



society for music analysis

newsletter

January 2008

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

Send materials for submission by email to tim.johnson77@btopenworld.com or, if necessary, by post to:

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editorial

Perhaps appropriately, my first editorial for this newsletter coincides with some changes within the Executive Committee, as Amanda Bayley steps down after four years as SMA President. I would like to thank Amanda on behalf of the committee and the wider membership for all her hard work for the Society. Following from this, it also gives me great pleasure to welcome Michael Spitzer as our new President. In my role as Information Officer, I hope to oversee a few small behind-the-scenes changes of my own. The first of these will be a move of our website from the University of Lancaster to a new hosting service. This shouldn't affect your access to the site, but you might find it better to point your browser to our generic web address <www.sma.ac.uk> in the future: this will always take you to our homepage, no matter where we are hosted.

Congratulations are due to the recipients of the 2007–08 Masters' Bursaries: Christopher Fish, Katherine Lewis and Hannah Shoukry. Details and procedures for the 2008–09 Masters' Bursaries Scheme, are included on page eight of this issue.

I would like to thank all four reviewers who have contributed to a bumper-sized Reviews Corner in this issue. Thanks to Ed's hard work, these, and the rest of the newsletter, are now available permanently from our website.

We have a full programme of events arranged for this year, including the annual TAGS day for postgraduate students, two more analysis roadshows arranged in collaboration with the Institute of Musical Research, a three-day conference on the subject of tonality, and the Society's flagship analysis conference to be held at Cardiff University. Details of all these events may be found later in this newsletter; do pass them on to others who may be interested. It only remains for me to wish all the best for your musicological New Year.

Tim Rutherford-Johnson
Editor

reviews corner

Copies of the programmes for all of the events reviewed here can be accessed from the events page of the SMA website (www.sma.ac.uk).

Sixth European Music Analysis Conference

Organised by Ludwig Holtmeier
Hochschule für Musik and the Albert-Ludwigs-Universität, Freiburg, 11-14 October 2007

The acronym may leave something to be desired, but the organisers of the 6th EuroMAC had plenty to be proud of nonetheless. Taking place in the pretty south German town of Freiburg, the conference was fantastically well planned – in spite of the formidable scale of the task. With nearly 200 papers packed into four days, the schedule was exhausting but exhilarating, and the marvellous, modern facilities at the Albert-Ludwigs-Universität and the Hochschule für Musik – enhanced by the efficient technical support on hand – lent proceedings a smooth professionalism rarely encountered at conferences this side of the Channel.

The range of topics was a reasonable testament to the diversity of music analysis today, with the subtitle 'interpretation' attracting a number of interesting papers on issues to do with the relationship between music and text, and between analysis and performance. While the programme demonstrated that traditional analytical methodologies are still very much alive, some of the conference's more radical contributions came from scholars currently working in British universities. Michael Spitzer reconceptualised traditional notions of form to develop an analytical approach inspired by Paul Ricoeur's theory of metaphor, while Beate Perrey subjected the entire practice of analysis to a process of critical questioning. Elsewhere, Dai Griffiths and David Crilly investigated music-text relationships in Elvis Costello songs and Britten's *War Requiem* respectively, while Edward Venn's fascinating paper on Thomas Adès's *Asyla* further blurred boundaries between 'popular' and 'classical' musics, exploring how the third movement *Ecstasio* assumes an ambiguous position towards the gestures and forms of electronic dance music upon which it draws. The papers by Amanda Bayley and Michael Clarke provided tantalising glimpses of the new analytical methodologies afforded by new technologies – Bayley's making use of audio-visual recorded

extracts from rehearsals of Finnissy's Second String Quartet to probe the relationship between notation and performance practice, and Clarke's demonstrating how the analyst might use computer software to take an 'interactive aural' approach to understanding electroacoustic music. Other strong British-based contributions came from Nicholas Baragwanath, Stephen Downes, Anne Hyland, David Maw, Eva Mantzourani, Danuta Mirka, Paul Wingfield and Christopher Wintle.

