



society for music analysis

newsletter

January 2011

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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. Please send materials to the Information Officer at information@sma.ac.uk (email size limit = 5MB).

president's letter

The SMA has a new website (www.sma.ac.uk) – for which enormous thanks to David Bretherton, whose vision and expertise steered this through. And what a beautiful site we have! Elegant, intricate, and with the capacity to grow. Future-orientated as the website is, my eye was nonetheless drawn to the Nostalgia corner at the bottom (always there, but now much more visible). It's nice to browse through newsletters past. I was particularly taken with the opening line of Arnold Whittall's essay, 'Music Analysis in Britain Today', from the inaugural issue of April, 1992: 'The future for analysis in Britain is a great deal brighter than its past might suggest'. Surely a statement as true today, etc., etc. We are privileged to have Arnold as one of our two distinguished keynotes at this spring's TAGS Conference. The title of his talk is: 'Written off? Theory, analysis, and twenty-first century musicology'. Perhaps a certain degree of constructive pessimism is as integral to our discipline as it is to modernism as a whole. Our other keynote, Michiel Schuijjer – a past-president of the extremely active Dutch-Flemish Society for Music Theory – will talk about 'The Modern Conservatory and the Practice/Theory Dichotomy in Music Education'. Maybe salvation lies, G-d help us, in institutional rejigging: I'm writing in the aftermath of the Browne Report and the funding cuts, with the enormous uncertainties they represent...

Not wishing to start the year on too apocalyptic a note, I can look back to the best SMA Summer School ever (see the two reviews below), and forward to a summer bookended by LancMAC in July and EuroMAC Rome in October. Farewell and thanks to our retiring officers: Edward Venn, Danuta Mirka, Lois Fitch, and Tristian Evans. David Bretherton shortly moves to the post of Administrator & Treasurer, and we welcome and thank Shay Loya, who has agreed to step into the role of Information Officer at short notice, until the position is due for re-election at the end of the year. We also welcome to our energetic new Vice-President & Events Officer, Kenneth Smith, and Suzie Wilkins, who joins Michelle as Student Representative. The SMA marches on (cue Mahler VI).

Michael Spitzer
SMA President

new committee member

Kenneth Smith, Vice-President & Events Officer



Hi, I'm Kenneth Smith, and it's a great privilege for me to join the SMA's executive committee as Vice-President & Events Officer from

January, 2011. I've already been kept

very busy with organising the next TAGS event, and I do hope to see you there at the IMR in April. Although I've met many of you before, I'm looking forward to renewing acquaintances and making new ones over the days ahead. Analysing music has been a part of my life since my undergraduate days at King's, London, and now, mingled with other disciplines,

it's still there at the centre of my musical thinking. My PhD on Alexander Skryabin drew on ideas from Russian Symbolist philosophy to French psychoanalysis, and I'm just finishing a draft of my monograph – *Skryabin, Philosophy and the Music of Desire* – that explores both Skryabin's music and his bizarre mystical writings. I have a few journal articles scheduled to appear later in the year, extending my analytical work to composer such as Charles Ives and Zemlinsky, so look out for them if you are interested. My job in the committee involves liaising with SMA members to oversee the organisation of events, conferences, study days etc., so do drop me an email at events@sma.ac.uk if you'd like to get in touch!

reviews corner

SMA, IMR, Wiley-Blackwell Summer School in Music Analysis

Organised by Michael Spitzer and Jo Buckley

University of Durham, 20–24 September 2010

Review I

The SMA's International Summer School aims to provide postgraduate participants with an advanced analytical toolkit for use in their research and teaching, and a forum for the exchange of ideas at an international level. It was launched last year in collaboration with the IMR and Wiley-Blackwell, the publishers of *Music Analysis*. Good news travels fast and this year 32 students from North America, Europe, the Middle-East, Asia and Australasia gathered in Durham for an intensive week of seminars and plenary sessions culminating in a symposium on 'New Perspectives on Musical Form'.

