



society for music analysis

newsletter

January 2007

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executive committee

President

Amanda Bayley
a.bayley@wlv.ac.uk

Vice President

William Drabkin
wmd@soton.ac.uk

Events Officer

Nicholas Reyland
n.w.reyland@ Keele.ac.uk

Information Officer

Edward Venn
e.venn@lancaster.ac.uk

Administrator and Treasurer

David Manning
David.Manning@bristol.ac.uk

submissions

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

Send materials for submission by email to e.venn@lancaster.ac.uk or, if necessary, by post to:

Edward Venn, Information Officer
SMA Newsletter/Website
Department of Music
Lancaster University
Lancaster LA1 4YW

editorial

Happy New Year to all SMA Members! As can be seen from the bumper Reviews Corner this issue, the last few months have proved a busy and productive period for the Society. In particular, the packed conference calendar in July saw three major conferences: the Fourteenth International Conference on Nineteenth-Century Music, in which the SMA had a study day on late Schumann, the second International Conference on Music and Gesture in which the Society sponsored three events focusing on Robert Hatten's work on gesture, and at the University of Sheffield, a truly interdisciplinary conference on the topic of Music and Consciousness. Autumn provided a brief period in which to gather one's thoughts, before the SMA Autumn Study Day at the University of Sussex, on the subject of Music Programme Notes. My thanks go to our reviewers, David Bretherton, Richard Elliott, Vanessa Hawes, and, working against an impossibly tight deadline, Dylan Robinson, for their fascinating insights into these events.

2007 promises to be no less stimulating. Our Spring Study Day, at Oxford University, is devoted to a single work: Haydn's Creation. In Autumn, the University of Liverpool hosts a Study Day on the analysis of popular music. This year's TAGS Day is at King's College. The keynote speakers at these events make for an impressive roll-call, as I'm sure you will agree: Lawrence Kramer and Ludwig Holtmeier will talk at the Oxford Study day, Scott Burnham at TAGS, and Allan Moore at Liverpool.

I would like to offer congratulations to our four recipients of the 2006-2007 Masters' Bursaries: Peter Fahey, James Munk, Brahamani Pal and Philip Purvis. Details and procedures for the 2007-2008 Masters' Bursaries Scheme are also included in this issue.

Finally, I am delighted to report that both William Drabkin and Nicholas Reyland remain as (respectively) Vice President and Events Officer on the SMA Executive Committee.

Edward Venn
Editor

reviews corner

Late Schumann Study Day

organised by Laura Tunbridge

University of Manchester, 6 July 2006

The Study Day began with a recital of Schumann's opp. 90, 107 and 135 songs by two talented musicians from the Royal Northern College of Music: Charlotte Stephenson (mezzo soprano) and Oliver Hamilton (piano). Following this, the four papers of the first session, chaired by Laura Tunbridge, explored aspects of Schumann's late vocal music and included discussion of many of the songs that had just been performed.

Richard Stokes's paper argued, with the aid of much biographical evidence, that Schumann was 'the most literary of all *lieder* composers'. But, despite his frequent goading, delegates declined to be drawn into debate; no doubt many were still acclimatising to the unusually hot weather. Jon W. Finson then outlined Schumann's 'Dresden style', which was developed in response to his exposure to Wagner's *Tannhäuser* and *Lohengrin*. Finson illustrated how the polyrhythm of Schumann's op. 90 settings creates two differing interpretive perspectives for the singer and pianist, an observation which led nicely onto the concept of 'expressive hypermetre' that was then explored by Harald Krebs's paper. After showing Schumann's propensity for four-bar hypermetres in his pre-1849 songs, Krebs demonstrated (at the piano with the aid of Sharon Krebs) how Schumann used hypermetric disruptions or ambiguity for expressive effect in his late songs. In the fourth paper, Ulrich Mahler showed how Aribert Reimann's transcriptions of Schumann's op. 107 songs shed light on the originals, particularly with respect to phrasing and motivic treatment.