The trilingual policy of the organisers – admirable in intent but over-ambitious in practice – meant that papers could be given in English, German or French, often during the same session. The nationality of audiences therefore tended to be largely determined by language, resulting in a great deal of movement between individual papers and limiting the amount of possible discussion between international scholars working in very similar areas. Although the organisers cannot be held accountable for the language deficiencies of academics, some kind of translation system might still have been helpful, even if limited to providing translations of abstracts. But this is a small criticism of a conference that should be remembered as a resounding success.

Miriam Quick

Inevitably, the sixth EuroMAC was more than just a European affair: delegates from 24 countries and four continents converged on the glorious surroundings of Freiburg in early autumn. The conference organisation was impeccable: Ludwig Holtmeier and his team deserve our thanks and admiration for their tireless efforts. Chairs and presenters alike kept rigidly to the twenty-minute limit imposed on papers. Just as vital, the delays caused by Powerpoint failure, that scourge of the modern conference, were entirely absent due to the wonders worked by the dedicated

technological support staff. Of course, one cannot have everything. The ritual of opening doors after 25 minutes to enable easy passage between parallel sessions meant that questions were either curtailed or drowned out; fortunately, there was plenty of opportunity to continue discussions on a one-to-one basis over an ample supply of *Kaffee und Kuchen*.

Given the scale of the conference (a minimum of four parallel sessions at any one time), it is impossible to offer anything other than a few general impressions. As might be expected, music between the first and second Viennese Schools formed the mainstay of the conference, with progressively few papers concerned with new, early, popular, world, operatic or electronic music. There are of course significant methodological reasons why sessions might be grouped by repertoire, but the opportunity for scholars of different areas to present papers that dealt with shared concerns from different perspectives would have been welcome, and not just at this conference.

Nevertheless, the themed sessions threw up some surprises. A morning was devoted to analytical explorations of the fascinating Partimento tradition. Schenkerian studies, which one might expect would feature prominently in such a conference, was limited to nine papers; set theory and neo-Riemannism fared even less well, being represented by four and zero papers respectively.

Filling the gap perhaps vacated by these methodologies was *Formenlehre*, to which an extended plenary session was devoted on the Friday night. This was not without controversy. No-one can doubt the pedigree of the panellists – James Hepokoski, James Webster and William Caplin – all of whom gave stimulating position papers; Poundie Burstein led a subsequent round table discussion. But Pieter Berge's introduction to the session, in which he defended the selection of an exclusively American panel on grounds that European *Formenlehre* traditions could benefit from a dialogue with those from the United States, seemed to be a case of special pleading. Indeed, over the course of 27 papers in five sessions devoted to the topic during the conference, all but a handful were by Europeans, suggesting that the tradition is in rude health on both sides of the Atlantic.

Edward Venn

Discussion and analysis of *Formenlehre* was the order-of-the-day at the Sixth European Music Analysis Conference held in Freiburg im Breisgau from 11th-14th of October. It commanded not only five complete sessions of the four-day conference (comprising 27 individual papers in English, German and French), but was also the subject hotly debated by leading scholars James Hepokoski, James Webster and William Caplin at the much-anticipated plenary session. This centrepiece of the conference was a supreme tour de force, which not only allowed the speakers podium-time to discuss their own 'theories' and 'methodologies' (an important distinction drawn by James Webster), but also generated a lively round-table discussion afterwards, chaired by Poundie Burstein. The three distinct analytical viewpoints presented by these speakers (dialogical, multivalent and form-functional respectively) were drawn together successfully by Burstein, who invited each speaker to explain how his particular approach might address the issues raised by the others. The concluding question: "what is the future of *Formenlehre*?" was answered by Caplin with a call for historical and generic expansion, while Hepokoski looked ahead in anticipation to the new analytical possibilities offered by Sonata Theory.

Due to my own linguistic limitations, I attended only those papers delivered in English, and thus will focus solely on these; however, there was by no means a lack of opportunity for stimulating discussion with non-native English speakers once the more 'official' proceedings adjourned each evening. Two of the main questions posed by a great number of scholars was how formal closure and punctuation are manifest in (predominantly 18th- and 19th-century) instrumental music and which parameters of music are strongest in their articulation of closure. This occupied such English-speaking scholars as Danuta Mirka, Michael Sperr and most obviously Poundie Burstein, who offered an insight into the difficulty associated with identifying the functional status of cadences. Hepokoski and Darcy's theory of sonata deformation was foremost in many papers throughout the four days, including those of Eva Mantzourani, Ildar Khannanov, Kerri Kotta and my own contribution.