The programme was led by five tutors (William Drabkin, Julian Horton, Adam Krims, Michael Spitzer, and Richard Widdess) and the spirit of William Caplin, denied access to the country at Heathrow

by overzealous border officials. The quality of the teaching was outstanding, with master classes ranging from Schenkerian and neo-Riemannian theory to analysis of Indian rāgā, riff-based popular music and Emotional Theory as a basis for grounding hermeneutic interpretation. The opportunity to observe a range of advanced teaching styles was also greatly appreciated by the students.

A number of themes emerged across the week. The ethics of certainty and ambiguity in methodological approaches and as modes of valuing research outcomes surfaced on several occasions. The lack of cultural entrenchment evidenced by the group in discussion around this topic was edifying. This led to high quality debates on segmentation in Classical sonata form. The group also united around a general desire to present music theory in the academy as much

more than the institutionalised study of sonic regulations. Ideas were proposed around the integration of theory into performance and composition practice as well as historical musicology – ideas that might form useful focal themes for future Summer Schools.

The highlights of the week, however, showed how theory for theory's sake can be exhilarating and even revelatory. Julian Horton's remarkable session on the Tristan Chord presented a view of its functionality that not only synthesised many other previously eminent theories but also made astounding music-dramatic sense. It was a privilege to hear the debut of this important work which demands publication. William Drabkin's historically situated introduction to Schenker led, via a lucid introduction to the principles of the technique, to dynamic interpretations of works by Bach and Mozart. Michael Spitzer, covering for William Caplin, clearly articulated competing theories of sonata form and then melded these with persuasive heuristic readings of Beethoven. The vital role of the theory and analysis in the field of ethnomusicology was evinced by Richard Widdess's erudite introduction to hybrid rāgās. He showed how pitch-based techniques could make audible processes of integration and separation, thereby enriching our understanding of music from the north Indian classical tradition. Popular music is now a standard component of most undergraduate music courses and the seat of prior learning for many undergraduates faced with an introductory course to music theory and analysis. The challenge of adapting analytical methods to non-score based 'texts' and the discovery of formal functions in riff-based Rock music were entertainingly presented by Adam Krims.

The final day of the Summer School was devoted to a symposium of papers presented by the course tutors (Caplin's paper was ably read and defended by his student Nathan Martin) and guest speakers Max Paddison and Shay Loya. It was a pity that more members of the wider community of music analysts did not attend – pressures of the new academic year notwithstanding. The papers opened up interesting discussion on broader issues of form in Romantic and contemporary repertoire.

The Summer School undoubtedly achieved – and in many ways exceeded –

its main aims. In creating a phalanx of postgraduate music theorists who are better prepared for the intellectual and institutional battles ahead, it will strengthen the position of the discipline as a whole. Those who were lucky enough to take part will no doubt employ the intense training they have received and cherish the international connections that have been made. Special thanks go to SMA President, Michael Spitzer, for founding the Summer School and to Jo Buckley at Durham University for administering the course with panache.

Helen Thomas

Review II

The second Music Analysis Summer School began with the dispiriting news that the keynote speaker, William Caplin, had been refused entry to the UK at the airport, causing the co-ordinator, Michael Spitzer, to describe the week as being like 'Hamlet without the prince'. While Caplin's absence from the school, as keynote and as tutor, was felt keenly by all present, nevertheless his work was a constant touchstone of theoretical solidity and utility, referenced almost as frequently as the ubiquitous Schenker in discussions of the analysis of common practice repertoires. Caplin's paper at the closing Symposium 'New Perspectives on Musical Form', interrogating the concept of 'continuous exposition' in sonata practice, was ably delivered – and defended – by Nathan Martin.