Robert Pascall chaired the second session of the day, which contained three varied papers on Schumann's instrumental music. Roe-Min Kok examined the *Drei Clavier-Sonaten für die Jugend*, op. 118. We learnt that, unlike his commercially successful *Album für die Jugend*, Schumann intended the sonatas to be an altogether more serious affair. This led to concern from his publisher, which was only abated with Schumann's insertion of 'Puppenwiegenliedchen' into the first sonata. Robert Samuels then exposed a number of ideas central to his forthcoming book (*Novel and Symphony: A Study of Nineteenth-Century Genres*), outlining in particular the 'narrative structuring' of Schumann's Symphony No. 3 in E flat and its relation to the nineteenth-century novel. The final paper of the day was Nicholas Marston's 'Scene and Heard: Raphael, Schumann, Faust'. In contrast to Samuels's narrative reading of the Third Symphony, Marston argued that a more fitting analogy for the relationship between the parts of Schumann's *Scenen aus Goethes Faust* is that of a contemplative triptych.

By being embedded into the 14th International Conference on Nineteenth-Century Music, the SMA's Study Day provided a refreshing analytical interlude in a conference that was otherwise primarily historical. But the contextual detail and interdisciplinary nature of many of the Study Day's papers demonstrated that music analysis is not an insular discipline.

Congratulations and thanks are due to Laura Tunbridge for organising the event.

David Bretherton

suggested guidelines for reviews corner submissions

Length: 200-500 words

Reviewers should review the conference as a whole or focus on a specific idea/theme rather than try to do something in-between. The intention is to provide informed opinions that develop a musicological idea rather than simply restating what a speaker or speakers have talked about in their papers.

Music and Consciousness

organised by David Clarke and Eric Clarke
University of Sheffield, 17-19 July 2006

What can we discover about music and consciousness? What kinds of consciousness are there and how do they come about? What is *musical* consciousness? How might music be able to give us insights into human consciousness more generally? Can music give us more insights than other cultural processes? These were some of the questions raised by Eric Clarke at the outset of this conference that were discussed over the course of a few sunny days in the pleasant surroundings of Tipton Hall on the outskirts of Sheffield. A combination of fine food, sun and ample outdoor space meant that the proceedings resembled more of a picnic in the park than a conference at times, with differences and convergences of opinion aired and shared in the shade of the trees. This lent the event an enviably relaxed and collegial atmosphere, a useful outcome given the attendee's relative unfamiliarity with each other's disciplines.

This was, of course, one of the *raison d'être* behind the conference, organised by Eric Clarke and David Clarke. For, if the rapidly growing field of consciousness studies has shown one (perhaps unsurprising) result, it is that there are clear camps in the arts and sciences when it comes to suggesting terminologies and methodologies for studying the field and in recognising some of the ideologies that may lie behind the desire to do so. Would it be possible, therefore, to bring together a group of scholars from a range of disciplines and methodological approaches to discuss the issues raised by music and consciousness, to find some kind of common vocabulary, and even, perhaps, to find ways to move the field on in some manner?

In the end, it turned out that certain fields were underrepresented. Only one presentation – a plenary from Larry Parsons – reflected the voice of “pure” neuroscience although there were clearly a number of people present who were familiar with the discipline and/or notably influenced by it. Other speakers represented musicology, philosophy and cognitive psychology, while we also heard from two composers about the ways their work sought to question aspects of consciousness. Two further plenary discussions – one by John Sloboda on the second day and one by David Clarke to conclude the conference – sought to take note of where we were in the debate and

of where the field more generally might be thought to be going. The entire conference was held in a plenary style, ensuring that everyone present, some 45 delegates, would have a chance to hear all the papers. The range of papers was certainly diverse, from rigorous philosophically-informed work rooted in phenomenology to accounts of music experienced in altered states of consciousness, and from colourful maps of brain activity during musical performance and reception to reminders that individuals do not live in laboratories and that consciousness must be thought of also in terms of public space and political life.

Not surprisingly, given the variety of approaches to both “music” and “consciousness”, an issue that emerged quite clearly during the middle plenary was the need to straighten out some terms of reference. Consciousness, conscience, unconscious, the Unconscious: these words quite clearly meant different things to different people in the room. Even sticking only with the first, there were numerous ways to qualify the word, especially amongst those who wished to remind the gathering of the social aspects of consciousness: “false”, “black”, “class”, and “collective” are all powerful words to suggest ways those individual subjects we were hearing so much about might seek to connect themselves or find themselves connected. These are not words generally associated with monkeys, mice or birds, however, so that those whose scientifically-induced findings were based on connections that *could* be made between laboratory animals and humans were clearly talking a very different language.

