany), 'A System of Contradictions—The Beginning of Beethoven's Op. 132'

**M. Polth** (Germany), 'Bedeutungen der Synkope'

## 1130–1300: Parallel Sessions

### Darmstadt and Beyond (II)

**J. Dack** (UK), 'The Analysis of Karlheinz Stockhausen's *Kontakte für elektronische Klänge, Klavier und Schlagzeug* according to Schaeffer's "Programme de la Recherche Musicale"'

**N. Hodges** (UK), "'Just so much astrology really": Bill Hopkins' *Etudes en Série*, Technique and Poetics'

**J. Junker** (Germany), 'Komponierte und gehörte Struktur in Luigi Nonos *Con Luigi Dallapiccola*'

### Oral Traditions

**A. Ahmedaja** (Austria), 'Die Rolle der musikalischen Analyse bei Untersuchungen albanischer Volkslieder'

**C. Ferrier** (Switzerland), 'Comment noter et réinterpréter correctement les musiques traditionnelles? Le cas particulier de la harpe des Andes (Pérou - Equateur)'

**A. Labussière** (France), 'Un parcours obligé vers l'Analyse Modale: 1'étude analytique du chant "à voix nue"'

### Form and Theme

**F. Diergarten** (Germany), "'Nebenbei schwer melancholisch": Eine Annäherung an den Brahmschen Ton an Hand des Intermezzo op. 119,1'

**D. Neumeyer** (USA), 'Background as Theme'

**B. Wikman** (Sweden), 'Interpretation and Form in Chopin's Music'

## 1430–1630: Parallel Sessions

### Darmstadt and Beyond (III)

**P. Niedermüller** (Germany), 'Handwerk und Kommentar: Zur Dekonstruktion von Bernd Alois Zimmermanns *Die Soldaten*'

**M. Kanno** (UK), 'Pulse and Velocity in Ferneyhough's *Unsichtbare Farben*'

**M. Solomos** (France), 'Analysing the First Electroacoustic work of Iannis Xenakis'

**I. Lindstedt** (Poland), 'Between Analysis, Theory and Composition: The Unknown Polish Concept of Total Serialism'

### Analysis and Conductors

**R. Dalmonte** (Italy), 'Conductor's Analyses'

**C. Kemme** (Netherlands), 'Analysis for Performers'

**L. Lohman** (USA), 'Orchestral Orality: Microanalysis of Conductors' Representations of Performative Nuance in the Core Repertory'

**G. Schröder** (Germany), 'Leichtentritt, Klemperer und der 8. Symphonie Anton Bruckners'

## 1700–1800: Keynote Address

**Jean-Jacques Nattiez** (Université de Montréal, Canada): 'Analysing Music of the Oral Tradition: from Structural Models to Hermeneutic Constructions (a Wedding Dance from Uganda)'

### 1930: Concert

Schubert Ensemble of London play Piano Quartets by Mozart, Fauré & P. Hellawell

Saturday 6 April

### 0900–1100: Parallel Sessions

#### Music Theory in Russia

- S. Klybova** (Russia), 'Revolution und Tradition: Russisches musikalisches Denken vor und nach 1917'  
**Y. Kreinin** (Israel), 'Victor Bobrovsky's Functional Theory as an Instrument of Twentieth-Century Music Analysis'  
**Y. Kholopov** (Russia), 'Philosophie der Musik von Aleksej F. Lossev und Strukturanalyse des Musik-Phaenomens'

#### Listening/Cognition

- M. Baroni** (Italy), 'Analysing and Listening to the Form of a Piece of Music'  
**W. d'Ambrosio, M. Gabrieli & E. Pozzi** (Italy), 'Thematic Character and the Avant-Garde: The Use of New Technology in the Definition of the Concept of Theme in Twentieth-Century Music'  
**J.-M. Chouvel** (France), 'Structure et Cognition'  
**F. Salah** (Spain), 'Illusion auditive et analyse musicale: A propos du thème principal du dernier mouvement de la *Pathétique* de Tchaikovsky'