The Summer School convened in the imposing shadow of Durham Cathedral, with classes given by the professors on Monday, Tuesday and Thursday, the plenary Symposium taking place on Friday, and a day-trip to the Holy Island of Lindisfarne on Wednesday. The range of classes and plurality of analytical models employed reflected the varied experience, background and interest of those present. The tutors were Michael Spitzer, who stood in for Caplin to give two classes on musical form; William Drabkin on Schenkerian analysis; Julian Horton on harmony; Adam Krims on popular music, and Richard Widdess on ethnomusicology. These classes were supplemented by set score analysis and by two plenary discussions, on which more below. This was a truly international meeting of

musicians, with participants drawn from as far across the globe as Hong Kong and New Zealand – indeed, a striking feature of the week was the small number of students from British universities, surprising given the proximity of the venue and the calibre of the tutoring staff. Discussion in the classes was prolonged, lively and almost always passionate. Specialist music theorists found themselves in the company of composers, jazz musicians, medievalists and rock music scholars, ensuring that nothing was taken for granted, and no assumption or assertion left unchallenged. As a result of this, the analytical insights gained from these classes were both hard won and satisfyingly grounded, whilst at the same time opening up beyond the theoretical systems employed to wider musicological and even hermeneutic horizons.

Highlights for this participant included a clear and critical re-introduction to Schenkerian analysis by Drabkin, which managed to cater for both seasoned Schenkerians and those who had merely ‘dabbled’; Widdess’s introduction to North Indian rāgā and its analysis seemed to enthral the entire class; and Spitzer’s multivalent and cross-disciplinary analysis of Beethoven’s Piano Sonata op. 110 was both convincing and fascinating. It was generally agreed, however, that Horton’s analysis of the Tristan *Einleitung* was a masterclass not only in harmonic analysis but pedagogy, and one hopes that his stunning insights into the harmonic process of that famous piece will not remain forever in the classroom! Krims’s introduction to popular music analysis was informative but might perhaps have been more advanced, although it was within this class that the most involved discussion of music ontology and its cultural contingency took place. In general, the classes were excellent and all the participants seemed to enjoy them and to take away valuable food for thought.

This discussion was perhaps most wide-ranging over the dinner table and at drinks both in accommodation at St Chad’s College and the ‘Shakespeare’ pub, but it was most involved in the plenary discussions on Tuesday and Thursday evenings. At both plenaries, Spitzer put forward a topic for discussion which then led to an often heated debate for around an hour. The first topic for discussion was ‘Music Theory is Useless’. Such a

statement could not but provoke a spirited debate, although it soon emerged that what was in contention was in fact the definition of ‘music theory’ as such. Transatlantic disciplinary differences soon emerged, as American music theorists defended the institutional and conceptual separation of music theory from musicology and European musicologists, but particularly the British, argued for a more integrative approach to musicology which opens up inquiry to multi-disciplinary and even theoretically promiscuous approaches. Spitzer and others sought to defend analysis for analysis’s sake, but some felt that this was to cut off analysis from the lived reality of musical practice, both contemporaneously and historically, and that theorists had some responsibility to connect their work to broader musicological discourse, including cultural studies, history, performance and composition. It was generally agreed that while analysis can be satisfying in isolation, it often appears distant and hermetically-sealed, proving unattractive to students and the general public, a situation which should be addressed without losing any of the discipline involved in practising music theory. With this in mind, the topic of the second plenary was ‘Music Theory is Unteachable’. As will be imagined, this drew forth some plaintive cries of agreement and heart-breaking anecdotes about the ignorance and indifference of undergraduate students in theory and analysis from across the globe. The disciplinary question arose again as to how music theory needs to be (re-)integrated with the teaching of aural skills, composition, history and indeed performance, and the most sustained debate was upon this latter point. The session ended with what seemed to be a general disillusionment about the state not of music theory as such, which thrives in its privileged institutional form in the United States, but of the ossified performance tradition of the canon in the conservatories of the West, and its effect upon the public image and understanding of the music which analysis makes its primary concern.

This note of slight dismay sounded on Thursday evening was answered by the International Symposium on Friday. Here the rich and varied applications of music theory were made clear in a series of papers which were inspiring in the breadth