What to do in such a situation? Claim it as an unbreachable chaos and close our books, laptops and minds? Or soldier on amidst the understanding that we were coming from different worlds but with similar questions and a desire to seek allies in the pursuit of those questions? David Clarke, in an admirable rejoinder to the former suggestion, aligned himself and the conference as a whole with the latter. What was necessary after all was not to fall out about our terms and methods but to be more acutely aware of the sheer diversity of them.

Debates in recent years in the cognitive sciences and in philosophy regarding

consciousness have often led to what Slavoj Žižek calls a 'strange excess' whereby, regardless of whether we adhere to cognitivism or phenomenology, we are unable to account for the drive to question consciousness (Slavoj Žižek & Glyn Daly, *Conversations with Žižek* [Cambridge: Polity, 2004], p. 57). Žižek has suggested that consciousness, if it is to be understood in evolutionary terms, might better be understood as a 'mistake' (Žižek & Daly, p. 59). Is it a mistake, then, to pursue the strange excess of consciousness across the borders of disciplines seemingly at odds with each other? One answer to this might lie in the extent to which we recognise the self-reflexive nature of

the *act* of what we are doing and to pay it as much attention as the *accuracy* of what we are doing deserves. The gap between act and accuracy – the crux of Žižek's observation – is both the dead zone wherein disciplinary walls can be erected and the potentially emancipatory terrain whereon might be sketched the blueprint for enlightened discussion. Which we choose will come down, inevitably, to our ability to listen truly to each other. Professors Clarke and Clarke are to be commended for providing the space for these decisions to be made.

Richard Elliott

Second International Conference on Music and Gesture

organised by Anthony Gritten and Elaine King
Royal Northern College of Music, Manchester, 20-23 July 2006

The Second International Conference on Music and Gesture, organised by Anthony Gritten and Elaine King, took place during a sweltering July in a busy Royal Northern College of Music.

There were several important themes running through much of the work presented in Manchester. First the importance of narrative, and second the importance of an approach to musical gesture that takes into account empirical and formalist perspectives as well as intuitive and historical perspectives. In totality, the four days told a story about the co-operation of all of the branches of musicology in order to advance and gain a clear understanding of 'music and gesture'.

Two keynotes out of an impressive five exemplified the narrative aspect of gesture in music and dance. The story Stephanie Jordan told in 'Stravinsky and the Choreo-musical Gesture,' was punctuated with her own dance gestures, bringing the talk to life and stressing the importance of gesture in all communication, oral and physical as well as musical. Elisabeth Le Guin's 'Heroes and Anti-Heroes from Behind a Cello' was similarly impassioned, as Le Guin demonstrated her examples with the bowing of the protagonist itself. This and many of the papers in the other sessions were performances in their own right, and hammered home the idea that a performance, and not a score, brings music to a listener. Another story told was about gestures performed by babies, and gestures

performed for babies, by Colwyn Trevarthen and Daniel Leech-Wilkinson respectively, grounding the link between music and gesture with respect to evolution and to history. The two concerts of the conference also gave the audience a reminder of the impact of expressive gestures in performance – Thomas Schulze and Simon Lane performing Schubert's *Die Schöne Müllerin*, and Kevin Bowyer giving a staggeringly energetic performance of various twentieth and twenty-first century organ pieces, including a world premiere of Anthony Gilbert's *Hlifenu Vine Dance* for organ and pre-recorded organ.

There was much evidence of newness in research in all of these areas, both in the area of computer modelling of bodily and musical gestures, and in the extension of the theories of Robert Hatten to music other than the first Viennese school, in the three Robert Hatten symposia sponsored by the SMA. The richness of the different ideas brought to these sessions gave an impression of a widening area – and the story of the development of an important research topic began to be told.