### 1130–1300: Parallel Sessions

#### Analysis and the New Technologies

- F. Delalande** (France), 'Analyse et représentation multimédia de la musique comme forme sonore'  
**M. Battier, A. Bonardi & M.-H. Serra** (France), 'Hypermédia et analyse'  
**O. Lartillot** (France), 'Analyse analogique suivant un modèle cognitif d'induction'

#### German Music Theory

- S. Eckert** (USA), '*Einschnitt, Absatz* and *Cadenz*—Joseph Riepel's Musical Syntax: Analysing Eighteenth-Century Music from an Eighteenth-Century Perspective'  
**M. Riley** (UK), 'The "Harmonic Major" Mode in Late Nineteenth-Century Theory and Practice'  
**L. Holtmeier** (Germany), 'Von der Musiktheorie zum Tonsatz: Riemann, Schenker Kurth, Louis der Nationalsozialismus und die Musiktheorie nach 1945'

#### New Approaches

- P. Chicot** (Spain), 'A New Music Theory'  
**R. Draganova** (Bulgaria), 'La notion de "music making" comme fondement de l'analyse des pratiques concertantes'  
**M. Henninger-Vial** (France), 'A Productive Confrontation: The Bio-logical Logic of S. Lupasco and Performance Studies'

### 1430–1700: Parallel Sessions

#### ROUND TABLE

The Pople *Tonalities* Project: Speakers to include A. Pople (UK) & M. Russ (UK)

#### Music in the 20th Century

- S. Moortele** (Belgium), 'Analysing the Unanalysable: Formal Analysis and Schoenberg's "Informal Music"'  
**C. Baron** (USA), 'Tonal Systems in Crisis: Analysis and Autobiography in Charles Ives's First Symphony'  
**E. Latham** (USA), 'The Choreographer as Analyst: Bodily Gesture and Motivic Design in Stravinsky/Nijinsky's *Le Sacre du Printemps*'  
**W.-L. Cheong** (Hong Kong), 'Messiaen's Colour-Chords: Obscured Origin and Development'



**1700–1800: Keynote Address**

**Clemens Kühn** (Hochschule für Musik 'Carl Maria von Weber', Dresden, Germany): 'Music Theory in Germany: Science, Art or Practice?'

**1830: Concert**

**Nicolas Hodges** (piano) plays Debussy, Stockhausen & B. Hopkins

**Sunday 7 April**

**0930–1100: Parallel Sessions**

**Analysing Early Vocal Music**

**P. Gargiulo & M. Mangani** (Italy), 'An Analytical Method Focusing on Verdelot and the Early Madrigal: Preliminary Considerations and First Results'

**T.H. Hansen** (Denmark), 'Analytical Approaches to "Classical" Vocal Polyphony: The Case of Palestrina'

**J. Meyer** (USA), 'The Intersection of Historical Theory and Analysis: John Dowland's Lutesongs and the Four Airs'

**Music in Eastern Europe Since 1945**

**A. Bayley** (UK), 'Four Soloists or One Ensemble? Developments in the Twentieth-Century String Quartet'

**T. Johnson** (UK), 'Lendvai Comes to Cologne: György Ligeti in the 1950s and '60s'

**C. Humphries** (UK), 'The Analysis of Musical Experience: Szalonek's "Musica Concertante"'

**1130–1300: Parallel Sessions**

**Popular Musics**

**B. Bleij** (Netherlands), 'Darn that Tune—Analysis and Jazz Harmony'

**B. Lowe** (UK), '"Can't sing, can dance a little"? A Performance Analysis of Fred Astaire's Vocal Style'

**M. Ullrich** (Germany), 'Musikalische Analyse im Tonstudio: Angemessene Analyseverfahren für zeitgenössische Popmusikproduktionen'

**Grammars**

**C. Tsougras** (Greece), 'Generative Theory of Tonal Music and Modality—Research Based on the Analysis of "44 Piano Pieces on Greek Folk Tunes" by Y. Constantinidis'

**M-N. Masson** (France), 'Lectures et relectures de l'œuvre musicale : le premier contrepoint de l'Art de la fugue dans le prisme des interprétations de Gerd Zacher'