of their subject matter and the clarity of their presentation. Drabkin's paper on his completion of Haydn's last string quartet from the sketches was a marvellous demonstration of how theory can be put into practice in a positively creative and publicly engaging way. This was followed by Horton's paper in which he put forth examples of the way in which Caplin's theory of Classical form can be extended and modified in order to analyse nineteenth-century sonata repertoires; he then introduced the Symposium to a database-in-progress which will provide a searchable resource of these repertoires in the schematised analytical form of this new method, something which may prove to be of invaluable help to analysts and historians alike. Caplin's paper followed after coffee, read by Martin, and was well-received by all present; it demonstrated once again that the flexibility of his syntactical model of understanding Classical form provides more convincing ways of hearing and understanding sonata than perhaps any other. The tutorial staff were joined in this Symposium by Max Paddison and Shay Loya. After lunch Paddison's paper on Adorno's theory postulating a 'musique informelle' in the 1950s as the only credible form of a musical avant-garde again opened the question of the relationship between theory and composition. He was followed by Spitzer, whose controversial paper introduced a putatively empirical basis for the analysis of music in terms of narratives of emotional trajectory. His persuasive and frankly programmatic reading of the first movement of Schubert's 'Unfinished Symphony' met with both admiration and scepticism, and proved to be the paper which provided most food for thought for the concluding round table. Spitzer's cognitive approach was matched by

Widdess's paper on a stick-dance for the dead from Bhaktapur, Nepal. Widdess showed how the musical structures and rhetoric of the music of this processional dance manifested underlying cultural models and modes of cognition common across not only Nepalese culture but Hindu-Buddhist culture more generally, and enmeshed and resonated with architecture, topography and cosmology. Finally, Loya gave a whirlwind tour of Liszt's late *Csárdás macabre* as an example of real intercultural dialogue in the late nineteenth century. His analysis of Liszt's fusion of sonata form and Hungarian dance forms chimed most strongly with Horton's earlier discussion of the plurality and complexity of nineteenth-century sonata forms, and demonstrated yet another method of engagement with this endlessly fascinating repertory.

The Summer School and Symposium were, in this reviewer's opinion, a great success. This was due in no small part to the efficiency and good humour of the administrator, Jo Buckley, who made sure the entire event ran smoothly and that everyone was comfortable and happy. Discussion of the classes and the debates sparked by them continued late into the night, and the constantly friendly atmosphere and general eagerness to share knowledge and to learn is a great testimony to the vibrancy of musicological discourse across the academic world. We may have in general given up the desire to build all-encompassing, unbending and ossified edifices of theory, but the communal spirit of enquiry and exchange that this event fostered is a sign of great things to come, and because of that we can be hopeful for the future.

Matthew Ward

diary

SMA event listings can also be found online at <http://www.sma.ac.uk/events/>.

27–28 April 2011

TAGS 2011
(IMR, London)

Website: <http://www.sma.ac.uk/event/tags-2011/>

Contact: Kenneth Smith

Email: events@sma.ac.uk

1–2 July 2011

RMA Music & Philosophy Study Group: 2011 Conference
(King's College London)

Website: <http://www.musicandphilosophy.ac.uk/conference-2011/>

Contact: Nanette Nielsen

Email: nanette.nielsen@nottingham.ac.uk

28–31 July 2011

Lancaster University Music Analysis Conference (LancMAC) and Seventh International Conference on Music since 1900.
(Lancaster University)

Website: <http://www.lancs.ac.uk/sma/msnmac/index.html>

Contact: Edward Venn

Email: msnmac2011@lancaster.ac.uk

6–9 October 2011

VII EuroMAC
(Rome, Italy)

Website: <http://www.gatm.it/euromac/en/index.htm>

Email: euromac@gatm.it

society for music analysis

masters bursaries 2011–12

These details can also be found online at <http://www.sma.ac.uk/grants/bursaries/>.

The Society for Music Analysis will award up to four bursaries, of between £1,000 to £2,000 for one year, to those commencing UK Masters degrees in the academic year 2011–12, on the following conditions:

1. Applicants in 2011 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 2011 to September 2012.
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 2011–12 will be renewed for 2012–2013 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 2012. If a 2011–2012 bursary holder goes on to read for a higher degree in 2012–2013, 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.

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. Applications should be emailed to the SMA President, Prof. Michael Spitzer, at president@sma.ac.uk (email size limit = 5MB) and should be received no later than **1 August 2011**.

Please also ensure that an academic reference in support of the application reaches Prof. Spitzer, at the above email address, by the deadline of 1 August 2011.