With fewer definitions of 'gesture' than I had expected, the concept of 'music and gesture' as an area of research seems to be well and truly established and represented. Interesting dialogue ensued between research that necessarily involves thinking about the definition of gesture within certain musicological contexts, what we can learn about the definition of gesture through music,

and research that assumes one definition and applies that to music. The most profitable direction hinted at by this conference is the feedback of the second kind of specific research into the first, which in turn will refine or redefine the term for further use. The advantage of 'gesture' as a tool lies in its openness to evolve as a concept defined by

the co-operation of those in empirical musicology, theory, analysis and historical musicology. The music and gesture conference is an expression of that co-operation.

Vanessa Hawes

SMA Autumn Study Day: Music Programme Notes

organised by Nicholas Till
University of Sussex, Brighton, 25 November 2006

On 25 November 2006 a diverse group of musicologists, musicians, composers and writers of programme notes gathered at the University of Sussex to discuss the programme note and what functions it serves in contemporary musical life. Or rather, it would perhaps be more accurate to say that the discussion circulated around dysfunctional manifestations of the programme note, and *if* there is a future for this form in its current incarnation. It was indeed clear from these discussions and presentations that although the potential of this extra-musical part of music performance is great, the problems surrounding its use are numerous and under-addressed.

I use the term 'extra-musical' here with some hesitancy for, as noted from Ian Pace's keynote speech, music performance is not merely the presentation of sound; it can be understood as a multimedia entity that includes the programme note, title, and publicity. Indeed, this textual materialization of the music can in certain instances overwhelm or reify the live performance. Moreover, though we consider the function of programme notes to sharpen and deepen our understanding of music, the authority they hold may ironically distract us from critical engagement with the music as they impose a monologic framework that limits our understanding. Participants during this study day noted additionally how the programme note could equally result in a fireproofing of music from critique. This is to say that the programme note that addresses a social issue or traumatic event can also insulate the music from criticism, as criticism of the music is conflated with criticism of the social issue. Consequently, as noted by Arnold Whittall, it is

imperative for the programme-note writer to find a delicate balance between providing a way for the audience to connect with the music and contextualize it that at the same time does not over-determine the interpretive strategies they should use.

With these issues raised, discussion during the final round table session turned towards new technological strategies to develop the programme note. Mark Pappenheim presented an example of the mediatization of the programme note conceived of as projected image and text or the miniaturized version of this in PDA 'concert companion' format. This kind of 'programme video' allows the notes to be presented as a live 'reading' of the musical work as it is performed. Unfortunately, in its most banal manifestation it may also provide a kind of running commentary for instrument and genre. Ultimately, in order for any such technology to become of use to the diverse audience that attends concerts, this diversity needs to be taken into account by responding to varying levels of familiarity with the works being performed. Ideally, as in a person's choice for a live 'concert companion,' one would want to be accompanied by a person who shared similar listening values. Similarly, varying complexities of 'concert companion' programme note would allow the listener to choose how they want to contextualize the music. Rather than the 'listener management' tactics of programme notes that so easily function to contain the proliferation of interpretation, this form would increase the agency of the listener and allow him/her to contextualize the music in the most appropriate meaningful manner.

Dylan Robinson

Copies of the abstracts for this study day can be accessed from the online reviews corner (www.sma.ac.uk/news/2007_01_reviews.htm.)

society for music analysis

masters' bursaries 2007-2008

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

1. Applicants in 2007 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 2007 to September 2008.
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 2007–2008 will be renewed for 2008–2009 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 2008. If a 2007–2008 bursary holder goes on to read for a higher degree in 2008–2009, the bursary will be renewed unless the student secures full funding for the latter year.

4. Successful applicants will be required to become student members of the SMA if not already enrolled. They may be invited to assist the Society from time to time, and will be encouraged to stand for election as a student representative on the Committee, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 24 August 2007**. 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 Dr Amanda Bayley (SMA President) at the address below by the deadline of Friday 24 August 2007.

Two copies of completed applications should be sent by post to Amanda Bayley, Department of Music, University of Wolverhampton, Walsall Campus, Gorway Road, Walsall WS1 3BD. Applications sent by email will not be considered.

Applications will be reviewed by Amanda Bayley and by Alan Street, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2007. Reasons will not be given for decisions.