**E. Trajano, D. Guigue, E. Costa, K. Silva, C. Gomes & H. Almeida** (Brazil), 'SOS—A Tool for Intelligent Automated Segmentation of Twentieth-Century Music'

**1400: Plenary Discussion**

Review of the conference, a proposal by J-M. Bardez (SFAM, France) and plans for the 6<sup>th</sup> European Music Analysis Conference

**Book display** (organised by Rosemary Dooley) and **Poster Sessions** throughout.  
*Please note that this programme may be subject to change.*

## EUROMAC REGISTRATION FORM

Please return by email to [m.e.peirson@bristol.ac.uk](mailto:m.e.peirson@bristol.ac.uk) using the title 'EuroMAC Booking' or by post to Margaret Peirson, EuroMAC Booking, Victoria Rooms, Queens Road, BRISTOL BS8 1SA, UK or by fax to +44 117 954 5027.

### YOUR DETAILS

Surname:

First Name:

Correspondence Address:

Nationality:

University/College Affiliation:

E-mail:

Tel/Fax:

### REGISTRATION FEE (please tick as appropriate)

Conference Fee      £40 (€64)

Student Fee      £30 (€48)

Please attach evidence of full-time student status to this booking form.  
For registration after 11/03/02 a surcharge of £10 (€16) will be made.

Lunch, Friday 5 April      £5.50 (€8,80)

Lunch, Saturday 6 April      £5.50 (€8,80)

Schubert Ensemble of London, Friday 5 April      £8 (€13)

Nicolas Hodges, Saturday 6 April      £5 (€8)

Total payment due: £ \_\_\_\_\_ / € \_\_\_\_\_

### PAYMENT

Please send the full payment with the booking form. Credit card payment (in £ only) is preferred.

Cheques (in £ or €) should be made payable to 'University of Bristol'

Type of card (tick one):

- Visa
- Mastercard
- Eurocard
- Barclaycard

*(American Express, Diner's Club and Switch not accepted)*

Name of card holder:

Cardholder's address:

Card number:

Expiry date:

Amount of payment:

Cardholder signature:

# **HuIMAC**

**The University of Hull Music Analysis Conference**

**in association with the**



**September 2003**

For further details, contact:

Lee Tsang

HULLMac  
Department of Music  
University of Hull  
Hull HU6 7RX

Email: [l.tsang@hull.ac.uk](mailto:l.tsang@hull.ac.uk)

# Society for Music Analysis Membership Application

Please copy this page and pass it on to someone who is interested in joining the SMA.

The SMA is a dynamic, friendly group of scholars, students and other parties who share an interest in the theoretical and analytical issues of music. The Society is always delighted to welcome new members. The generous benefits of membership include:

- substantial discounts on subscription rates for the leading journal *Music Analysis*
- a semi-annual SMA Newsletter and a regular programme of mailings, keeping you up to date with the latest events and developments in the discipline
- free registration and refreshments at the Society's frequent Study Days, which focus on topical issues and include presentations from scholars of international renown as well as those entering the profession
- back copies of *Music Analysis* and the SMA Newsletter for those joining the Society during the course of the year
- especially advantageous terms for students

If you would like to join the SMA, please copy and detach the form below and send it together with a cheque (in pounds sterling or euros) payable to 'The Society for Music Analysis' to:

Dr Matthew Riley  
SMA Administrator and Treasurer  
Department of Music  
Royal Holloway, University of London  
Egham TW20 0EX



## SMA Membership: Application Form



Choose from the following membership options:

- £35 (€57)** Full membership of the Society including a copy of each issue of *Music Analysis* during the year of membership (£40 for members outside UK/Europe)
- £25 (€41)** Student membership of the Society including a copy of each issue of *Music Analysis* during the year of membership (£30 for members outside Europe)
- £20 (€33)** Membership of the Society without *Music Analysis* (UK/Europe only)
- £10 (€16)** Student membership of the Society without *Music Analysis* (UK/Europe only)

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
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\_\_\_\_\_  
Tel no: \_\_\_\_\_  
E-mail: \_\_\_\_\_