The session focusing on form in the nineteenth-century repertoire was particularly stimulating for the breadth of formal topics it

covered, ranging from Steven Vande Moortele's deliberation on syntactic models in Liszt's music to Janet Schmalfeldt's expert and insightful account of ascending-thirds' progressions in the music of Chopin. In the same session, Paul Wingfield adopted a contrary approach to the analysis of sonata forms to that of Sonata Theory in his paper, which focused on the minor-mode sonata-form works of Clementi, whilst Julian Horton's historically-aware approach to sonata form as reception history highlighted the *ex post facto* nature of heuristic conceptions of form.

Ultimately, this focus on theories of form in so many papers, including those whose titles did not explicitly promise a deliberation on form

(Michael Spitzer's paper offered a particularly interesting case), presents a resounding affirmation that matters of musical structure and organisation are currently enjoying a healthy resurgence on both sides of the Atlantic. The organisers of the conference, and in particular Professor Ludwig Holtmeier, deserve our highest praise for their efforts to represent the broadest possible spectrum of scholars from Europe, Canada and the USA engaged with this active branch of music interpretation.

Anne Hyland

SMA Study Day: Analysing Popular Music in Context

Organised by Giles Hooper
University of Liverpool, 16 November 2007

The growing acceptance of popular music within academic circles has given rise to attempts to incorporate new analytical techniques within traditional form-based analysis. This Study Day went some way in opening up discussion of how a greater synthesis between formal and contextual music analysis could be achieved and used in practice. Based on the general theme of identity formation within popular music, the speakers, drawn from a broad spectrum of scholarly backgrounds and countries (with three continents represented), approached the topic from a variety of angles. Using a combination of analytic methods the papers presented showed how ideas of identity within popular music might be created and interpreted through considerations of place and locality (including ideas of 'otherness'), gender, sound and combinations of lyrics, music and visuals within a multimedia format.

In an attempt to find a theoretical basis for his extensive interpretive work within popular music, keynote speaker Professor Allan Moore (University of Surrey) demonstrated how Thomas Turino's application of Charles Peirce's semiotics and Eric Clarke's adaptations of ecological psychology might be used as a basis for a better synthesis between detailed musical and textual analysis and possible interpretive approaches.

Semiotic ideas were repeatedly picked up on throughout the day and were most prevalent in the paper given by Ben Curry (University of

Cardiff). Combining Philip Tagg's study of popular music as a background with the ideas of Peirce, Curry argued for a new look at processes of encoding and decoding within popular song, interpreting the music itself not as a sign, but rather an object that creates a sign and is encoded by the artist or composer and decoded by the listener.

Speakers approached the creation of musical identity through sounds connected with and representing specific geographical places and cultural ideas from diverse perspectives. While emphasising the importance of the specific geographical context, Stephen Rees's (University of Wales, Bangor) close textual and musical analysis of the recorded output of the traditional Welsh group Fernhill showed how musical localities might be transcended by a diversity of musical and cultural influences. The result was a collage of various musical identities informed by ideas from different geographic musical cultures, rural and urban backgrounds and a mixture of contemporary and traditional musical elements. Similarly based within a specific geographical area as well as genre, Dr. Nishlyn Ramanna's (University of KwaZulu-Natal) discussion on 'Mediations of self and place in contemporary South African Jazz' further explored ideas of how detailed musical analysis, ethnographic methods and critical discourse analysis might be used to explain the ways in which musical sounds encode social meanings and how those meanings

could be interpreted differently by composers, musicians and audiences.