SMA masters' bursary winners

2006-2007

Four students have been chosen to receive SMA Bursaries in 2006-2007: Peter Fahey (reading for an MMus at Royal Northern College of Music, Manchester), James Munk and Brahamani Pal (both reading for MAs at the University of Nottingham), and Philip Purvis (reading for an MMus at Lancaster University). The Society offers warm congratulations to all four students, and is delighted to be able to support their work.

procedure for the award of grants from the *Music Analysis* development fund

1. Grants to Individuals

The Editorial Board of the Journal makes grants from its Development Fund in the form of support for travel and subsistence to UK-based students and scholars working in the discipline of music analysis to attend conferences abroad, to consult library and archival resources or to pursue other comparable research activities. Individual grants will not normally exceed £500.

The Board will also consider requests from individuals for forms of support other than those detailed above. Such requests might concern, for instance, the acquisition of microfilms or photocopies of sources, or assistance with the preparation of material for publication.

Criteria governing the award of such grants are: i) the academic strength of the planned research and its relevance to the study of music analysis; ii) the financial need. Applicants should therefore give a brief (c. 300-word) account of the research to be undertaken and/or research material to be obtained, explaining its relevance to music analysis; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources. Student applications should be supported by a supervisor's reference.

The Board does not fund sabbatical leave or research assistants.

2. Grants to Support Conferences and Other Meetings

In addition to offering grants to individuals, the Board supports UK academic conferences, seminars and meetings concerned wholly or in part with the discipline of music analysis. Support is offered in three forms: i) a guarantee against loss; ii) a grant to assist with the travel and subsistence of a senior scholar from overseas; iii) a grant to support the attendance of students delivering papers on a music-analytical subject, or of students registered on courses including a substantial component of analysis. The Board will not normally entertain applications for more than one of these forms of support for a single conference or event.

Applications should be supported by a draft programme or a brief (c. 300-word) account of the conference or event; additionally, they should give details of any other applications for support that have been made, or should explain why funding is not available from other sources.

3. Application Procedures

Applications, either in writing or by email, should be addressed to the Editor at the Editorial Address given in each issue of the Journal. Applications will be considered and awards made by a sub-committee of the Editorial Board. There are no application deadlines; each application will be considered on receipt. Applicants may normally expect a decision within one month of their application.

SMT international travel grants

International Travel Grants are available for the purpose of attending Society for Music Theory (SMT) conferences. Application information can be found on the website of the SMT's Committee on Diversity:

<http://www.societymusictheory.org/index.php?pid=90>

SMA events 2007-08

10 February 2007

SMA Spring Study Day: Haydn's *Creation*
(University of Oxford, Oxford)

Contact: Jonathan Cross
Email: events@music.ox.ac.uk

5 May 2007

TAGS Day for Music Postgraduates
(King's College, London)

Contact: Naomi Waltham-Smith
Email: naomiwalthamsmith@reallyfast.biz

16 November 2007

SMA Autumn Study Day: Analysing Popular
Music in Context
(University of Liverpool)

Contact: Giles Hooper
Email: gchooper@liv.ac.uk

4 – 7 September 2008

CarMAC 2008 (Cardiff University Music
Analysis Conference)

(Cardiff University)
Contact: Charles Wilson
Email: WilsonC@cardiff.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:

Nicholas Reyland
SMA Events Officer
Music
The Clock House
Keele University
Keele
Staffordshire
ST5 5BG
Email: n.w.reyland@keele.ac.uk

Haydn's *Creation*

Society for Music Analysis
Spring Study Day

Saturday 10 February 2007

Faculty of Music, University of Oxford



in association with



Getting there:

<http://www.ox.ac.uk/aboutoxford/howshtml>

Cost: Attending the SMA day is free to current, paid-up members of the Society for Music Analysis and members of the University of Oxford.

For non-SMA members and non-members of the University who wish to attend, the cost will be:

£10 for students

£20 for non-students

which includes SMA membership until the end of 2007. Membership forms will be available on the day.