Applications will be reviewed by Michael Spitzer and the editor of the journal *Music Analysis*. Successful applicants will be notified by mid-September 2011. 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

These details can be found online at <http://www.sma.ac.uk/grants/development/>.

Grants are made from the *Music Analysis* Development Fund according to the procedures set out below.

1. Grants to Individuals

The Editorial Board of the journal *Music Analysis* 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. A draft budget should be provided on application. 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 along with a draft budget; 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

Individuals who apply must be members of the Society for Music Analysis at the time of application. Applications, either in writing or by email, should be sent to the Editorial Manager, Jenny Troyano (jenny.troyano@virgin.net), Academic Journals, Production, Wiley-Blackwell Ltd, 9600 Garsington Road, Oxford OX4 2DQ. 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. Successful applicants may not normally apply for a further award for a period of two years, and those attending overseas conferences will be expected to submit a conference report (to be published on the Society for Music Analysis Website and in the Society for Music Analysis Newsletter) as part of the terms and conditions of the award.



TAGS 2011

for Music Postgraduates

27–28 April 2011, Institute of Musical Research, London

Call for Papers

The SMA's annual Theory and Analysis Graduate Students (TAGS) Conference will be hosted by the Institute for Musical Research on Wednesday 27th and Thursday 28th April 2011. Centred in the heart of London, 2 minutes' walk from Russell Square tube-station, the IMR is located in the University of London's Senate House buildings (see <http://music.sas.ac.uk> for details). Delegates will be invited to arrive by lunchtime on Wednesday and sessions will finish by late afternoon on Thursday.

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 give a paper are also very welcome. Proposals are invited from postgraduate students for 20-minute papers addressing any analytical or theoretical subject. We also welcome submissions in the following areas: Performance Analysis and Improvisation; Analysing Atonal Music; Perception of Musical Structure; Analysing non-Western Musics; Music & Philosophy; Analysis and Computer Modelling; Popular Music Analysis; The Ontology of Musical Works; The Future of Music Analysis.

Abstracts of no more than 250 words should be sent by email to Kenneth Smith at events@sma.ac.uk (email size limit = 5MB). 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 11th March 2011. All those submitting proposals will be notified of the outcome by 25th March 2011.

Accommodation & Travel

Reasonably priced accommodation (£40 per single room, B&B) has been negotiated for delegates at Passfield Hall, Bloomsbury for Wednesday night. There are a limited number of rooms, so please indicate as early as possible if you would like to have one reserved.

A limited amount of bursaries (of up to £100) for travel and accommodation expenses are available for existing student members of the SMA. Further information on the application process can be found at <http://www.sma.ac.uk/grants/travel/>.

society for music analysis
events



Seventh International Conference on Music Since 1900 / Lancaster University Music Analysis Conference (LancMAC)

Lancaster Institute for the Contemporary Arts,
Lancaster University
28-31 July 2011

The Seventh Biennial International Conference on Music Since 1900 (in association with the journal *twentieth-century music*) and the international conference of the Society for Music Analysis (in association with the journal *Music Analysis*) will take place at the Lancaster Institute for the Contemporary Arts from Thursday 28 July to Sunday 31 July 2011.

Keynote addresses will be given by Philip Bohlman (University of Chicago) and Henry Klumpenhower (University of Alberta, Edmonton). The conference will include concerts by Martin Roscoe (piano) and the RedArch Duo (oboe and live electronics).

The full programme and registration information will be posted on the conference website (www.lancs.ac.uk/sma/msnmac) in February 2011, along with details of available bursaries; in the meantime, please email msnmac2011@lancaster.ac.uk for further information.

Programme Committee: Dr Paul Archbold, Dr Arved Ashby, Prof. Rachel Cowgill, Prof. William Drabkin, Dr Nicholas Gebhardt, Prof. Adam Krims, Dr Alan Marsden, Prof. Deborah Mawer, Prof. Peter Nelson, Dr Nicholas Reyland, Prof. Michael Spitzer, Dr Alan Street, Dr Edward Venn (Chair), Dr Charles Wilson.

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