Ideas on how the formation of unique musical identities is informed through a set of specific geographic places also led to discussions on musical representations of 'otherness'. Using Señor Coconut's rendition of Kraftwerk's song 'Autobahn', Eirik Askeroi (University of Oslo) offered an explanation on how ironic effects might be achieved by combining a variety of sonic markers (sounds that are already known to the listener via other means) that represent both the 'here and there'. Similar ideas were also present within Christine Boone's (University of Texas) close textual and musical analysis of the Beatles' song 'Norwegian Wood'. Boone illustrated how a specifically Western popular song might – via the use of an 'exotic' instrument (here the sitar) – explore ideas of 'otherness' without attempting to reproduce the music of a different culture. If combined with the lyrics, the 'exotic' sonic markers can, according to Boone, also lead to further interpretations, which, in a mostly Western male discourse, might include ideas of the feminine as an additional form of the sonically created 'otherness' already represented within the song.

Ideas of gender touched upon within Boone's paper had already been picked up on by Professor Stan Hawkins (University of Oslo). In his paper entitled 'Unsettling differences: music and identity in Britpop' Hawkins offered an example of how a closer analysis of the male voice within Britpop could help to establish how far vocal (and possibly other musical) techniques might be used to underpin

and create aesthetic ideas and identities prevalent within – in this case – a male-dominated scene.

While musical and textual analysis formed the basis of most of the papers, Dr. Elizabeth Eva Leach (Royal Holloway, University of London) and Jada Watson (University of Ottawa) added a third, visual, dimension. Watson's detailed analysis of the Dixie Chicks' 'Not Ready to Make Nice' video showed a way in which the artists themselves might be able to use the combination of lyrics, music and image to answer criticisms and find new ways of establishing their own identities. Leach's reading of the Spice Girls' 'Viva Forever' video, on the other hand, concentrated on how identification processes might be raised and interpreted by the listeners. She, however, also questioned the viability of analytically constructed meaning in the light of often unrelated audience responses.

The various ideas brought forward throughout the day stimulated lively discussions after papers and during coffee breaks, emphasising – as Professor Allan Moore and Dr. Giles Hooper both pointed out – the growing need for a synthesis between traditional formal analysis and interpretive, contextual approaches. The overall high quality of the papers and the discussions they encouraged might indeed have gone some way towards closing the gap between these different analytical forms.

Mirjam Jooss

suggested guidelines for reviews corner submissions

Length: around 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.

SMA events 2008

27–29 March 2008

Tonality in Perspective
(King's College, University of London)

Contact: Daniel Chua or Shay Loya
Email: daniel.chua@kcl.ac.uk or
shay.loya@durham.ac.uk

2 and 10 May 2008

SMA/IMR Roadshow: Musical Meaning and its
Signs
(2nd: Institute of Musical Research, London;
10th: University of Durham)

Contact: Valerie James
Email: Valerie.James@sas.ac.uk

3 May 2008

SMA TAGS Day for Postgraduates
(University of Cambridge)

Contact: Elizabeth Bowers
Email: eb289@cam.ac.uk

4–7 September 2008

CarMAC 2008 (Cardiff University Music
Analysis Conference)
(Cardiff University)

Contact: Charles Wilson
Email: WilsonC@cardiff.ac.uk

***Music Analysis* 25th Anniversary competition**

To celebrate its 25th anniversary, *Music Analysis* is presently running a series of publication competitions for graduate students with generous co-operation from the programme committees of the 2007 European Music Analysis Conference in Freiburg, the 2007 SMT Annual Meeting in Baltimore and the 2008 SMA Music Analysis Conference in Cardiff.

Intending applicants should indicate their willingness to be considered for selection when submitting initial abstracts for CarMAC. A preliminary short list will subsequently be drawn up by the programme committee, and final adjudication will be made by the *Music Analysis* editors on the basis of completed papers received in August 2008.

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:

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society for music analysis

masters' bursaries 2008-2009

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 2008 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 2008 to September 2009.
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 2008–2009 will be renewed for 2009–2010 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 2009. If a 2008–2009 bursary holder goes on to read for a higher degree in 2009–2010, 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 22 August 2008**. 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 Michael Spitzer (SMA President) at the address below by the deadline of Friday 22 August 2008.

Two copies of completed applications should be sent by post to Michael Spitzer, Department of Music, University of Durham, Palace Green, Durham, DH1 3RL. Applications sent by email will not be considered.

Applications will be reviewed by Michael Spitzer and by Alan Street, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2008. Reasons will not be given for decisions. Successful applicants are required to submit a 500-word report at the end of each year of study that is supported by an SMA Bursary. The report should include a summary of the main analytical components or modules of the course and how your studies have contributed to the next stage of your career.