Enquiries: events@music.ox.ac.uk

Programme

- 9.45am Arrival and Registration
- 10.15 **Session I** (Chair: Susan Wollenberg, University of Oxford).
Emily Dolan (University of Pennsylvania). 'Against Philosophical Listening: Haydn's *Creation* and the Discourse of Effect'.
Wiebke Thormählen (Cornell University). 'La *Creation* à Cinq Instruments: Towards an Aesthetics of Arrangements in late 18th Century Vienna'.
Balázs Mikusi (Cornell University). "The Dew-Dropping Morn ... Miserere Nobis": Haydn's Worst Joke Reconsidered'.
- 11.45 Coffee
- 12.15 pm **Keynote Paper: Ludwig Holtmeier (Freiburg Hochschule für Musik).**
- 1.15 Lunch
Haydn exhibition at the Bate Collection of Musical Instruments
- 2.15 **Session II** (Chair: William Drabkin, University of Southampton).
Michael Spitzer (University of Durham). 'Three Acts of Haydn's *Creation*: Lateness, Parataxis, and the English Enlightenment'
Felix Diergarten (Dresden Hochschule für Musik). "'Paintings for the English": Haydn's *Creation* and a Mimetic Taboo in 18th-Century Music Aesthetics'
Caryl Clarke (University of Toronto). 'Revolution, Rebirth and the Sublime in Haydn's *L'anima del filosofo* and *The Creation*'
- 3.45 Tea
- 4.15 **Keynote paper: Lawrence Kramer (Fordham University).**
'Recalling the Sublime: The Logic of the Creation in *The Creation*'
- 5.15 Close

Further information is available at www.sma.ac.uk/events.



TAGS Day

for Music Postgraduates

King's College London

Saturday 5 May 2007

Supported by **British Postgraduate Musicology**—www.bpmonline.org.uk

Keynote Paper: Scott Burnham (Princeton University)

Call for Papers

The SMA's annual Theory and Analysis Graduate Students (TAGS) Day will be hosted by the Department of Music at King's College, London on Saturday 5 May 2007 and is supported by British Postgraduate Musicology. The event aims to provide a supportive and friendly environment in which postgraduates can gain experience in presenting their work and meet fellow researchers. Participants who do not wish to present are also very welcome.

Proposals are invited from postgraduate students for 20-minute papers addressing any analytical or theoretical subject. Proposals for themed sessions containing two or three papers on related topics are also welcomed. Abstracts of no more than 250 words should be sent by email to naomi.waltham-smith@kcl.ac.uk or by post to Naomi Waltham-Smith, Department of Music, King's College, Strand, London WC2R 2LS. Please include name, affiliation, postal address, email address and AV requirements on a separate cover sheet. Organisers of themed sessions should submit a brief overview together with the individual abstracts.

The closing date for receipt of proposals is FRIDAY 16 FEBRUARY 2007. All those submitting proposals will be notified by 17 March 2007.



THE UNIVERSITY
of LIVERPOOL

Analysing Popular Music in Context

Society for Music Analysis Autumn Study Day

University of Liverpool School of Music
Friday 16 November 2007
Call for Papers

Keynote speaker

Professor Allan Moore (University of Surrey)

In association with the University of Liverpool School of Music, the Society for Music Analysis presents the 2007 Autumn Study Day devoted to exploring the relationship between analytical methodology and the interpretation of popular music. The acceptance of 'popular music' as a viable subject of academic study and the reconfiguring of 'analysis' as incorporating more than traditional formalist concerns are two of the most significant developments in musicology over the last decade. One common goal has been to seek out a productive synthesis between contextual interpretive and formal analytical approaches. Popular music provides a particularly relevant context in which to do this.

Proposals are welcomed on any area relating to the analysis of popular music, although those in the following areas are particularly welcome:

- i.) Analysing popular music in multi-media or performance contexts (which might include music-video, TV, internet sites or live performance)
- ii.) Analysing popular music as mediating or encoding identity

Proposals for papers of 20 minutes duration, in the form of an abstract of 200 words, should be sent to Dr Giles Hooper, School of Music, University of Liverpool, 80 Bedford Street South, Liverpool L69 7WW, or preferably by email to gchooper@liv.ac.uk. General queries should be directed to Janet Storey at jastorey@liverpool.ac.uk.

DEADLINE FOR RECEIPT OF PROPOSALS: 6 July 2007. All those submitting proposals will be notified by 7 August 2007.

society for music analysis
events