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

1. Grants to Individuals

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

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

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

The Board does not fund sabbatical leave or research assistants.

2. Grants to Support Conferences and Other Meetings

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

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

3. Application Procedures

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

SMT international travel grants

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

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



**IMR RESEARCH TRAINING ROADSHOW
in association with the Society for Music Analysis**

Musical meaning and its signs

This workshop will introduce students to the latest orientations in music and meaning, media theory and semiotics, in the context of analytical practice.

Friday 2 May 2008, IMR, Stewart House, 32 Russell Square, London, Room ST274/5

Saturday 10 May 2008, University of Durham Music Department

10:30 – 11:00	Registration and coffee
11:00 – 12:15	Michael Spitzer: Musical meaning: from the structuralist to the cognitive
12:15 – 13:30	Christian Thorau: Interacting systems: semiotic frames of music analysis
13:30 – 14:15	Lunch break
14:15 – 15:30	David Clarke: Music and advertising: semiology and rhetoric
15:30 – 15:45	Tea break
15:45 – 17:00	Adam Krims: Genre systems and meaning in pop
17:00	Close

Open to all. Registration essential (with payment of £10 to include refreshments) 2 weeks in advance of each study day. Free to SMA members. Please email Valerie James at music@sas.ac.uk giving your name and indicating the date on which you wish to attend. Cheques, payable to 'The University of London', should be sent to Mrs Valerie James, Institute of Musical Research, School of Advanced Study, University of London, Senate House, Malet Street, London WC1E 7HU.

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UNIVERSITY OF
CAMBRIDGE

TAGS Day

for Music Postgraduates

University of Cambridge

Saturday 3 May 2008

Keynote speaker:

Amanda Bayley (University of Wolverhampton)

Call for Papers

The SMA's annual Theory and Analysis Graduate Students (TAGS) Day will be hosted by the Faculty of Music at the University of Cambridge on Saturday 3 May 2008. 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 Elizabeth Bowers at eb289@cam.ac.uk. Please include name, affiliation, postal address, email address and AV requirements on a separate cover sheet. Organisers of themed sessions should submit a brief overview together with the individual abstracts.

The closing date for receipt of proposals is FRIDAY 1 FEBRUARY 2008. All those submitting proposals will be notified by 1 March 2008.



Cardiff University Music Analysis Conference (CarMAC)

School of Music, Cardiff University
4–7 September 2008

Call for Papers

In association with Cardiff University and the journal *Music Analysis* (Blackwell Publishers) the international conference of the Society of Music Analysis will take place at the School of Music, Cardiff University from Thursday 4 to Sunday 7 September 2008. The keynote speaker will be Rose Rosengard Subotnik (Brown University).

Proposals are invited for 20-minute papers involving the analysis of any musical repertory or relating to any aspect of the disciplines of music theory or analysis, their methodological foundations and cultural contexts. Abstracts of no more than 300 words should be addressed to Dr Charles Wilson, Conference Director, CarMAC 2008, School of Music, Cardiff University, 31 Corbett Road, Cardiff, CF10 3EB or sent by email to CarMAC@Cardiff.ac.uk.

Intending delegates wishing to be entered for the *Music Analysis* 25th Anniversary competition (offering a guaranteed publication opportunity for the best graduate student paper) should indicate their willingness to be considered when submitting their initial abstract. Final adjudication will be made by the *Music Analysis* editors on the basis of completed papers received in August 2008.

The deadline for receipt of CarMAC proposals is Friday 28 March 2008. The programme committee will communicate its decision by the end of April.

In addition to the open sessions, the conference will incorporate a number of themed panels including:

Composing Globalization (convenor: Björn Heile, Sussex University)

Phenomenological Approaches to the Music of Elliott Carter (convenor: Arved Ashby, Ohio State University)

Music Theory in Cross-Cultural Context (convenor: John O'Connell, Cardiff University)

The conference will include concerts by the London Contemporary Music Group and the Gould Piano Trio (with clarinettist Robert Plane).

This is a residential conference. University accommodation will be available for booking from May 2008. Cardiff offers a wide range of hotels and guest houses.